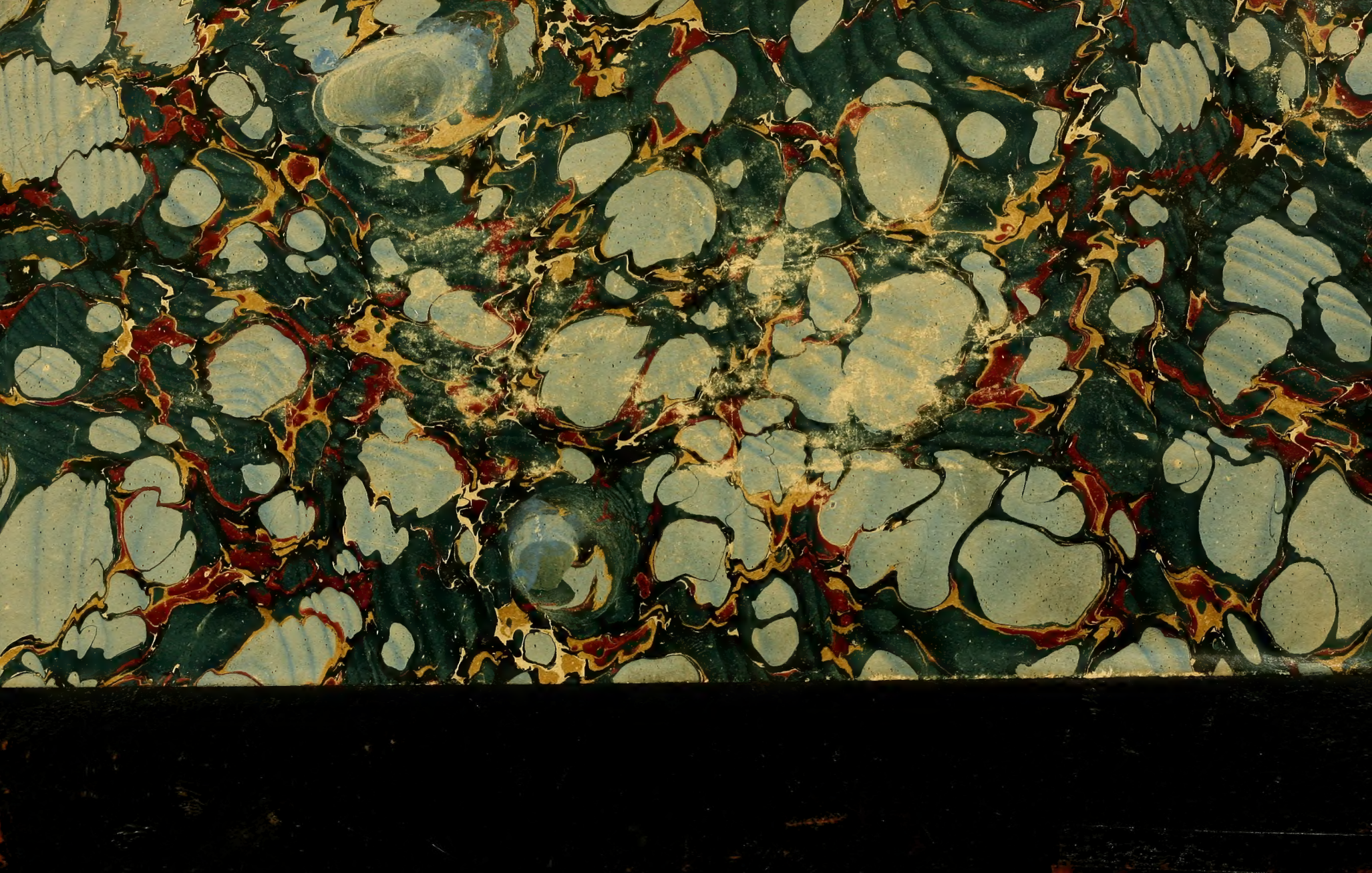


Boston Public Library
Boston, MA 02116

№ 8057.38

M.H3
1923-24

THE TRVSTEES OF THE PVBLIC LIBRARY
OMNIVM LVX CIVIVM
OF THE CITY OF BOSTON
1852 · 1878

GIVEN BY
Boston Symphony Orchestra

SYMPHONY HALL, BOSTON

HUNTINGTON AND MASSACHUSETTS AVENUES

Branch Exchange Telephones, Ticket and Administration Offices, Back Bay 1492

Boston Symphony Orchestra

INC.

PIERRE MONTEUX, Conductor

FORTY-THIRD SEASON, 1923-1924

Programme

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

COPYRIGHT, 1923, BY BOSTON SYMPHONY ORCHESTRA, INC.

THE OFFICERS AND TRUSTEES OF THE BOSTON SYMPHONY ORCHESTRA, Inc.

FREDERICK P. CABOT . . . . . President
GALEN L. STONE . . . . . Vice-President
ERNEST B. DANE . . . . . Treasurer

ALFRED L. AIK
FREDERICK P. CABOT
ERNEST B. DANE
M. A. DE WOLFE HOWE
JOHN ELLERTON LODGE
ARTHUR LYMAN
HENRY B. SAWYER
GALEN L. STONE
BENTLEY W. WARREN
E. SOHIER WELCH

W. H. BRENNAN, Manager

G. E. JUDD, Assistant Manager

MUSIC is an essential of every well-regulated home. It is a factor of vital importance in the education of the children, an unending source of inspiration and recreation for the growing generation, a refining, cultivating influence touching every member of the family. It is the common speech that is understood by all, that appeals to everybody, that enlists the sympathies of man, woman and child, of high and low, of young and old in every walk of life.

The PIANO is the universal musical instrument of the home, the instrument that should be in every household. And the greatest among pianos is the STEINWAY, prized and cherished throughout the wide world by all lovers of good music. Or, in the words of a well-known American writer: "Wherever human hearts are sad or glad, and songs are sung, and strings vibrate, and keys respond to love's caress, there is known, respected, revered — loved — the name and fame of STEINWAY."

Catalogue and prices on application

STEINWAY & SONS

STEINWAY HALL

107-109 EAST FOURTEENTH STREET, NEW YORK

REPRESENTED BY THE FOREMOST DEALERS EVERYWHERE

Boston Symphony Orchestra

Forty-third Season, 1923–1924

PIERRE MONTEUX, Conductor

PERSONNEL

Violins.

Burgin, R. *Concert-master.*
Theodorowicz, J.
Hoffmann, J.
Mahn, F.
Gerardi, A.
Krafft, W.
Hamilton, V.
Sauvlet, H.

Gundersen, R.
Kassman, N.
Pinfield, C.
Cherkassky, P.
Fiedler, B.
Mariotti, V.
Siegl, F.

Thillois, F.
Murray, J.
Gorodetzky, L.
Goldstein, S.
Kurth, R.
Bryant, M.
Riedlinger, H.
Knudsen, C.

Stonestreet, L.
Diamond, S.
Tapley, R.
Erkelens, H.
Del Sordo, R.
Seiniger, S.
Messina, S.

Violas.

Fourel, G.
Artières, L.
Werner, H.
Van Wynbergen, C.
Gerhardt, S.
Deane, C.
Grover, H.
Shirley, P.
Kluge, M.
Zahn, F.
Fiedler, A.
Mullaly, J.

Violoncellos.

Bedetti, J.
Schroeder, A.
Keller, J.
Barth, C.
Belinski, M.
Stockbridge, C.
Warnke, J.
Fabrizio, E.
Langendœn, J.
Marjollet, L.

Basses.

Kunze, M.
Keller, K.
Seydel, T.
Gerhardt, G.
Ludwig, O.
Frankel, I.
Kelley, A.
Demetrides, L.
Girard, H.

Flutes.	Oboes.	Clarinets.	Bassoons.
Laurent, G.	Longy, G.	Sand, A.	Laus, A.
Bladet, G.	Lenom, C.	Arcieri, E.	Allard, R.
Amerena, P.	Stanislaus, H.	Vannini, A.	Bettoney, F.

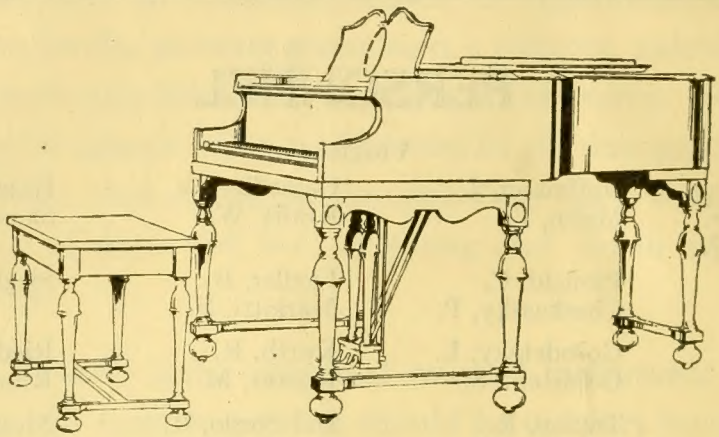
Piccolo.	English Horns.	Bass Clarinet.	Contra-Bassoon.
Battles, A.	Mueller, F. Speyer, L.	Mimart, P.	Piller, B.

Horns.	Horns.	Trumpets.	Trombones.
Wendler, G.	Valkenier, W.	Mager, G.	Hampe, C.
Schindler, G.	Hain, F.	Mann, J.	Adam, E.
Hess, M.	Van Den Berg, C.	Perret, G.	Mausebach, A.
Lorbeer, H.	Gebhardt, W.	Kloepfel, L. Schmeisser, K.	Kenfield, L.

Tuba.	Harps.	Timpani.	Percussion.	
Sidow, P.	Holy, A. Delcourt, L.	Ritter, A. Polster, M.	Ludwig, C. Sternburg, S.	Zahn, F.

Organ.	Celesta.	Librarian.
Snow, A.	Fiedler, A.	Rogers, L. J.

A Grand Piano



in the style of

WILLIAM & MARY

an exquisite little instrument—a

Chickering
Established 1823

in a design which adds the finishing touch of faultless taste to the room containing it—forming a center around which the artistic beauty of the home radiates.

The Chickering may be purchased on easy terms of payment.

CHICKERING WAREROOMS

169 Tremont Street

C147

First Programme

FRIDAY AFTERNOON, OCTOBER 12, at 2.30 o'clock

SATURDAY EVENING, OCTOBER 13, at 8.15 o'clock

BOSTON SYMPHONY ORCHESTRA SUBSCRIBERS

Are reminded that the doors into the main hall are not opened during the performance of a symphony, except between the first and second movements.

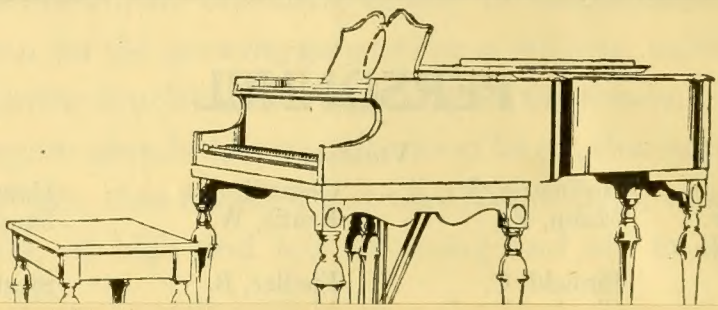
However, when the symphony is preceded by another number the doors are not opened between any of the movements.

City of Boston, Revised Regulation of August 5, 1898,—Chapter 3, relating to the covering of the head in places of public amusement

Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn.
Attest: J. M. GALVIN, City Clerk.

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

A Grand Piano



The Chickering may be purchased on easy terms of payment.

CHICKERING WAREROOMS

169 Tremont Street

C147

First Programme

FRIDAY AFTERNOON, OCTOBER 12, at 2.30 o'clock

SATURDAY EVENING, OCTOBER 13, at 8.15 o'clock

Beethoven . . . . Symphony in A major, No. 7, Op. 92

I. Poco sostenuto; Vivace.
II. Allegretto.
III. Presto: Presto meno assai.
IV. Allegro con brio.

Brahms . . . . Variations on a Theme by Haydn, Op. 56a

Dukas . . . . . "La Péri," Poème

Strauss . . . Salome's Dance from the Music Drama, "Salome"

There will be an intermission of ten minutes after the symphony

City of Boston, Revised Regulation of August 5, 1898,—Chapter 3, relating to the covering of the head in places of public amusement

Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn.
Attest: J. M. GALVIN, City Clerk.

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert



THERE is distinction in travel, just as there is — say — in motor cars or in dress. The Raymond-Whitcomb 1924 Cruises — Round the World (January 19) on the "Resolute" and to the Mediterranean (February 9) on the "Reliance" — have true distinction. We shall be very glad to send you descriptive booklets, ship-plans and all further information.

Raymond & Whitcomb Co.

17 Temple Place, Boston *Telephone: Beach 6964*

Symphony in A major, No. 7, Op. 92 . . Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

The first sketches of this symphony were probably made before 1811 or even 1810. Several of them in the sketch book that belonged to Gustav Petter of Vienna, and was analyzed by Nottebohm, were for the first movement.* Two sketches for the famous Allegretto are mingled with phrases of the Quartet in C major, Op. 59, No. 3, dedicated in 1818 to Count Rasoumovsky. One of the two bears the title: "Anfang Variations." There is a sketch for the Scherzo, first in F major, then in C major, with the indication: "Second part." Another sketch for the Scherzo bears a general resemblance to the beginning of the "Dance of Peasants" in the Pastoral Symphony, for which reason it was rejected. In one of the sketches for the Finale Beethoven wrote: "Goes at first in F-sharp minor, then in C-sharp minor." He preserved this modulation, but did not use the theme to which the indication was attached. Another motive in the Finale as sketched was the Irish air, "Nora Creina," for which he wrote an accompaniment at the request of George Thomson, the collector of Scottish, Welsh, and Irish melodies.

Thayer states that Beethoven began the composition of the

*See the Thayer-Krehbiel "Life of Beethoven," vol. ii., pp. 151, 152.

NEW SONGS

ADAMS, ERNEST HARRY
- The Full Tide 50
- The Wind-blown Hill 60

BARBOUR, FLORENCE NEWELL
- Where Happiness Grows 60
- Tell Me, Thou Wanderers . . .60
- The Storm 60

BRAINE, ROBERT
- A Violet in her Hair 50
- The Little Brooklet 50

CALVER, F. LESLIE
- Sunset Spell 50

COX, RALPH
- Brown Birdeen 60

GIDEON, HENRY
- From the Cradle to the Chuppe. Songs of Jewish Life, Medium Voice. Vols. I and II, each . . 1.00

GRANT-SCHAEFER, G. A.
- Londonderry Air
- "Would God I Were The Tender Apple Blossom" (Three Keys) .50
- Your Voice I hear 50
- The Hidden Violet 50

HARRIS, CUTHBERT
- Onaway! Awake Beloved! . . .60

INNIS, LAURA S.
- My Riches 50

JOHNS, LOUIS EDGAR
- One Whitest Lily 50
- The Valentine 50

MARSH, W. J.
- Canterbury Bells (Three keys) .50
- Yellow 50
- A Flower Wreath, Song suite for Soprano, Mezzo-soprano and Contralto . . 1.25

Mc COLLIN, FRANCES
- The Things of Every Day are all so Sweet .50

METCALF, JOHN W.
- The Song of Life 60

NYVALL, DAVID, Jr.
- The Mother at the Cradle . . .50
- Oft in the Stilly Night 50
- Indian Love Call 50

RISHER, ANNA PRISCILLA
- I Shall Have Had my Day . . .50

TERRY, ROBERT HUNTINGTON
- The Morning Is Calling 50
- The Sky Is Always Blue 50

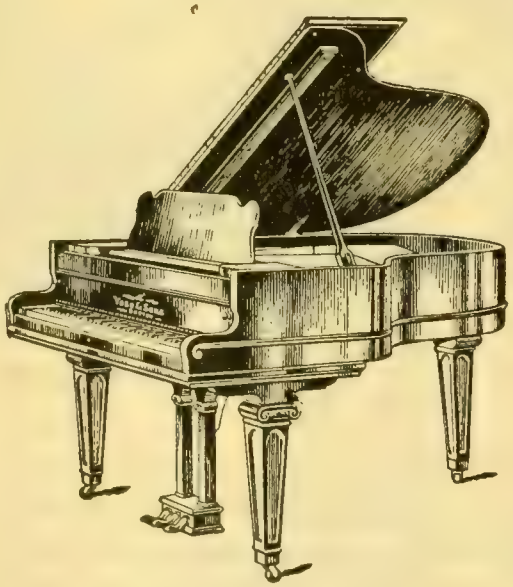
All songs in two keys except where otherwise stated

THE ARTHUR P. SCHMIDT CO., 120 Boylston St.

Seventh Symphony in the spring of 1812. Prod'homme believes that the work was begun in the winter of 1811–12. The autograph manuscript that belongs to the Mendelssohn family of Berlin bears the inscription: "Sinfonie. L. v. Bthvn 1812 13ten M." A clumsy binder cut the paper so that only the first line of the *M* is to be seen. There was therefore a dispute as to whether the month were May, June, or July. Beethoven wrote to Varena on May 8, 1812: "I promise you immediately a wholly new symphony for the next Academy, and, as I now have opportunity, the copying will not cost you a heller." He wrote on July 19: "A new symphony is now ready. As the Archduke Rudolph will have it copied, you will be at no expense in the matter." It is generally believed that the symphony was completed May 13, in the hope that it would be performed at a concert at Whitsuntide.

The score was dedicated to the Count Moritz von Fries and published in 1816. The edition for the pianoforte was dedicated to the Tsarina Elizabeth Alexievna of All the Russias.

The Seventh and Eighth Symphonies were probably played over for the first time at the Archduke Rudolph's in Vienna, April 20, 1813. Beethoven in the same month vainly endeavored to produce them at a concert.



THE
VOSE GRAND
QUALITY and
REPUTATION
enable you to know
in advance that the
VOSE is a most
satisfactory piano.

WE CHALLENGE
COMPARISON

VOSE & SONS PIANO CO.
160 Boylston St., Boston, Mass.

L. P. HOLLANDER CO.

Est. 1848

IMPORTERS
and
DESIGNERS

GOWNS

for Day and Evening Wear

Models, Copies, Exclusive Originations

Custom Department
(Third Floor)

202-216 BOYLSTON STREET, BOSTON
550-552 FIFTH AVENUE, NEW YORK

LIMA-FISK, INC.

230 BOYLSTON STREET

WILBUR O. LIMA — Opposite the Public Gardens — ARTHUR E. FISK



PEARLS DIAMONDS

AND OTHER PRECIOUS GEMS

WATCHES and GOLD JEWELRY

CHRISTMAS GIFTS MODERATELY PRICED

The first performance of the Seventh was at Vienna, in the large hall of the University, on December 8, 1813.

Mälzel,* the famous maker of automata and the metronome, exhibited in Vienna during the winter of 1812–13 his automatic trumpeter and panharmonicon. The former played a French cavalry march with calls and tunes; the latter was composed of the instruments used in the ordinary military band of the period,—trumpets, drums, flutes, clarinets, oboes, cymbals, triangle, etc. The keys were moved by a cylinder, and overtures by Handel and Cherubini and Haydn's Military Symphony were played with ease and precision. Mälzel made arrangements for a concert,—a concert "for the benefit of Austrian and Bavarian soldiers disabled at the battle of Hanau."

The arrangements for this charity concert were made in haste, for several musicians of reputation were then, as birds of passage, in Vienna, and they wished to take parts. Among the distinguished executants were Salieri and Hummel, who looked after the "cannon" in "Wellington's Sieg"; the young Meyerbeer, who beat a bass drum and of whom Beethoven said to Tomaschek; "Ha! ha! ha! I was not at all satisfied with him; he never struck on the beat; he was always too late, and I was obliged to speak to him rudely. Ha! ha! ha! I could do nothing with him; he did not have the courage to strike on the beat!" Spohr and Mayseder were seated at the second and third violin desks, and Schuppanzigh was the concert-master; the great Dragonetti was among the double-basses. Beethoven conducted.

*Mälzel (1772–1838) spent several years in the United States, arriving in New York on February 3, 1826. He gave an exhibition in Boston at Julien Hall, on a corner of Milk and Congress Streets, September 13–October 28, 1826. He visited Boston again in 1828 and 1833. On his second visit he added to his automata: the Chess Player, the Austrian Trumpeter and the Rope Dancers—his panorama, "The Conflagration of Moscow," which he sold to three Bostonians for $6,000. He died on the brig "Otis" on his way from Havana to Philadelphia and was buried at sea.

ADVANTAGES

¶ The *quality* of books displayed on our shelves.
¶ *Knowledge* of the contents of a book.
¶ *Freedom* for the customer.
¶ *Promptness* in importation.
¶ *Location*—one hundred yards from the Harvard Square Subway.

DUNSTER HOUSE BOOKSHOP

26 HOLYOKE STREET & MT. AUBURN

Cambridge, Mass.



October and the 56th Anniversary of Slattery!

During the entire month of October — well-called the harvest month of the year — The Slattery Company celebrates, not unfittingly, the 56th Anniversary of its foundation.

For this Celebration, there have been assembled for you the unusual in merchandise from all parts of the world, embodied in store-wide values.

You and your friends are cordially invited to join with The Slattery Company in the celebration of this Anniversary.

1867-1923



E. T. Slattery Co.

"Opposite the Common" in both style and location

The programme was as follows: "A brand-new symphony," the Seventh, in A major, by Beethoven; two marches, one by Dussek, the other by Pleyel, played by Mälzel's automatic trumpeter with full orchestral accompaniment; "Wellington's Sieg, oder die Schlacht bei Vittoria." "Wellington's Sieg" was completed in October, 1813, to celebrate the victory of Wellington over the French troops in Spain on June 21 of that year. Mälzel had persuaded Beethoven to compose the piece for his panharmonicon. He furnished material for it and gave him the idea of using "God Save the King" as the subject of a lively fugue. He purposed to produce the work at concerts, so as to raise money enough for him and Beethoven to visit London. A shrewd fellow, he said that if the "Battle Symphony" were scored for orchestra and played in Vienna with success, an arrangement for his panharmonicon would then be of more value to him. Beethoven dedicated the work to the Prince Regent, afterwards George IV., and forwarded a copy to him, but the "First Gentleman in Europe" never acknowledged the compliment. "Wellington's Sieg" was not performed in London until February 10, 1815, when it had a great run. The news of this success pleased Beethoven very much. He made a memorandum of it in the note-book that he carried with him to taverns.

This benefit concert was brilliantly successful, and there was a repetition of it December 12 with the same prices of admission, ten and five florins. The net profit of the two performances was four thousand six gulden. Spohr tells us that the new pieces gave "extraordinary pleasure, especially the symphony; the wondrous sec-

Bonds of the highest grade

Harris, Forbes & Co
Incorporated
Harris Forbes Building
24 Federal St., Boston

Chandler & Co.

TREMONT ST., NEAR WEST



Drawn from hat shown by Chandler & Co.

DISTINCTIVE HATS

For wear Anytime—Anywhere

CHANDLER & CO.'S hats have that indefinable, intangible something which distinguishes perfect style. Whether it is for motoring, for the street, mingling with the gathering around the tea table, at the Symphony, or for evening wear, Chandler & Co.'s hats give the touch of true vogue to any costume. The usual Chandler standard of perfection is maintained in the exquisite materials and faultless workmanship. The prices are surprisingly moderate.

Sports and Tailored Hats are priced	*Dressier Hats from Paris from our own workroom*	*Dressy Tailored Hats some imported models*
$10 to $15	**$25 to $150**	**$15 to $25**

ond movement was repeated at each concert; it made a deep, enduring impression on me. The performance was a masterly one, in spite of the uncertain and often ridiculous conducting by Beethoven." Glöggl was present at a rehearsal when the violinists refused to play a passage in the symphony, and declared that it could not be played. "Beethoven told them to take their parts home and practise them; then the passage would surely go." It was at these rehearsals that Spohr saw the deaf composer crouch lower and lower to indicate a long diminuendo, and rise again and spring into the air when he demanded a climax. And he tells of a pathetic yet ludicrous blunder of Beethoven, who could not hear the soft passages.

The Chevalier Ignaz von Seyfried told his pupil Krenn that at a rehearsal of the symphony, hearing discordant kettledrums in a passage of the Finale and thinking that the copyist had made a blunder, he said circumspectly to the composer: "My dear friend, it seems to me there is a mistake: the drums are not in tune." Beethoven answered: "I did not intend them to be." But the truth of this tale has been disputed.

Beethoven wrote a public letter of thanks to all that took part in the two performances. "It is Mälzel especially who merits all our thanks. He was the first to conceive the idea of the concert, and it was he that busied himself actively with the organization and the ensemble in all the details. I owe him special thanks for having given me the opportunity of offering my compositions to the public

TO OUR FRIDAY AFTERNOON SUBSCRIBERS

It has been suggested that subscribers who for any reason find themselves unable to attend the Friday Symphony Concerts, and whose tickets would not otherwise be used, send them in to be sold for the benefit of the Boston Symphony Orchestra, Inc. Endowment Fund.

Kindly send such tickets as early each week as convenient to Boston Symphony Orchestra, Inc.

Symphony Hall, Boston.

THE EMPLOYERS' LIABILITY ASSURANCE CORPORATION

Limited of London, England

SAMUEL APPLETON

United States Manager

132 WATER ST. - - BOSTON

Jays

BOSTON
TEMPLE PLACE
ELEVEN



For the Children's Hospital

On Monday, Tuesday and Wednesday, October 15, 16 and 17, we will give to the Children's Hospital one-fifth of every dollar you spend here.

This is our anniversary time. Jays is five years old and to mark the occasion we are giving 20% of our sales to the Hospital on these days. Won't you come and help the children?

We sell dresses, blouses, scarfs, sweaters, skirts and coats.

use and thus fulfilling the ardent vow made by me long ago of putting the fruits of my labor on the altar of the country."

* * *

See what commentators have found in this symphony.

One finds a new pastoral symphony; another, a new "Eroica." Alberti is sure that it is a description of the joy of Germany delivered from the French yoke. Dr. Iken of Bremen saw in it a political revolution. Nohl shakes his head and swears it is a knightly festival. Marx is inclined to think that the music describes a Southern race, brave and warlike, such as the ancient Moors of Spain. An old edition of the symphony gave this programme: "Arrival of the Villagers; Nuptial Benediction; The Bride's Procession; The Wedding Feast." Did not Schumann discover in the second movement the marriage ceremony of a village couple? D'Ortigue found that the andante pictured a procession in an old cathedral or in the catacombs; while Dürenberg, a more cheerful person, prefers to call it the love-dream of a sumptuous odalisque. The Finale has many meanings: a battle of giants or warriors of the North returning to their country after the fight; a feast of Bacchus or an orgy of the villagers after a wedding. Oulibichev goes



William B. Ballard

formerly of V. BALLARD & SONS

Riding Habits Suits

Coats and Gowns

customers' materials used

565 BOYLSTON STREET

Telephone, B. B. 9616

Massachusetts Trust Company

(MEMBER FEDERAL RESERVE SYSTEM)

UPTOWN BRANCH SITUATED DIAGONALLY ACROSS FROM SYMPHONY HALL

Cordially offers you every facility consistent with sound banking.
Commodious Safe Deposit Boxes. Storage Space for Valuables.
Largest Electrified Burglar-proof Safe in the World.
Ample Parking Space.

MAIN BANK
Massachusetts Trust Building
Corner Federal and Franklin Streets

HAYMARKET BRANCH
46 Canal Street
near North Station

MARIA JERITZA



Season 1923-1924

KNABE EXCLUSIVELY

Representative in Boston

C·C·HARVEY Co·

144 Boylston Street

so far as to say that Beethoven portrayed in this Finale a drunken revel to express the disgust excited in him by such popular recreations. Even Wagner writes hysterically about this symphony as "the apotheosis of the dance," and he reminds a friend of the "Strömkarl" of Sweden, who knows eleven variations, and mortals should dance to only ten of them: the eleventh belongs to the Night spirit and his crew, and, if any one plays it, tables and benches, cans and cups, the grandmother, the blind and lame, yea, the children in the cradle, fall to dancing. "The last movement of the Seventh Symphony," says Wagner, "is this eleventh variation."

But why should anything be read into the music of this Seventh Symphony? It may be that the Abbé Stadler was right in saying that the theme of the trio in the Scherzo is an old pilgrim hymn of Lower Austria, but the statement is of only antiquarian interest.

To them that wish to read the noblest and most poetic appreciation of the symphony, the essay of Berlioz will bring unfailing delight. The Seventh Symphony needs no analysis; it escapes the commentator. As the landscape is in the eye of the beholder, so the symphony is in the ear of the hearer.

* * *

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

I. Introduction, poco sostenuto, A major, 4-4; Allegretto, A minor, 2-4.

SINCE 1810

J·McD·&·S

Crockery
China
Glassware
Gifts

When Boston was a town, and china came by packet ships, our business was founded. Then, as now, we were the leading importers of china, pottery, and glass.

We originated Open Stock patterns of dinnerware instead of sets. This for the first time enabled people to buy as much or as little of a pattern of dinnerware as they wished.

Beginning in a small way, our selection of Open Stock has grown tremendously. We can offer you a wide variety of choice in designs, makes, and prices.

Jones, McDuffee & Stratton
CORPORATION

Established 1810

33 Franklin St., Boston
Just off Washington Street

Authentic Fashions

COATS SUITS DRESSES

BLOUSES FURS

Autumn Showing Now on Display

SIMPLE TAILORED FROCKS

Priced $79.50

FUR TRIMMED COATS

Priced $195.00

THREE-PIECE COSTUME SUITS

Priced $95.00

SHORT FUR COATS

Priced $225.00

CANTON CREPE SUIT BLOUSES

Priced $16.50

R. H. STEARNS CO.

II. Allegretto, A minor, 2-4.

III. Presto, F major, 3-4.*

IV. The Finale, Allegro con brio, A major, 2-4, is a wild rondo on two themes. Here, according to M. Prod'homme and others, as Beethoven achieved in the Scherzo the highest and fullest expression of exuberant joy,—"unbuttoned joy," as the composer himself would have said,—so in the Finale the joy becomes orgiastic. The furious, bacchantic first theme is repeated after the exposition, and there is a sort of coda to it, "as a chorus might follow upon the stanzas of a song."

* * *

Isadora Duncan "danced" the symphony at the Trocadéro, Paris, in 1904; at the Metropolitan Opera House, New York, November 6, 1908. She "danced and interpreted" the second, third, and fourth movements of the symphony in Symphony Hall, Boston, December 14, 1908, with an orchestra of sixty-five players from the Boston Symphony Orchestra, led by Mr. Strube. She danced these movements again in the same hall, November 17, 1909.

*Mr. Alexander Siloti, the Russian pianist and conductor, now in this country, contributed an article to the *Signale* of September 17, 1913, in which he argued that this whole Scherzo should be considered as being in 6-4 instead of 3-4.

PEARLS AND PEARL NECKLACES
AND
PEARLS AND PEARL NECKLACES
ONLY

ALLEN B. FARMER
120 TREMONT STREET, BOSTON



More than 100 years in business

All Arts Are Sisters Under the Skin

. . . . . Rembrandt with brush and oils; Michelangelo with chisel and marble; Beethoven "with notes of link-ed sweetness—" all answer the same mysterious urge to give mankind a gift of beauty.

. . . . . the unknown Oriental artist, responding to this urge, with his ancient hand-loom produces rugs of surpassing beauty — rugs of rhythmic design—rugs of massed and blended colorings — rugs in which lovers of beauty find a lasting delight.

for Oriental Rugs at their best visit America's Oldest Rug House

John H. Pray & Sons Co.

646 Washington St., opp. Boylston

BOSTON

Variations on a Theme by Josef Haydn, in B-flat major, Op. 56a

Johannes Brahms

(Joseph Haydn, born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809. Johannes Brahms, born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

At Bonn in August, 1873, Brahms with Clara Schumann played to a few friends the Variations on a Theme by Haydn in the version (Op. 56b) for two pianofortes.

It is not definitely known whether the orchestral version or the one for two pianofortes was the earlier. The orchestral stands first in thematic catalogues of Brahms's compositions, but the pianoforte version was published first—in November, 1873. The probability is that the orchestral version was the first. The autograph manuscript of Op. 56b is dated at the end "Tutzing July 1873."* It was in November, 1870, that C. F. Pohl showed Brahms the compositions of Haydn to which reference will be made later: an Andante from a symphony and the

*The statement that "he composed these variations at Tutzing in the summer of 1873" seems to be unfounded, unless he wrote them at the Seerose Inn in half a night.

ANNA WALKER WAKEFIELD

ANNOUNCES HER REMOVAL ON OCTOBER FIRST TO

39 TRINITY PLACE

BOSTON

(Trinity Place is between the Copley Plaza and Westminster Hotels)

AMPLE PARKING SPACE AND GREATLY IMPROVED FACILITIES WILL ENABLE MISS WAKEFIELD TO SERVE HER PATIENTS AND CUSTOMERS MORE EFFICIENTLY THAN EVER BEFORE

TELEPHONE, BACK BAY 7598

A PORTRAIT CREATED

by Bachrach assures you of a picture that will be treasured for generations. Make an appointment NOW for your Christmas Portraits — and avoid the confusion and disappointment incident to "last minute rushes."

Bachrach

PHOTOGRAPHS OF DISTINCTION

647 BOYLSTON ST. - Back Bay 4155

A fascinating 32-page booklet showing the development of modern photography will be sent upon request.



Chartered
1792

A Right to be Proud

Any institution may have a feeling of justifiable pride in a long record of achievement, but unless supplemented by a thorough appreciation of current commercial affairs and problems, such a record fades into unimportance.

While we view with satisfaction our record of service to the people and industries of New England, we feel a greater satisfaction in our confidence that we can render the business man of today a banking service unexcelled in soundness and cheerful co-operation.

National Union Bank

Washington Street *Boston* Head of State Street

Chorale that gave Brahms his theme. Kalbeck believed that the score of Haydn's Chorale put Brahms in mind of the excellent wind choir of the Detmold Court orchestra, and the thought of the Vienna Philharmonic Orchestra gave him greater desire to write an orchestral work.

The first performance of the Variations was at a concert of the Philharmonic Orchestra in Vienna on November 2, 1873. The first performance in Boston was at one of Theodore Thomas's concerts, January 31, 1874.

The work is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, double-bassoon, four horns, two trumpets, kettledrums, triangle, strings. During the rehearsals at Vienna, a bass tuba that had been dropped out was restored, then dropped again, and the double-bassoon was substituted. Brahms asked of Simrock, the publisher, 1,000 thalers for the score and the pianoforte version, which was long neglected by pianists, who believed it to be an arrangement, not an independent work.

The theme is taken from a collection of divertimenti for wind instruments by Haydn. In the original score it is entitled "Chorale St. Antoni." The divertimento in which this theme occurs is in B-flat major; it is composed for two oboes, two horns, three bassoons, and a serpent. For the third bassoon and the serpent Brahms substituted a double-bassoon. The divertimento was composed by Haydn probably about 1782–84 and for open-air performance. It was performed at a concert in London in March, 1908. As then played, it consisted of a lively Introduction, the "Chorale Sancti Antonii," a Minuetto, and a

Ruby GOWNS, SUITS and HATS

277 Dartmouth Street, Boston Summer Branch at Magnolia

Lewis F. Perry's Sons Co.
PAINTING AND DECORATING
TELEPHONE, MAIN 4335
101 TREMONT STREET
ROOM 211, BOSTON
Decorators of Symphony Hall

Financing New England Industry

MOST of New England's great textile enterprises make Boston their headquarters. Many of them have taken advantage of the comprehensive banking service offered by the Old Colony Trust Company in financing the purchase of raw materials the world over, and the manufacture, sale and transportation of finished products.

We are equipped to supply, on short notice, credit data and market statistics. We are prepared to handle payments and collections at home and abroad — in short, to act as general fiscal agent.

Our booklet — "*How We Serve Our Clients*" — will be sent upon request.

OLD COLONY TRUST COMPANY

52 Temple Place 17 Court Street 222 Boylston Street

BOSTON

Rondo. It was then questioned whether Haydn composed the Chorale, and why the folk-song-like tune was so named.

The theme is announced by Brahms in plain harmony by wind instruments over a bass for violoncellos, double-basses, and double-bassoon.

Variation I. Poco più andante. The violins enter, and their figure is accompanied by one in triplets in the violas and violoncellos. These figures alternately change places. Wind instruments are added.

II. B-flat minor, più vivace. Clarinets and bassoons have a variation of the theme, and violins enter with an arpeggio figure.

III. There is a return to the major, con moto, 2-4. The theme is given to the oboes, doubled by the bassoons an octave below. There is an independent accompaniment for the lower strings. In the repetition the violins and violas take the part which the wind instruments had, and the flutes, doubled by the bassoons, have arpeggio figures.

IV. In minor, 3-8. The melody is sung by oboe with horn; then it is strengthened by the flute with the bassoon. The violas and shortly after the violoncellos accompany in scale passage. The parts change place in the repetition.

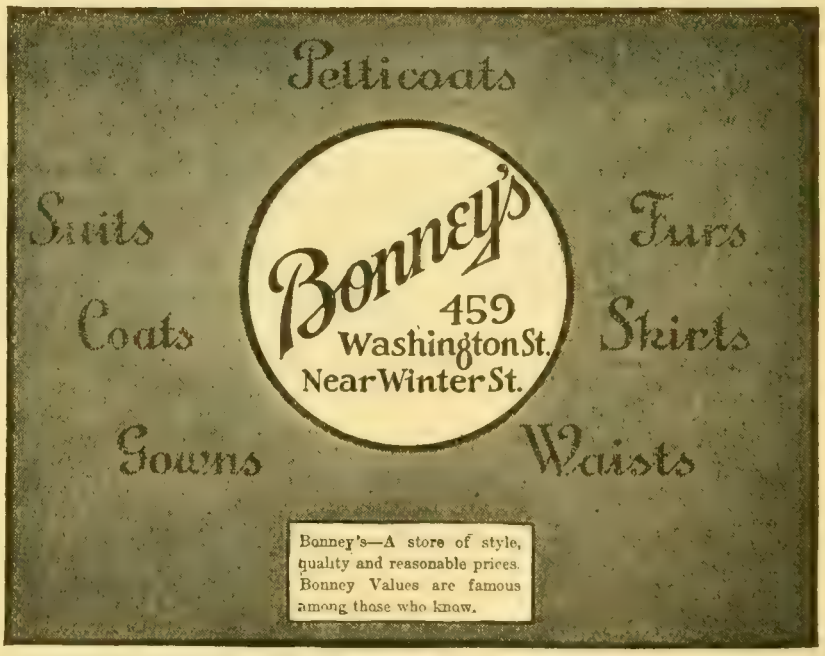
V. This variation is a vivace in major, 6-8. The upper melody is given to flutes, oboes, and bassoons, doubled through two octaves. In the repetition the moving parts are taken by the strings.

VI. Vivace, major, 2-4. A new figure is introduced. During the first four measures the strings accompany with the original theme in harmony, afterwards in arpeggio and scale passages.

VII. Grazioso, major, 6-8. The violins an octave above the clarinets descend through the scale, while the piccolo doubled by violas has a fresh melody.

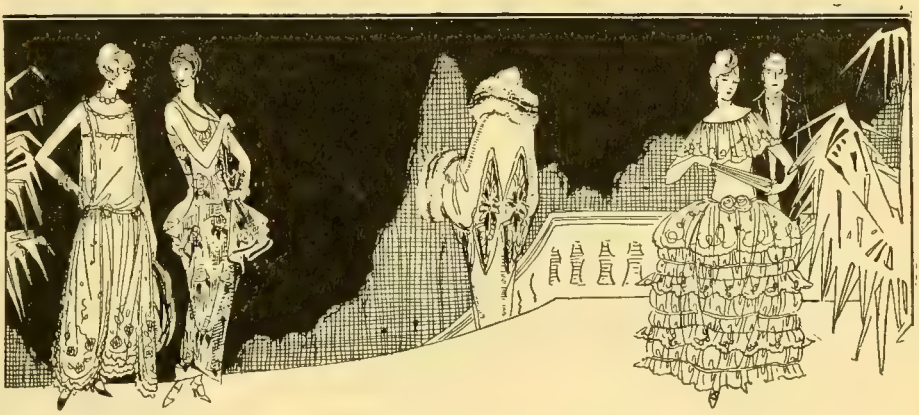
VIII. B-flat minor, presto non troppo, 3-4. The strings are muted. The mood is pianissimo throughout. The piccolo enters with an inversion of the phrase.

The Finale is in the major, 4-4. It is based throughout on a phrase, an obvious



HEWINS & HOLLIS
MEN'S FURNISHING GOODS
4 HAMILTON PLACE, BOSTON
OPPOSITE PARK ST. CHURCH

Jordan Marsh Company



Original Paris Models
are now being shown
from

Agnes Madeleine et Madeleine Jean Patou
Jenny Germaine Molyneux Lanvin
Drecoll Phillipe et Gaston Worth
Brandt Miler Soeurs Manassee

A FASCINATING assemblage of the accepted style conceptions of the foremost Parisian Couturiers —not just Paris fashions, but fashions which have won the approbation of Paris and will win the admiration of America's gentlewomen.

You are cordially invited to see them
at New England's Greatest Store

modification of the original theme, which is used at first as a ground bass,—"a bass passage constantly repeated and accompanied each successive time with a varied melody and harmony." This obstinate phrase is afterwards used in combination with other figures in other passages of the Finale. The original theme returns in the strings at the climax; the wood-wind instruments accompany in scale passages, and the brass fills up the harmony. The triangle is now used to the end. Later the melody is played by wood and brass instruments, and the strings have a running accompaniment.

The late Max Kalbeck in his long-winded and ponderous Life of Brahms has much to say about these Variations. Which Saint Anthony was in Haydn's mind is immaterial. Kalbeck decided that Brahms's hero is the Saint Anthony of Thebes. Brahms was a friend and admirer of Anselm Feuerbach, the artist, who had painted a life-size Temptation of Saint Anthony, the monk kneeling with a book, a scourge, and a skull near him, while a woman begs him to leave his religious meditation and enter into life. This picture was so ridiculed, that the sensitive Feuerbach destroyed it, but it had been engraved and photographed.

Kalbeck finds a crescendo of musical psychology in the variations, which, as they are developed, remind him of musical dissolving views. The seventh variation pictures the severest test undergone by the Saint: "The most atrocious because it is the sweetest." In this Siciliano he sees the apparition of the tempting woman. The music is "the quintessence of human voluptuousness, which according to Master Eckhart is 'mixed with bitterness.' After it, comes death. Blessed is the man that has withstood the temptation! The Finale, which includes seventeen and more variations, celebrates him."

Did Brahms have all this in mind when he wrote these Variations? Was not Kalbeck like the scientist at the Academy of Lagado extracting sunbeams from cucumbers?

CHOICE SEATS for ALL THEATRES

BURKE ADAMS HOUSE

PHONES, BEACH 0935, 0942, 2430

DOLL & RICHARDS

PAINTINGS, PRINTS AND BRONZES

RESTORING AND FRAMING

FORTNIGHTLY EXHIBITIONS

71 NEWBURY ST. BOSTON

Stieff

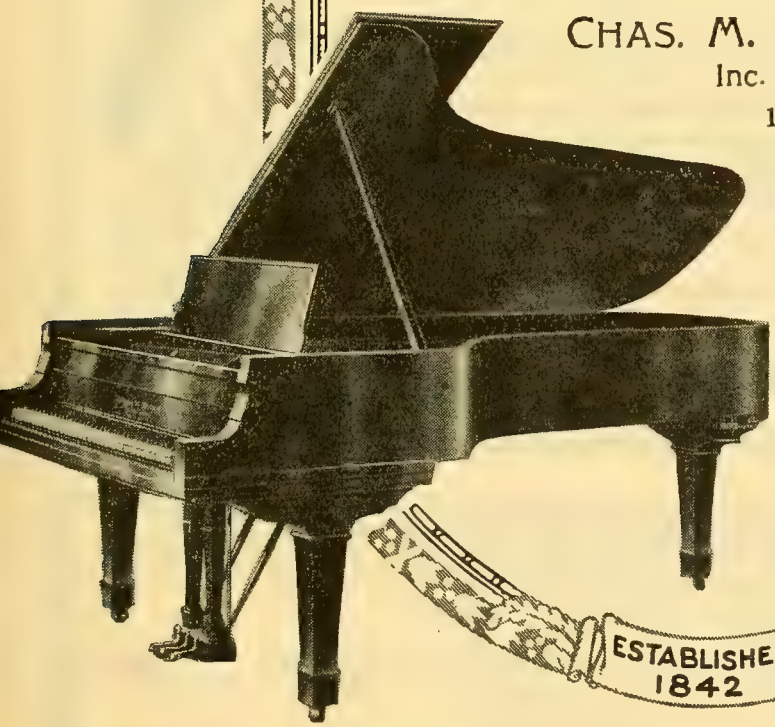
FOR those whose requirements demand perfection and whose tastes demand excellence, find

THE

Stieff

the ultimate expression of musical worth.

Catalogue furnished on request



CHAS. M. STIEFF
Inc.
146 Boylston Street
Boston, Mass.

Established 1842

ESTABLISHED
1842

"La Péri: Poème Danse" ("The Peri: A Danced Poem")

Paul Abraham Dukas

(Born at Paris, October 1, 1865; now living at Paris)

"La Péri," a ballet composed in 1910, was first performed at the Châtelet, Paris, at the Concerts de Danse given by Mlle. Trouhanowa, in April, 1912. She took the part of the Peri; M. Bekefi, the part of Iskender. The ballet was added to the repertoire of the Opéra-Comique, Paris, May 29, 1914, with Mlle. Trouhanowa and M. Quinault, as the Peri and Iskender. The music was first heard at a Lamoureux concert in Paris on November 23, 1913.

The first performance in the United States was by the San Francisco Symphony Orchestra, Alfred Hertz, conductor, at San Francisco, on January 7, 1916. The first performance in Boston was at a concert by the Boston Symphony Orchestra, Mr. Monteux conductor, October 25, 1918.

The stage at the Châtelet showed gold mountains, crimson valleys, and trees bearing silver fruit.

The story of the Ballet as given in the programme book of "Concerts de Danse: N. Trouhanowa" is told in French. A translation reads as follows:—

It happened that at the end of his youthful days, since the Magi observed that his star was growing pale, Iskender went about Iran seeking the flower of immortality.

The sun sojourned thrice in its dozen dwellings without Iskender finding the flower. At last he arrived at the end of the earth where sea and clouds are one.

A Bit of the Brunswick All Your Own



Of course, you know the Brunswick Shoppe — so near Copley Square, so convenient to Boylston Street shopping, so short a distance from the theatres. This delightful little low-beamed salon and all that is within, is a bit of the Brunswick all your own. For luncheon — for afternoon tea — for supper before the theatre — or just to run into at any odd moment for a tiny nibble and chat with the many friends you are sure to meet there. Claim it for your own—as it truly is!

Afternoon Tea

Ices Favors Brunswick Candy

The Brunswick Shoppe

Boylston Street at Clarendon

FLORENTINE ARTS AND CRAFTS

Searching for articles you saw while wandering through the fascinating shops of old Florence?

Come in and see our display of

TOOLED LEATHER WOODWORK PRINTS FRAMES CARDS

And many other objets d'art

Imported directly by us

P. CARTONI COMPANY Room 405 **420 Boylston Street**



NEW AUTUMN FASHIONS

THE Autumn vogue of "la dame élégante" is more than a change. It is a transformation! We are first to applaud it—our customers will be the first to enjoy it.

F. P. O'Connor Co.

157 TREMONT STREET.

And there, on the steps that lead to the hall of Ormuzd, a Peri was reclining, asleep in her jewelled robe. A star sparkled above her head; her lute rested on her breast; in her hand shone the flower.

It was a lotus like unto an emerald, swaying as the sea under the morning sun.

Iskender noiselessly leaned over the sleeper and without awakening her snatched the flower, which suddenly became between his fingers like the noonday sun over the forests of Ghilan.

The Peri, opening her eyes, clapped the palms of her hands together and uttered a loud cry, for she could not now ascend towards the light of Ormuzd.

Iskender, regarding her, wondered at her face, which surpassed in deliciousness even the face of Gurda-ferrid.

In his heart he coveted her.

So that the Peri knew the thought of the King; for in the right hand of Iskender the lotus grew purple and became as the face of longing.

Thus the Servant of the Pure knew that this flower of life was not for him.

To recover it, she darted forward like a bee,

While the invincible lord bore away from her the lotus, torn between his thirst for immortality and the delight for his eyes.

But the Peri danced the dance of the Peris; always approaching him until her face touched his face; and at the end he gave back the flower without regret.

Then the lotus was like unto snow and gold, as the summit of Elbourz at sunset.

The form of the Peri seemed to melt in the light coming from the calix and soon nothing more was to be seen than a hand raising the flower of flame, which faded in the realm above.

Iskender saw her disappear. Knowing from this that his end drew near, he felt the darkness encompassing him.

The score calls for these instruments: three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet,

Berry INC

ANNOUNCE

ARRIVAL OF NEW IMPORTATIONS

GOWNS WRAPS MILLINERY

To the woman who knows smartness, we urge your inspection

Modern Prices Prevailing

Special attention given to the requirements of Brides and Bridesmaids

651-653 BOYLSTON STREET, BOSTON



JACOB THOMA & SON

Importers and Dealers in
Old and New Violins — Bows — Strings — Cases
and Violin-Specialties

Repairers to the Boston Symphony Orchestra
Agents for the Silvestre & Maucotel
Tricolore Tested-Strings

226 TREMONT STREET . BOSTON, MASS.
Opp. Majestic Theatre Telephone, Dewey 1763-W

T. D. Whitney Company

Linen Specialists Since 1796

FORMAL ANNOUNCEMENT

New Branch Store

288 BOYLSTON STREET

(near Arlington Street)

October 1, 1923

Household and Decorative Linens

Sheets Cases Blankets Puffs

Edwin C. Foss Art Embroideries

Handkerchiefs Towels

Yard Linens

We have been Linen Specialists since 1796, and our experience as well as our affiliations unable us to offer superior linens at lowest possible prices.

We have recently opened a Paris office that we may keep in closer touch with the daily markets of the world.

18 FAUBOURG POISSONNIERE

T. D. Whitney Company

Everything in Linens

Temple Place through to West Street

288 Boylston Street *Boston, Mass.*



three bassoons, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, side drum, bass drum, tambourine, cymbals, triangle, xylophone, celesta, two harps, and the usual strings. It is dedicated to Mlle. N. Trouhanowa, for whom the ballet is composed.

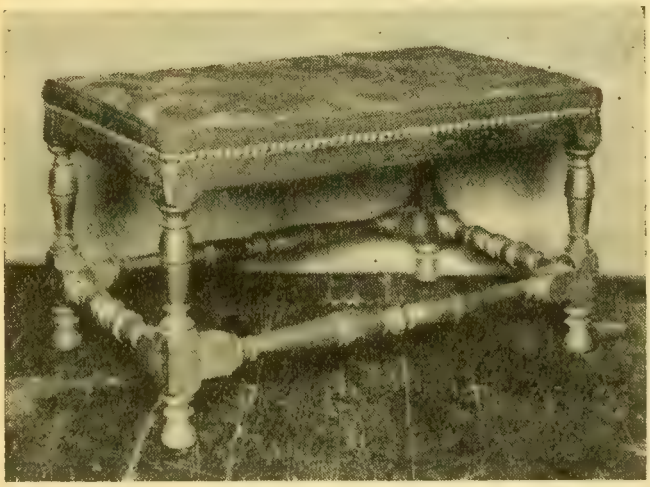
When "La Péri" was performed at the Paris Opéra in June, 1921, Anna Pavlova mimed the Peri; M. Stowitz, Iskender. The critics said that her face "surpassed in delicacy even the face of Gurda-ferrid," who was supposed to be very beautiful, but they wondered why she allowed a blue-green frock and a conical head-dress to dull the admirable "sveltesse" of her body.

Salome's Dance, from the Opera "Salome." Richard Strauss

(Born at Munich, June 11, 1864; now living in Vienna)

"Salome," a drama in one act "after Oscar Wilde's like-named poem," translated into German by Hedwig Lachmann, was produced at the Dresden Court Opera, December 9, 1905. Begun in the summer of 1903, the work was completed June 20, 1905. Ernst von Schuch conducted the first performance, and the chief singers were: Mme. Wittich, Salome; Burrian, Herodes; and Perron, Jochanaan. There was an orchestra of 102; some say 112.

JOHN A. REARDON, Jr.



Interior Decorator

Draperies Furniture
Wall Papers

103 ST. JAMES AVE., BOSTON
Reardon Building
Telephones, Back Bay { 10974 / 6609

PERMANENT WAVE SPECIALIST

Twelve years' experience in Permanent Waving has taught me the **only** safe method is the Nestle Lanoil

Miss LILLIAN J. KANE

420 BOYLSTON STREET . . . . . BOSTON
Room 312 Tel. B.B. 8798



The

Supreme Cruise

to the

Mediterranean

by Specially Chartered New Red Star Liner

BELGENLAND

January 19 to March 26, 1924

HAS nature's mood ever carried you back to Egypt's glorious past—have you seen the sun spread gold over the ruins at Karnak, or watched the dusk creep up the purple Valley of the Kings?

You must visit these wondrous Mediterranean lands—Spain, Algiers, French Riviera, Italy, Greece, Egypt, Palestine, to be conscious of their mystery, romance and charm. An opportunity beyond compare is offered in our **1924 Cruise de Luxe.**

The giant liner BELGENLAND, specially chartered by us, is ***the largest, most modern, most replete steamer cruising next winter to the Mediterranean.*** Large sheltered decks for promenade and sports; superbly appointed lounges; verandah cafe; staterooms that are charming apartments, many with private bath; a unique, perfectly appointed and delightful dining room where you may order your own menu at any time at no extra cost.

Managed by COOK'S TRAVEL SERVICE — with its 83 years' tradition as leaders in travel — its own chain of offices all along the route — its own Fleet of steamers on the Nile.

Literature on request.

THOS. COOK & SON

167 Tremont Street, Boston, 11

New York **Philadelphia** **Chicago** **San Francisco**
Los Angeles **Montreal** **Toronto** **Vancouver**

The first performance in the United States was at the Metropolitan Opera House, January 22, 1907. Alfred Hertz conducted. The chief singers were: Mme. Fremstad, Salome; Herodias, Miss Weed; Burrian, Herodes; Van Rooy, Jochanaan; Dippel, Narraboth. The first performance of the Dance of the Seven Veils in Boston was at a concert of the Boston Symphony Orchestra.

In Wilde's tragedy Herodias does not wish Salome to dance while John is crying from the cistern and Herod gazing fixedly at Salome; "Enfin, je ne veux pas qu'elle danse." Herod insists. Herodias orders her not to dance.

SALOMÉ. Je suis prête, tétrarque.

[*Salomé danse la danse des sept voiles.*]

HÉRODE. Ah! c'est magnifique, c'est magnifique! Vous soyez qu'elle a danse pour moi, votre fille. Approchez, Salomé! Approchez afin que je puisse vous donner votre salaire. Ah! je paie bien les danseuses, moi. Toi, je te paierai bien. Je te donnerai tout ce que tu voudras. Que veux tu, dis?

Then Salome, kneeling, asks that the head of John should be brought to her presently in a silver basin. And Herod rebels at the thought.

There is then only this one stage direction in the original: "Salome dances the dance of seven veils." But in Strauss's music-drama there are other stage directions.

"The musicians begin a wild dance, . . . Salome motionless as yet."



SWANSDOWN FLOUR

THE BEST
BREAD-MAKER

S. S. PIERCE CO.

A TREASURE-TROVE FROM SUNNY ITALY

EARLY ITALIAN SONGS AND AIRS

Transcribed and Edited by Pietro Floridia
(Two Volumes)

ISSUED IN TWO EDITIONS
FOR HIGH VOICE FOR LOW VOICE

PRICES:

Each volume in heavy paper, cloth back . . **$2.50**
Each volume in full cloth, gilt **$3.50**

A veritable "Tut-ankh-amen" find from the buried treasures of the past. Eighty songs composed by the great melodists of the sixteenth, seventeenth and eighteenth centuries, hitherto inaccessible in Libraries, and cumbered with archaic harmonies. The editor has written piano parts which are modern in sonority and color and which still retain and enhance the beauty of the original songs. Issued in the famous MUSICIANS LIBRARY.

Volume 1 (Forty Songs) now ready

OLIVER DITSON COMPANY

178-179 TREMONT STREET BOSTON 10, MASS.

Order of Your Local Dealer

729 BOYLSTON STREET

BINGHAM GOWNS

BOSTON MASSACHUSETTS

ALSO READY TO WEAR

DANCING FROCKS A SPECIALTY

Symphony FLOWER SHOP

240 HUNTINGTON AVENUE

Diagonally across from Symphony Hall

Telephones, Back Bay 8241, 58238

NEW YORK LONDON PARIS

The pace of the music slackens. "Now Salome bestirs herself and gives the musicians a signal, whereupon the wild rhythm subsides forthwith and merges into a gently rocking movement." The chief theme of the dance is begun by solo viola and flute. A second dance theme appears (strings, horn, clarinet, Heckelphone, English horn). There is, after a crescendo and accelerando, a return to the languorous first motive. "Salome appears to grow weary for a moment, . . . now she rouses herself to renewed whirling." The music grows wilder; there is a crashing climax, ending with trilling of wood-wind, celesta, and a tremolo of violins. "Salome lingers for a moment in a visionary pause by the cistern in which John is held captive, then throws herself at Herod's feet!" (Flourish of wood-wind instruments and strings.)

Use is made in this dance of important motives that have preceded.

The instruments demanded by Strauss for "Salome" are piccolo, three flutes, two oboes, English horn, Heckelphone, five clarinets, bass clarinet, three bassoons, double-bassoon, six horns, four trumpets, four trombones, bass tuba, four kettledrums of ordinary size and one smaller, side drum, bass drum, cymbals, triangle, tambourine, xylophone, castanets, tom-tom, Glockenspiel, celesta, two harps, organ, harmonium, sixteen first-violins, sixteen second violins, not less than ten or more than twelve violas, ten violoncellos, and eight double-basses.

"Salome" on Wilde's text, music by A. Mariotte, was produced at Lyons in October, 1908, and at the Théâtre de la Gaîté, Paris, April 22, 1910. "Salome," a pantomime by Armand Silvestre and Charles Henry

AMERICA'S FOREMOST FLORIST

76th year

Thos. F. Galvin INCORPORATED

FLOWERS

BOSTON
1 PARK STREET
AND
549 BOYLSTON STREET

NEW YORK
561 FIFTH AVENUE
AT
46th STREET

"New Paris"
PATISSERIE ET CONFISERIE FRANCAISE
K. CONSTANTIN CO.

FRENCH PASTRY
Telephone, Back Bay 2566

CATERERS
407 BOYLSTON STREET
TEA ROOM

FRENCH ICE CREAM
BOSTON, MASS.

GOWNS · SUITS · COATS · HATS



This Black Velvet Gown expresses the simple elegance of our usual selection of Models - Sleeves of white embroidery edged with Ermine.

The Hat is charming in its simplicity. Black Velvet, trimmed with Black lace, with a thin open crown of tulle.

Wilson Inc.
723-725 Boylston Street
Boston

Meltzer, with music by Gabriel Pierné, was produced at Paris, in March, 1895, at the Comédie Parisienne. Loie Fuller mimed Salome.

Massenet's "Hérodiade," libretto by Paul Milliet and Henri Grémont (Georges Hartmann), was produced at Brussels, December 19, 1881. In this opera,—Salome is in love with John the Baptist, and Herod is in love with her. Salome does not know that Herodias is her mother, until, going to kill herself after the beheading, Herodias discloses the fact. Salome then stabs herself.

Henry Hadley's "Salome," a tone poem, Op. 55, after Wilde's tragedy, was performed by the Boston Symphony Orchestra in Boston, on April 13, 1907.

Florent Schmitt's "La Tragédie de Salomé," a mute drama by Robert d'Humières, was produced at the Théâtre des Arts, Paris, November 9, 1907. Herod, M. Gorde; John the Baptist, Lou Van Tel (Tellegen); Salome, Loie Fuller; Herodias, Mlle. J. Zorelli. The Ballet Russe with Natacha Trouhanowa as Salome, performed it at the Châtelet, Paris, April 12, 1912. The concert suite derived from the ballet was first performed at a Concert Colonne, Paris, January 8, 1911. The first performance in Boston was at a concert of the Boston Symphony Orchestra, November 29, 1913.

"Salome," drama in one act, was written in French by Oscar Wilde, and first published in Paris and London, February 22, 1893. It has been said that Wilde wrote it for Sarah Bernhardt, but in a letter to the *Times* (March 2, 1893) he made this statement:—

"The fact that the greatest tragic actress of any stage now living saw in my play such beauty that she was anxious to produce it, to take herself the part of the heroine, to lend to the entire poem the glamour

PIERCE-ARROW

In the building of the Pierce-Arrow there is an honest satisfaction born of the knowledge of work conscientiously done, and a justifiable pride in the public's estimate of it.

Pierce-Arrow Motor Cars

J. W. MAGUIRE COMPANY

AGENTS FOR EASTERN MASSACHUSETTS
AND NEW HAMPSHIRE

741-743-745 BOYLSTON STREET - - - BOSTON

TELEPHONE, BACK BAY 2316-2317



VLADIMIR

DE PACHMANN

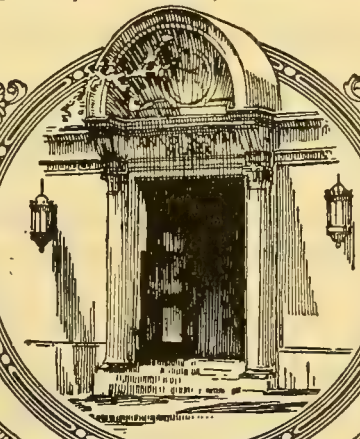
uses and endorses

The Baldwin Piano

exclusively

The Baldwin Piano Co.

Represented by
The A. M. HUME MUSIC CO.
196 Boylston Street, Boston, Mass.



of her personality, and to my prose the music of her flute-like voice,—this was naturally, and always will be, a source of pride and pleasure to me, and I look forward with delight to seeing Mme. Bernhardt present my play in Paris, that vivid centre of art, where religious dramas are often performed. But my play was in no sense of the words written for this great actress. I have never written a play for any actor or actress, nor shall I ever do so. Such work is for the artisan in literature,—not for the artist."

There was a production in Paris, but Mme. Bernhardt was not the heroine. The performance was at the Nouveau Théâtre, October 28, 1896, and Mme. Line Munte impersonated Salome.

The play, translated into English by Lord Alfred Bruce Douglass and pictured by Aubrey Beardsley, was published in London, February 9, 1894. There was a performance of the English version in London, May 10, 1905; another one by the Literary Theatre Club on June 18, 1906. The play was performed in New York for the first time by The Progressive Stage Society, November 14, 1905. Salome was impersonated by Mercedes Leigh. "Her gestures were awkward, and the attempt at dancing almost ludicrous." The drama in German was added to the repertory of the Irving Place Theatre, New York. There have been many performances of the drama in European cities, and with special success in Berlin.

Little is said about Salome or her dance in the New Testament. Matthew wrote: "But when Herod's birthday was kept, the daughter of Herodias danced before them and pleased Herod." She was "in-

Boston Conservatory of Music
INCORPORATED
AGIDE JACCHIA, Director
250 HUNTINGTON AVENUE, BOSTON 17, MASS.
Telephone Back Bay 2042
CATALOG SENT ON REQUEST
STEINWAY PIANOFORTE

TAXICAB!
TOURING CARS
LIMOUSINES
TOWN TAXI
INCORPORATED
BACK BAY 5300

M. STEINERT & SONS

New England Distributors for

STEINWAY

STEINERT JEWETT WOODBURY

PIANOS

DUO-ART Reproducing Pianos

Pianola Pianos



VICTROLAS VICTOR RECORDS

DeForest Radio Merchandise

STEINERT HALL

162 Boylston Street

BOSTON MASS.

structed of her mother" to ask as a reward "John Baptist's head in a charger." And the king was sorry. The account in Mark's gospel is a little longer, but we learn nothing more about the dance: "And when the daughter of the said Herodias came in, and danced, and pleased Herod and them that sat with him, the king said unto the damsel, Ask of me whatsoever thou wilt, and I will give it thee." Then the daughter went forth and said unto her mother, "What shall I ask?" Herodias was wroth with John on account of his public denunciation of her behavior: "For John had said unto Herod, It is not lawful for thee to have thy brother's wife. Therefore Herodias had a quarrel against him, and would have killed him; but she could not. For Herod feared John, knowing that he was a just man and an holy, and observed him; and when he heard him, he did many things, and heard him gladly." Yet Herodias persuaded him to jail John, and Salome danced off the head of the forerunner.

Nowhere in the New Testament is the daughter of Herodias called by name Salome. She was not killed by order of Herod: she lived and was married twice,—first to Philip, tetrarch of Trachonitus, her uncle on her father's side (she was the daughter of Herod Philip); afterward to her cousin, Aristobulus, son of Herod, the king of Calchas. According to Josephus she had three sons by Aristobulus.

Fantastical legends took their rise from this simple story. According to one, Salome went with her mother and Herod when they were banished from Judæa. They crossed a frozen river, and the ice broke under Salome's feet. She sank in up to her neck; the ice united and she remained suspended by it.

THE
VERGÉ SHOP
1385 Beacon Street
BROOKLINE
Good Things to Eat
Reservations by Telephone
Brookline 2240

Hélène Phillips
. Sportwear .
Trinity Pl. Entrance
Copley Plaza Hotel

WESTLAND AVENUE GARAGE
INCORPORATED
41–43 WESTLAND AVENUE AND 32–34 ASTOR STREET
ONE MINUTE FROM SYMPHONY HALL
While attending concert store yonr car at our new and most up-to-date garage. Guard against theft.
Telephones, Back Bay 8862, 8863



The Individual Touch

Though unconsciously, perhaps, it is natural to express ourselves, our *personality,* in the things we do. Commonplace things never reveal the "individual touch" and so man's contributions to happiness and progress have accumulated through worthy efforts of individual expression.

It is equally true of *Printing.* Each customer has in mind something expressive of the thought behind the printed piece. It is our purpose to surround that thought with materials of labor and skill of craftsmanship that lift his message out of the commonplace.

The Quality Mark *of Printing Service*

GEO. H. ELLIS CO.
Incorporated

272 Congress Street Boston, Mass.

According to others Herodias was in love with John the Baptist. Spurned by him, she demanded his head,—Josephus assigns, however, a political motive for the execution of the Baptist,—and stabbed with a bodkin the tongue that had railed against her. Or she was condemned to wander till the Last Day, because she laughed at the Saviour on his way to Calvary.* Another legend tells us that Herodias attempted to kiss the head of John, but the head blew upon her a terrible blast and sent her flying into space, where she still revolves. Mr. W. J. Henderson, in his lecture on Strauss's "Salome," quoted from the Homilies of Ælfric the Saxon, who died in 1006: "Some heretics have said that the head blew the king's wife Herodias, for whom he had been slain, so that she went with the winds all over the world; but they erred in that saying, for she lived to the end of her life after the slaying of John." According to some the head was buried at Edessa; some say it was buried in St. Peter's at Rome; others insist that it was buried in the cathedral of Amiens.

In other legends Herodias rides in the chase of the Wild Hunter, or she is the Wild Huntress. She figures in Heine's "Atta Troll" (1841–42). The poet, looking out of the window of the witch Uraka's hut on the Eve of John the Baptist and in the time of full moon, saw the Wild Hunt hurry through a hollow. Three women were conspicuous

*See the opening chapter of Eugéne Sue's "Wandering Jew." Note also the address of Klingsor to Kundry in "Parsifal" (act ii.):—

Awake! Awake! To me!
Thy master calls thee, nameless being,
World-old devil! Rose of Helldom!
Herodias wast thou, and what else?
Gundrygia there, Kundry here!

Translation by George T. Phelps.

THOMAS

RETTA C. THOMAS

683 BOYLSTON ST.

Imported Models and our own Creations

Gowns, Wraps, Suits, Blouses

Special Attention Given to Reproductions of all French Models

Designer of distinctive gowns

247 NEWBURY STREET

near Fairfield Street

in the pageant, Diana, Abunda, and Herodias. Heine thus describes Herodias:*—

O'er the face of glowing languor
Lay an oriental magic,
And the dress recalled with transport
All Sheherazade's stories.

Lips of softness like pomegranates,
Lily white the arching nose,
And the limbs, refreshing, taper,
Like a palm in some oasis.

High she was on white steed seated,
Whose gold rein two Moors were holding,
As along the way they trotted
At the princess' side afoot.

Yes, she was indeed a princess,
Was the sovereign of Judæa,
Was the beauteous wife of Herod,
Who the Baptist's head demanded.

For this deed of blood was she, too,
Execrated; and as spectre
Must until the Day of Judgment
Ride among the goblin hunt.

In her hands she carries ever
That sad charger, with the head of
John the Baptist, which she kisses:
Yes, the head with fervor kisses.

For time was, she loved the Baptist—
'Tis not in the Bible written,
But there yet exists the legend
Of Herodias' bloody love—

Else there were no explanation
Of that lady's curious longing—
Would a woman want the head of
Any man she did not love?

Was perhaps a little peevish
With her swain, had him beheaded;
But when she upon the charger
Saw the head so well beloved,

Straight she wept and mad became,
And she died of love's distraction—
Love's distraction! Pleonasmus!
Why, Love is itself distraction!

*Translation into English is by Thomas Selby Egan (London, 1876).

At the Sign of the Golden Harp
380 Boylston Street
(NEAR ARLINGTON)

Rachmaninoff
Two new Songs
just off the Press
Morning The Fountain
English version by Geraldine Farrar
Two new Piano Transcriptions
by Rachmaninoff
Fritz Kreisler
Liebesleid
Bizet
Minuet from l'Arlesienne
Carl Fischer
MUSIC INSTRUMENTS
BACK BAY 9000
BACK BAY 9001

ANTIQUES APPRAISALS
A. CLAYTON PARKER
INTERIOR DECORATOR
Fifteen years with Boston's best Decorators
Designer and Decorator with a
European experience
BACK BAY 6731
Room 317 420 Boylston Street
Berkeley Building Boston, Massachusetts

J. S. WATERMAN & SONS, INC.
ESTABLISHED 1859
UNDERTAKERS
Local and Suburban Service

Rising up at night she carries,
In her hand, as now related,
When she hunts, the bleeding head—
Yet with woman's maniac frenzy

Sometimes she, with childish laughter,
Whirls it in the air above her,
Then again will nimbly catch it,
Like a plaything as it falls.

But for thee, Herodias,
Say, where art thou? Ah, I know it,
Thou art dead, and liest buried
By thy walls, Jerusholayim!

Starkened sleep of death by daylight
Sleep'st thou in the marble coffin;
But at midnight then awake thee
Cracking whips, huzza and halloh!

And thou follow'st that wild army
With Diana and Abunda,
With their merry hunt-companions
Who detest the cross and pain!

What a costly company!
Could I nightly hunt among ye,
Through the forests! I would ever
Ride by thee, Herodias!

For I love thee more than any!
More than yonder Grecian goddess,
More than yonder Northern fairy,
I adore thee, thou dead Jewess!

Yes, adore thee! I have marked it
In the trembling of my soul.
Love me and become my darling,
Beauteous form, Herodias,

Love me and become my darling!
Cast away that bloody plaything
With the charger, and delight in
Daintier and far better dishes.

I the true knight am so truly,
Whom thou wantest—matters little,
Thou art dead and damned already—
I have no such prejudices—

Doubless with my own salvation
There's a hitch, and if I really
Still am reckoned with the living
I begin at times to doubt!

As thy champion then accept me,
As thy cavalier-servente;
I will still thy mantle carry
And will bear with all thy whims.

Courteous, Efficient and Prompt Service

"THE BEST OF FOOD THE FINEST CUISINE"

MUSIC EVERY EVENING

THE FAR EAST CO. CHINESE AND AMERICAN RESTAURANT

Noon-day Lunch 11-2 p.m. $.40 ∴ Special Dinner 5.30-8 p.m. $.50 up

Open from 11-12 a.m.

1088 BOYLSTON STREET Tel. Back Bay 2341 BOSTON, MASS.



PENNELL, GIBBS & QUIRING CO.
INC., DECORATORS & PAINTERS
203. 205 CLARENDON STREET
BOSTON, MASSACHUSETTS

THE SOCIETY OF
Arts & Crafts

Distinctive
Wedding Gifts

9 PARK ST., BOSTON

Every evening, close beside thee,
I will ride in that wild army,
And we'll fondle, laughing loudly
Over all my mad discourse.

I will make the hours fly quickly
Through the night—but in the daytime
Joy must pause awhile and weeping
I will sit above thy grave.

Yes, by day will sit complaining
On the dust of royal tombs,
On the grave of my beloved one,
By thy walls, Jerusholayim.

Aged Jews, whilst passing by me,
Will believe that I am mourning
O'er the Temple's last destruction
And thy walls, Jerusholayim.

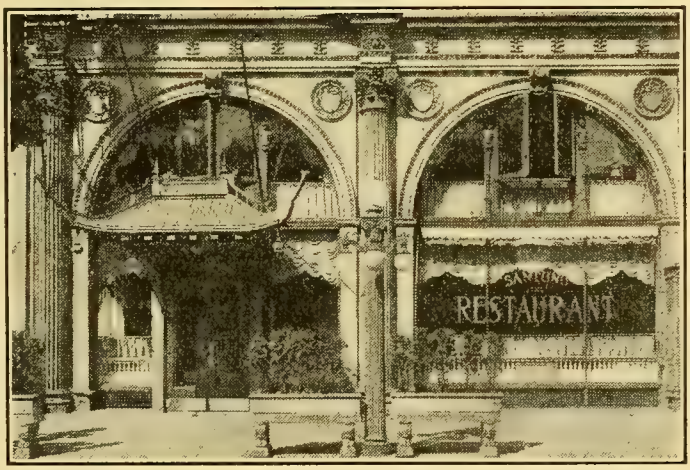
Mr. Jacob N. Beam, in an article published in *Modern Language Notes* (January, 1907), says of the story of Salome and the Baptist that this love element is probably wholly of nineteenth-century romantic origin. "It does not seem to have existed in the older authorities on the legends of the martyrs and saints." Eusebius Emesenus spoke of Salome playing with the head as with an apple, but he said nothing of Salome's passion for John. Mr. Beam adds: "In view of the well-known fertility and perversity of Heine's imagination, it is likely that he invented the *Sage*, pure and simple, and assigned a fictitious source."

Wilde no doubt based his story of Salome's passion on the passage in "Atta Troll." He borrowed from Flaubert's story the stage setting, the banquet, the cistern, the voice of the Baptist, the Roman visitors, the desire of Herod for Salome, who in Flaubert's tale is an innocent and charming young girl, hardly knowing John's name.

Mr. Percival Pollard translated into English an essay on Salome

SANTUNG RESTAURANT

St. James Building
Near Symphony Hall



Telephone, Back Bay
{ 6018
{ 10116

MERCHANT CLUB LUNCHEON
11 a.m. to 2 p.m.

SPECIAL SUNDAY TABLE D'HÔTE DINNER
12 m. to 4 p.m.

MUSIC EVERY DAY AND EVENING

"After Theatre Parties" a Specialty

SPECIALIST IN AMERICAN AND CHINESE DISHES

MUSICAL EDUCATION FOR CHILDREN

Solfeggio, Violin, Ensemble playing, Rhythmic-Gymnastics, Piano, 'Cello

GERTRUDE BOWES PEABODY (of the) LONGY SCHOOL OF MUSIC

1601 Centre Street
Newton Highlands, Mass.
Tel. C. N. 1916-M

103 Hemenway St., Boston, Mass.
Tel. Kenmore 2400
Lauderdale Bldg., Providence, R.I.

Classes can be formed combining any of the above subjects. Also, private and class work in all branches of Music for Adults.

by a Spaniard, Gomez Carillo, who had talked with Wilde about portraits of Herodias' daughter. This translation was published in an issue of *Papyrus* (1906), edited by Mr. Michael Monahan. Wilde said to Carillo: "I have always longed to go to Spain, that I might see in the Prado Titian's Salome,* of which Tintoretto once exclaimed: 'Here at last is a man who paints the quivering flesh!'" And Wilde asked him if Carillo knew the Salome of Stranzioni and that of Alessandro Veronese.

According to Carillo, the dramatist dreamed constantly of Salome and her dance. At times he saw her chaste, and he spoke of her as "a gentle princess, who danced before Herod as if by a call from Heaven." He then saw her quivering body lily tall and pale. "Veils woven by angels conceal her slenderness, her blonde hair flows like molten gold over her shoulders."

And once, seeing the picture of a woman's pale head, severed from her body, Wilde exclaimed: "Why, that is Salome," and he told a story found in a Nubian gospel. A Jewish princess made a present of an apostle's head to a young philosopher. The youth smiled and said unto her: "I should rather have your own head, my dear." The princess went away all pale. That night a slave visited the philosopher, and he bore with him on a golden plate the head of the woman. The scholar looked up and said: "Why all this blood?" and he turned a leaf in Plato. Wilde believed this Jewish princess was Salome.

*For discussion of certain pictures of Salome see *Ars et Labor* (Milan, February, 1907).

Rare Old Violins

VIOLAS and 'CELLOS
of exquisite tone
and splendid condition

ITALIAN VIOLIN STRINGS

MUSICIANS SUPPLY COMPANY
218 Tremont Street and 60
LaGrange Street, Boston, Mass.
Telephone, Beach 1882

Foreign Languages Easily Learned

The Berlitz Conversational Method makes the study of any foreign language a surprisingly simple, easy and pleasant matter. Experienced native teachers. Day and Evening Classes and Individual Instruction. Reasonable tuition. Call, write or phone for catalogue.

Trial Lesson Free

BERLITZ
SCHOOL OF
LANGUAGES
Est. 1878 OVER 200 BRANCHES
132 Boylston Street Phone, Beach 3958

SEVENTY YEARS' REPUTATION

BROWN'S BRONCHIAL TROCHES

An old and reliable remedy for throat troubles caused by cold or use of the voice. Free from opiates in any form. Sold only in boxes—never in bulk. Prices, 15c., 35c., 75c., $1.25, at druggists or by mail.

BROWN'S CAMPHORATED SAPONACEOUS **DENTIFRICE**

Will keep the teeth and gums in healthy condition. Price, 30c., at druggists or by mail.
JOHN I. BROWN & SON, BOSTON, MASS.

Picture after picture did not satisfy his ideal. The Salome of Leonardo was too cold in its dignity. He did not tarry before the Salome of Dürer, of Ghirlandajo, of Leclerc, of Van Thulden. The Salome of Reynault was a gypsy with an English complexion. Moreau's revealed to him "the soul of the dancing princess of his dreams," and thinking of this picture, he would quote Huysman's words: "She is nearly naked. In the whirl of the dance the veils are unloosed, the shawls are fallen to the ground, and only jewels clothe her body. The tiniest of girdles spans her hips; a costly jewel glows like a star between her breasts; a chain of garnets fades into the glow of her hair." A woman whom Wilde met by chance in the street set him a-dreaming of Salome; before a jeweller's window he would plan combinations of gems to deck his idol. Sometimes he thought she must have been resplendent in nudity, but "strewn with jewels, all ringing and tinkling in her hair, on her ankles, her wrists, her throat, enclosing her hips and heightening with their myriad glittering reflections the unchastity of that unchaste amber flesh. For of an unknowing Salome, who is a mere tool, I refuse to hear a word. In Leonardo's painting, her lips disclose the boundless cruelty of her heart. Her splendor must be an abyss; her desire an ocean; . . . that the pearls on her breast die of love; that the bloom of her maidenhood pales the opals and fires the rubies, while even the sapphires on this feverish skin lose the purity of their lustre."

The painters of long ago clothed her in the costume of their own period, and she danced as the noble dames of their day would have minced it, strutted it, or lolled and languished at the court. The dance

REMOVAL NOTICE

Farm and Garden Shop "The Green Door"

maintained by the New England Branch of the Farm and Garden Association
now open at its new location

39 NEWBURY STREET, BOSTON

.. *FOOD SPECIALTIES* ..

Fresh Eggs Canned Goods Handiwork Farm Products

Cakes and Sandwiches for Afternoon Teas and Lunches

Come and stock your preserve closet, and inspect the tempting goods offered to you, week by week

Telephone orders promptly attended to. Tel. B. B. 4198

KAKAS·BROS. INC.

MANUFACTURERS *RETAILERS*

FURRIERS

RELIABLE FURS RELIABLE INFORMATION
RELIABLE PRICES

NO MISREPRESENTATION AS TO VALUES

COLD STORAGE

72 Chauncy St., Boston - - - Tel. Beach 0048

might have been at a Dutch, Italian, or German ball. See the picture by Israel von Menecken or the one by Karel von Mander. In the latter, Herod is clothed as a deep-thinking philosopher; Salome is sumptuously dressed, with a long flowing train, a high-cut bodice, a jewelled velvet head-dress, and she is attended by a handsome sprig of nobility. In a corner, far in the background, the sworder is already at work on the kneeling John.

In illuminated manuscripts of the fourteenth century and in windows of stained glass, Salome walks on her hands before Herod, to his great delight and to the amazement of his guests, who uplift hands. For in an old version of the New Testament it is said that Salome "vaulted" before Herod. The pictorial representations of this performance are disappointing. The daughter of Herodias is clad as in a meal-sack, and not even her feet are visible. Furthermore, she is sour-visaged.

The early fathers of the church insisted that the dance was suggestive, provocative, wanton. Saint Gregory reproached the Emperor Julian for his misuse of dancing, saying: "If it pleases you to dance, if your inclination drags you to these festivities, of which you seem to be passionately fond, dance as much as you like; but why renew before our eyes the dissolute dances of the barbarous Herodias and the pagans? Perform, rather, the dance of King David before the ark; dance to honor God. These exercises of peace and piety are worthy of an emperor and a Christian."

Poor Salome! The Breton folk-song reminds a maiden whose feet

.. Custom Underwear ..
UNION SUITS, PETTICOATS and KNICKERS made to Measure in All Styles and Materials
Miss E. T. DRISCOLL .·. 296 BOYLSTON STREET
formerly 49 Temple Place

Miss Farmer's School of Cookery
Established 1902
Home of the Boston Cooking School Cook Book
30 Huntington Avenue, Boston
Practice Classes constanting forming in
Cookery and Household Technique
Demonstration Lectures
Tuesdays and Wednesdays
Miss Alice Bradley, Principal

STRICTLY CUSTOM MADE
Corsets and Ready-to-wear, dainty Lingerie, Negligees, Petticoats, Brassieres, Pantalettes, etc.
MADAM SARA'S LA PATRICIA CORSET
311-314 Little Building

M. E. PACKARD
PIANO TUNER
Reproducing and Player-Piano Expert
191 Willow Avenue, West Somerville
Telephone Connection
Authorized Welte-Mignon Service Man
Formerly with Mason & Hamlin, Ampico Service Man with Chickering & Sons Co

EST. 1905 B. B. 1693
FRIEDBERG'S
ELECTRIC & LOCKSMITH SHOP
239-241 MASSACHUSETTS AVENUE
ELECTRICAL APPLIANCES
CONTRACTING
FULLY EQUIPPED REPAIR SHOP
VASES CONVERTED INTO LAMPS

At HOTEL VENDOME

THERE ARE UNUSUAL ACCOMMODATIONS for banquets, dinners, luncheons, receptions, weddings and dances—for all social functions requiring correct appointments and perfect service.

Among the hotels in this city, none is better prepared than **THE VENDOME** to make social affairs attractive and pleasant. Its ideal location on **Commonwealth Avenue at Dartmouth Street, only one block from Copley Square,** makes it easily accessible by motor or "a-foot."

The management will be pleased to submit menus, offer suggestions, and make final arrangements by telephone, correspondence or personal interview,

C. H. GREENLEAF COMPANY — *Proprietors*
EVERETT B. RICH — *Managing Director*
FRANKLIN K. PIERCE — *Associate Manager*

STATE STREET TRUST CO.

Boston, Mass.

MAIN OFFICE . . . . . 33 STATE STREET
MASSACHUSETTS AVENUE OFFICE
Corner Massachusetts Avenue and Boylston Street
COPLEY SQUARE OFFICE . 581 Boylston Street

INTEREST ALLOWED ON CHECKING ACCOUNTS OF $300 AND OVER
SAFE DEPOSIT VAULTS AT ALL THREE OFFICES
MEMBER FEDERAL RESERVE SYSTEM

WEDDING INVITATIONS
CALLING CARDS
STATIONERY



Poulson

HARPER W POULSON
SOCIAL AND COMMERCIAL STATIONER
284 BOYLSTON STREET BOSTON

Lamping-Nolan

.. Beauty Upkeep ..

Expert in every branch

462 Boylston St. Boston
Est. 1905 Tel. B. B. 5174

Largest and Best Equipped Beauty Salon in New England. Marcel and Permanent Waving, Hairdressing, Muscle Strapping, Face Peeling. Most reliable and latest methods by an Expert. New Scalp Treatment, Special for Oily Scalp.
Electric Baths and Swedish Treatments
Our School - 18 NEWBURY STREET
Day and Evening Classes
Classes forming every Monday

WALL PAPERS

and Especially selected
LINENS and CRETONNES
for Autumn furnishings

Harlow & Howland

Interior Decorators

282 DARTMOUTH STREET

Hill, Smith & Co.

Wholesale and Retail

STATIONERS

Engraving, Die Stamping
and Fine Printing

Blank Book Manufacturers
Modern Loose-leaf Devices
and Supplies

8 MILK STREET

Old South Building

Telephone, Main 1590

NEW VIOLIN COMPOSITIONS
BY
PAUL WHITE

Old Fashioned Suite	.90
Serenade and Reverie	.75
Fantastic Dance	.75
Poem	1.00

Edition Cranz

On sale at

C. W. THOMPSON'S

2 B PARK STREET

BOUND COPIES of the

Boston
Symphony Orchestra's

PROGRAMME BOOKS

Containing Mr. Philip Hale's analytical and descriptive notes on all works performed during the season ("musically speaking, the greatest art annual of to-day."—W. J. Henderson, New York Sun), may be obtained by addressing

PRICE, $5.00 SYMPHONY HALL

ELIAS HOWE CO. 8 BOSWORTH STREET

OLD VIOLINS, VIOLONCELLOS

VIOLAS, DOUBLE BASSES

MORE THAN 600 IN STOCK

Leather Cases Fine Bows Italian Strings Gold and Silver G Strings

2,000 NEW VIOLINS IN STOCK

ELIAS HOWE CO., 8 Bosworth Street . Boston

itch of the daughter of Herodias. "When thou seest dancing, think of the bloody head of John the Baptist on the charger, and hellish longing will not fill thy soul."

* * *

See Flaubert's "Herodias"; Richard Hengist Horne's "John the Baptist, or the Valor of the Soul," one of three "Bible Tragedies"; Gustav Nicolai's libretto "John the Baptist"; Hermann Sudermann's play "John the Baptist"; the dramatic poem by Joseph Convene Heywood, poems by Charles Lamb, Arthur Symons, Stéphane Mallarmé; and above all, the ironical "Salomé" of Jules Laforgue, in which she is a metaphysician, and John, a socialist from a Northern country.

JORDAN HALL

Concert Direction: AARON RICHMOND

PRESENTS

NICOLAI KASSMAN, *VIOLINIST*

SAMUEL GOLDBERG, Accompanist

THURSDAY EVENING OCTOBER 25 at 8.15 o'clock

DURRELL STRING QUARTETTE

JOSEPHINE DURRELL, Violin — ANNA GOLDEN, Viola

LOUISE SWEET, Violin — assisted by — MILDRED RIDLEY, 'Cello

HARRISON POTTER, Pianist

TUESDAY EVENING OCTOBER 30 at 8.15 o'clock

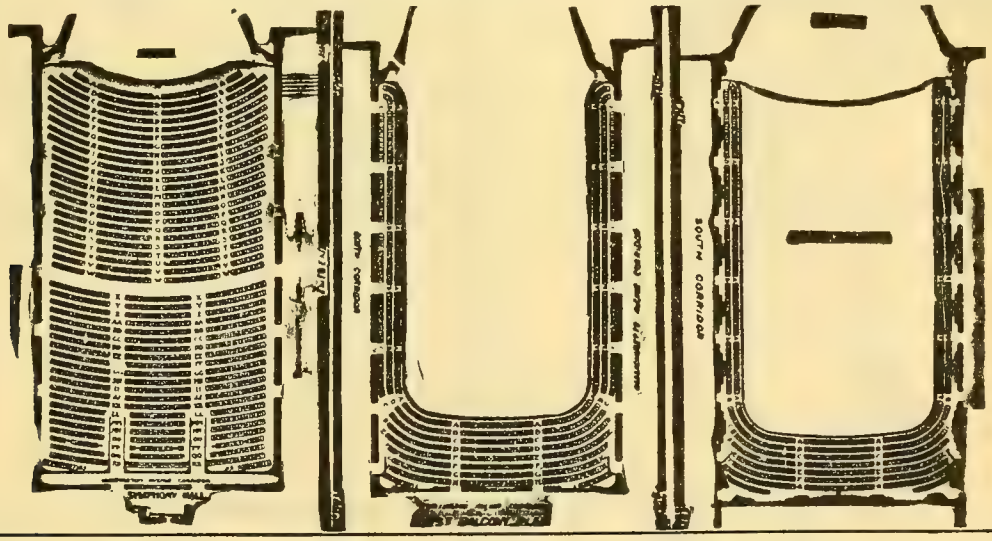
String Quartettes, Mozart F major and Gliére A major, Piano Quartette, Fauré G minor

MASON & HAMLIN PIANO

Tickets for the above concerts, $2.00, $1.50, $1.00 and 50 cents (plus tax)

Mail orders, to

Concert Direction, AARON RICHMOND, 404 Pierce Bldg., Copley Square



WEEMAN, BEAL & HOLMBERG



.. IMPORTERS ..

Violins, Fittings and Repairs

564 Washington Street, Rooms 527-528

Telephone Connection BOSTON

The Magic Wand in LEWANDOS Changes Colors



LEWANDOS
Cleansers and Dyers

Shops

BOSTON
17 Temple Place
29 State Street
79 Summer Street
284 Boylston Street
248 Huntington Avenue

BROOKLINE MASS
1310 Beacon Street Coolidge Corner

CAMBRIDGE MASS
1274 Massachusetts Avenue

MALDEN MASS
30 Pleasant Street

LYNN MASS
22 Munroe Street

SALEM MASS
72 Washington Street

MANCHESTER MASS
28 Central Street

WALTHAM MASS
193 Moody Street

WATERTOWN MASS
1 Galen Street

SPRINGFIELD MASS
294 Bridge Street

WORCESTER MASS
26 Pearl Street

FITCHBURG MASS
570 Main Street

FALL RIVER MASS
197 Bank Street

NEW BEDFORD MASS
672 Purchase Street

PROVIDENCE R I
137 Matthewson Street

NEWPORT R I
231 Thames Street

BRIDGEPORT CONN
213 State Street

WATERBURY CONN
22 East Main Street

NEW HAVEN CONN
123 Church Street

HARTFORD CONN
47 Farmington Avenue

ALBANY N Y
75 North Pearl Street

PHILADELPHIA PA
1901 Chestnut Street

NEW YORK CITY
10 West 48th Street

Collection and Delivery System

EXECUTIVE OFFICES

286 BOYLSTON STREET BOSTON

Telephone Service Back Bay 3900
Connects All Boston Shops

"YOU CAN RELY ON LEWANDOS"

Second Programme

FRIDAY AFTERNOON, OCTOBER 19, at 2.30 o'clock

SATURDAY EVENING, OCTOBER 20, at 8.15 o'clock

Rachmaninov . . . Symphony in E minor, No. 2, Op. 27

I. Largo; Allegro moderato.
II. Allegro molto.
III. Adagio.
IV. Allegro vivace.

Beethoven . . . . Scene and Aria, "Ah, perfido," Op. 65

Aubert . . . . . Habañera
(First time in Boston)

Wagner . . . . Elisabeth's Greeting, "Dich, Theure Halle," from "Tannhäuser"

Smetana . . . Overture to the Opera, "Prodana Nevesta" ("The Sold Bride")

SOLOIST

ELISABETH RETHBERG

There will be an intermission of ten minutes after the symphony

City of Boston, Revised Regulation of August 5, 1898,—Chapter 3, relating to the covering of the head in places of public amusement

Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn.
Attest: J. M. GALVIN, City Clerk.

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

MR. ALBERT STEINERT begs to announce his

Steinert Series of Four Concerts

at POPULAR PRICES

TO BE GIVEN AT

Symphony Hall SUNDAY AFTERNOONS AT 3.30 O'CLOCK

NOV. 4. The N. Y. Philharmonic Orchestra
110 Musicians
Mr. Willem Van Hoogstraten, Conductor
Mr. Joseph Schwartz, Baritone, and
Mme. Antoinette Szumowska, Pianist, assisting

JAN. 27. Efrem Zimbalist
The Eminent Russian Violinist

MAR. 16. Mme. Schumann-Heink
Supreme Queen of Song

APR. 27. Feodor Chaliapin
Famous Russian Basso

Subscription price, $4, $6 and $8 (*plus tax*)

Orders may now be sent to RICHARD NEWMAN
Steinert Hall, 162 Boylston St., Boston, Mass.
or to Box Office, Symphony Hall, Boston

THE STEINWAY PIANO

STEINERT HALL

PIANO RECITAL by

MARGUERITE MORGAN

TUESDAY EVENING, OCTOBER 23, at 8.15

Reserved seats, $1.50, $1.00, 50c (plus tax)
Now on sale at the hall

THE STEINWAY PIANO

BOSTON OPERA HOUSE

San Carlo Grand Opera

FORTUNE GALLO, *General Director*

THIRD BOSTON SEASON

THREE WEEKS, Beginning Monday, November 5th

REPERTOIRE

1st Week	2d Week	3d Week
RIGOLETTO	TRAVIATA	CARMEN
TOSCA	CAVALLERIA RUSTICANA / PAGLIACCI	RIGOLETTO
MARTHA	FAUST	HÄNSEL AND GRETEL
AÏDA	LUCIA	OTELLO
MADAMA BUTTERFLY	LA BOHÊME	CAVALLERIA RUSTICANA And PAGLIACCI
JEWELS OF MADONNA	FORZA DEL DESTINO	FAUST
CARMEN	MADAMA BUTTERFLY	LOHENGRIN
TROVATORE	AÏDA	LA GIOCONDA

With Special Incidental Dances and Beautiful
Ballet Divertissements at all performances by the celebrated

Pavley-Oukrainsky Ballet Russe

Subscriptions, in series of three performances each, $4.50 to $9.00, now being taken, and should be addressed to

RICHARD NEWMAN
Steinert Hall, Boston

SYMPHONY HALL

NEXT SUN. AFT. OCT. 14 at 3.30

CHALIAPIN

Tickets, $3.00, $2.50, $2.00, $1.50, $1.00 (plus tax)

NEXT TUES. EVE. OCT. 16 at 8.15

FROM THE VATICAN, ROME

SISTINE CHAPEL CHOIR

55 VOICES — ANTONIO RELLA, Conductor

Tickets, $2.50, $2.00, $1.50, $1.00 (plus tax)

NEXT FRI. EVE. OCT. 19 at 8.15

EDITH MASON
SOPRANO

AND

ALBERT SPALDING
VIOLIN

Benefit Radcliffe Endowment

Tickets, $2.50, $2.00, $1.50, $1.00 (tax free)

SUN. AFT. OCT. 21 at 3.30

DePACHMANN

FAREWELL AMERICAN TOUR

SUN. AFT. OCT. 28 at 3.30

SCHUMANN-HEINK

Tickets, $2.50, $2.00, $1.50, $1.00 (plus tax)

SUN. EVE. OCT. 28 at 8.15

Southern Melodies and Folk Songs
as only negroes can sing them

FISK JUBILEE SINGERS

Tickets, $2.00, $1.50, $1.00, 50c (plus tax)

Mail orders for the above concerts promptly filled
(Please make checks payable to Symphony Hall)

FÉLIX FOX SCHOOL

OF

PIANOFORTE PLAYING

FÉLIX FOX, DIRECTOR

PIANOFORTE INSTRUCTION

FROM ELEMENTARY TO ADVANCED GRADES

PUPILS MAY ENTER AT ANY TIME

For circular and information address the Secretary

403 MARLBOROUGH STREET

BOSTON, MASSACHUSETTS

Telephone, Back Bay 0973

MASON & HAMLIN PIANOFORTE

A. H. HANDLEY announces the following recitals

JORDAN HALL

SATURDAY AFTERNOON, OCTOBER 20th, at 3 o'clock

PIANO RECITAL by

RUDOLPH GANZ

PROGRAM

1. a. Sonata in D major . . . . . Haydn
   b. Waltzes, op. 39. . . . . Brahms
   c. Two Capriccios, No. 2 and 8, from op. 76 } Brahms
   d. Two Intermezzi, No. 2 and 6, from op. 118 } Brahms
   e. Rhapsody in E-flat, from op. 119 . } Brahms
2. Sonata in F-sharp minor, op. 11 . . . . . Schumann
3. *a. Adagietto } op. 29 . . . . . Ganz
   b. Scherzino } op. 29 . . . . . Ganz
   *c. Morning on the Bosphorus } from "Turquie" . . Blanchet
   *d. Caiques (row boats) } from "Turquie" . . Blanchet
   e. In the garden of the old Serail } from "Turquie" . . Blanchet
   *f. In modo esotico . . . . . Casella
   g. Masques } . . . . . Debussy
   h. Fireworks } . . . . . Debussy

*new

STEINWAY PIANO

Prices 75 cents to $2.00 plus tax

SYMPHONY HALL

TUESDAY EVENING, OCTOBER 23rd, at 8.15

CONCERT by

WILLY BURMESTER

VIOLINIST

for the benefit of the Boston Music School Settlement

PROGRAM

1. Sonata in A major . . . . . Brahms
   Allegro amabile Andante tranquillo vivace Allegretto—quasi andante
2. Concerto in A minor . . . . . Raff
   Allegro Adagio Finale
3. Piano solo
   a. For Elise . . . . . Beethoven
   b. Dance of the Gnomes . . . . . Liszt
   c. Etude No. 9 . . . . . Chopin
4. a. Air (1685-1750) . . . . . Bach
   b. Minuet (1770-1827) . . . . . Beethoven
   c. Minuet (1756-1790) . . . . . Mozart
   d. Waltz (1782-1832) . . . . . Field
   e. Serenade . . . . . Burmester
   f. Witches' Dance . . . . . Paganini-Burmester

FRANZ RUPP at the piano

STEINWAY PIANO

Prices $1.00 to $2.50 plus tax

Tickets now on sale at box office

Coming events under the management of A. H. HANDLEY

Ethel Leginska, Nov. 3; Mieczyslaw Munz, Nov. 17; Ukrainian National Chorus, Nov. 18; London String Quartet, Nov. 21; Percy Grainger, Dec. 8; Frederic Tillotson, Dec. 13 and Roberts Lunger

Mme. HELEN HOPEKIRK

HAS RESUMED TEACHING AT HER STUDIO, 31 ALLERTON STREET, BROOKLINE, BOSTON, MASSACHUSETTS. PRIVATE AND CLASS LESSONS. SPECIAL COURSES FOR PROFESSIONALS.

MUSICAL INSTRUCTION

MRS. DUDLEY FITTS

TEACHER OF SINGING
ACCOMPANIST
COACH

214 Huntington Avenue
Boston

Telephone
Back Bay 6350

SINGERS!

An octave added to the voice in three months. *The Great Bug-bear—Breath—eliminated.*
Singing becomes as easy and natural as speaking

MARY TRACY
VOICE SPECIALIST

will present studio work to the public on Monday evening, November 19, from 7.30 to 8.30
All are invited

HUNTINGTON CHAMBERS **30 HUNTINGTON AVENUE**
Telephone, Back Bay 6075

Mrs. HALL McALLISTER

TEACHER OF SINGING
TECHNIQUE OF THE VOICE — REPERTOIRE — INTERPRETATION
Mondays in New York City
384 COMMONWEALTH AVE. Kenmore 0384 BOSTON, MASS.

HARRIET A. SHAW

TEACHER OF THE HARP
Address, 236 BAY STATE ROAD, BOSTON
Tel. Copley 5294-M

Miss M. ELMA IGELMAN

SOPRANO SOLOIST
TEACHER OF SINGING
WM. L. WHITNEY SCHOOL FOR VOCALISTS
STUDIO: 1126 BOYLSTON STREET **BOSTON**

MISS MARTHA HOPKINS AILMAN

TEACHER OF PIANOFORTE
(Leschetizky System)

Special instruction (individual or in class) to assist singers in reading and accompanying. All grades accepted.

Studios: Pierce Bldg., by appointment
1 Abbotsford St., Roxbury

Telephone, Roxbury 4968

The Art of Singing

VOICE PLACING
AND TECHNIQUE A SPECIALTY
MARGARET A. AGNEW
VOCAL COACH and ACCOMPANIST
146 Massachusetts Avenue
Telephone, Back Bay 3040

MALCOLM LANG
6 NEWBURY STREET
TEACHER OF PIANOFORTE AND ACCOMPANIST
APPRECIATION OF MUSIC AND SONG INTERPRETATION

CHARLES ADAMS WHITE
VOICE DEVELOPMENT
SINGING
509 Pierce Building
Copley Square
Boston

Mrs. CHARLES A. WHITE
ACCOMPANIST — COACH
for advanced singers
Lessons in accompanying
105 REVERE STREET - BOSTON
Telephone, 5316 Haymarket

WILLIAM HERBERT DUNHAM
VOICE BUILDING AND THE ART OF SINGING
ITALIAN METHOD. NEW ENGLAND CONSERVATORY OF MUSIC AND AT
LANG STUDIO, 6 NEWBURY STREET, Wednesday Mornings and Saturday Afternoons
Postal Address, 282 Berkeley Street

MISS INEZ DAY
PIANIST AND TEACHER OF MUSIC
Studio, 34 Beals Street, Brookline Also by Appointment, 6 Newbury Street, Boston
Telephone, Aspinwall 1074
Special course for singers in the reading, analysis and interpretation of songs
Miss Day will be at her Brookline studio all day Thursday, October 18, to arrange lessons for the season

---

FREDERIC TILLOTSON
PIANIST TEACHING
The true function of Relaxation and CONTROLLED Arm Weight
CONCERT RECITAL
Studio: ROOM 409, HUNTINGTON CHAMBERS
B. B. 8476

Miss MARY INGRAHAM
PIANIST and TEACHER
Lang Studios
6 NEWBURY STREET

EMILY P. HEMMANN

VOCAL TEACHER

SPECIALIZING ON THE PLACING OF THE VOICE AND CORRECTING OF DEFECTIVE VOICES.

615 Huntington Chambers
30 HUNTINGTON AVENUE

JESSIE HATCH SYMONDS

VIOLIN SOLOIST

Studio, 82 Chestnut Street
Telephone, Haymarket 1821

TEACHING
AVAILABLE FOR ENSEMBLE

MARIE NICHOLS

Violin Instructor
Bradford Academy and
Abbot Academy.

VIOLIN SOLOIST AND TEACHER
Studio, Lang Studios, 6 Newbury Street
Telephone, Copley 9757-J

Home Address, 448 Audubon Road
Telephone, Copley 8259-J

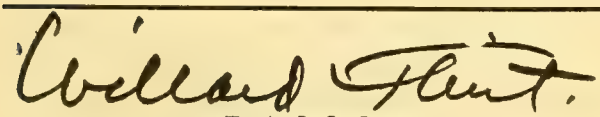
CARL WEBSTER

Violoncello Soloist and Teacher

A Special Course for Pianists

Sonata Playing and the Art of Accompanying

STUDIO, 218 TREMONT STREET



BASSO
Voice Specialist and Coach
STUDIO: 246 HUNTINGTON AVENUE

"Why Do the Nations Rage;" sung fervently and skillfully as Mr. Flint sang it last evening . . . . . His voice and ability are too well known here to require further commendation.
—*Boston Transcript*, May 1, 1922.

G. ROBERTS LUNGER

BARITONE

SINGER AND TEACHER OF SINGING. Soloist at the Old South Church
STUDIO, 175 DARTMOUTH STREET, Back Bay 4030

The Baldwin Vocal Studios

Wilhelmina Baldwin

TEACHER OF VOICE CULTURE AND ART OF SINGING
(INDIVIDUAL AND CLASS INSTRUCTION)
FACULTY MEMBER OF THE
HAYWOOD INSTITUTE OF UNIVERSAL SONG, NEW YORK CITY
BOSTON, TRINITY COURT — TEL. BACK BAY 4030
WORCESTER, 413 DAY BUILDING — TUESDAYS

JOSEPHINE KNIGHT

SOPRANO SOLOIST
TEACHER OF SINGING

4 HAVILAND STREET B. B. 1047 BOSTON
In Worcester, Tuesdays, Wednesdays and Friday Afternoons, 317 Day Building

---

HARRIOT EUDORA BARROWS

TEACHER OF SINGING

Trinity Court, Boston — 175 Dartmouth Street

Mr. FRANK E. MORSE
AND ASSOCIATE TEACHERS
LESSONS IN SINGING
A Normal Course for Teachers

Joseph Emile Daudelin
Former pupil of the famous Paris Conservatory
VIOLIN LESSONS

STUDIOS, STEINERT HALL, BOSTON

ARTHUR J. HUBBARD
AND
VINCENT V. HUBBARD
and assistants, Mrs. CAROLINE HOOKER
and Miss EDITH BULLARD

Teachers of Singing in all its branches
and of Dramatic Action as
applied to Singing
ARTHUR J. HUBBARD
246 Huntington Avenue

Miss GERALDINE DAMON
CONTRALTO SOLOIST

Teacher of Singing and Correct Placement
of the Speaking Voice
33 Abbottsford Road Brookline, Mass.
Commonwealth Ave. Car, Babcock St. or Naples Rd. stop
Telephone, Aspinwall 2470

BETTY GRAY
CONTRALTO
CONCERTS RECITALS ORATORIOS
3 LINNAEAN STREET, CAMBRIDGE, MASS.
Telephone, University 8556

OTTO G. T. STRAUB
Master Pupil of Prof. Dr. Hans Pfitzner
Berlin Academy of Arts
50 PETERBORO STREET
Tel. Copley 4629-W
STUDIO . 23 STEINERT HALL

THEORY OF MUSIC
HARMONY — COUNTERPOINT — FORMS
COMPOSITION
IMPROVISATION — INSTRUMENTATION
SCOREREADING — CONDUCTING

PERSIS COX
CONCERT PIANIST and TEACHER
For information
Address, ANITA DAVIS-CHASE

Classes in
EAR TRAINING and MUSIC APPRECIATION
605 Pierce Building, Copley Square
150 Walnut Street, Brookline
Dana Hall, Wellesley
Telephone, Brookline 2365-R

SUZA DOANE
PIANIST and TEACHER

OPERA TALKS
(Musical Illustrations)
25 St. Stephen Street, Boston
Telephone, Copley 5957-J Dana Hall, Wellesley

VIOLIN INSTRUCTION
NICOLAS KASSMAN
Member Boston Symphony Orchestra
Graduate Petrograd Conservatory, class of Professor Auer
22 Ivy Street Copley 6242-W Appointment between 2 and 3, 6 and 7

TOMMASO GALLOZZI
VOICE CULTURE OPERATIC COACH
GRAND OPERA ENSEMBLE
334 Massachusetts Avenue, Boston
Copley 2483-M Jamaica 2892-M

HARRY C. WHITTEMORE

REOPENS HIS BOSTON STUDIO OCTOBER FIFTH
TEACHING the PRINCIPLES of RELAXATION and WEIGHT in PIANO PLAYING
ALSO SONG INTERPRETATION
LANG STUDIOS, 6 NEWBURY STREET

WALTER BRADLEY TRIPP

PUBLIC SPEAKING DRAMATIC ART COACHING OF PLAYS
LECTURES ON THE MODERN DRAMA
25 HUNTINGTON AVENUE, Boston 17
Tel. Copley 5585-W

Louise Lothrop Mellows

TEACHER OF PIANO
146 THORNDIKE STREET, BROOKLINE
Telephone, Aspinwall 1476
Classes formed for children in connection with private lesson

CORINNE HARMON

PIANIST AND TEACHER
15 NORWAY STREET
LANG STUDIOS - - 6 NEWBURY STREET
Monday and Thursday Afternoons Telephone, B.B. 836

ARTHUR GERS

PIANOFORTE INSTRUCTION
Formerly pupil Royal Conservatory of Brussels, Belgium (1897-1901). Also Organist and Accompanist
HUNTINGTON CHAMBERS, BOSTON
Tel., Copley 9096-M

Harris Stackpole Shaw

PIANO, ORGAN, INTERPRETATION
And the Principles in the
ART OF ACCOMPANYING
175 Dartmouth St. (Trinity Court) Boston, Mass.
Copley 3414-R

ELIZABETH SIEDOFF

AMERICAN PIANIST
Musicals, Concerts and Lecture Recitals
Mgr., Wm. V. Dixey, 25 Huntington Ave.
Studio:
6 Newbury St., Boston Copley 3529-R

BERNARD FIEDLER

VIOLINIST and TEACHER
member Boston Symphony Orchestra
STUDIO: 61 WESTLAND AVENUE
Tel. Back Bay 8290

Eleanor Leutz Diemer

'CELLO SOLOIST AND TEACHER
STUDIO: 315 HUNTINGTON CHAMBERS
Home Address
40 Mattakeeset Street Tel. Hyde Park 0194-J
Mattapan, Mass.

JOHN CARVER ALDEN

INSTRUCTOR and COACH
will receive his pupils in
PIANOFORTE PLAYING at
16 Martin Street Cambridge, Mass.

LUCILE RICE

DRAMATIC DANCER
(Pupil of Ruth St. Denis)
"As an Indian I felt proud of the beautiful interpretation you gave of our dancing. You are doing India a service in a way impossible for any of us."
(Letter extract from R. A. KHEMKA, Calcutta)
STEINERT HALL 162 BOYLSTON STREET

ALICE BATES RICE

SOPRANO SOLOIST
TEACHER of SINGING
Lang Studio . . 6 Newbury Street

Mr. and Mrs. Robert N. Lister

TEACHERS OF SINGING
TRINITY COURT - - BOSTON
Back Bay 4030
Advanced Pupils Operatic
Recital Broadcast WNAC, Copley Plaza Hotel

ETHEL DAMON CLARK

PIANIST
Boston Studio 23 Steinert Hall

WELLINGTON SMITH

BARITONE SOLOIST
CONCERT ORATORIO RECITAL
Address, Symphony Hall

CHARLES REPPER

Composer — Pianist — Editor
Instruction in
PIANO, THEORY and HARMONY
Trinity Court, Boston—B. B. 4030

Miss HELEN GOODRICH
TEACHER OF SINGING
HOTEL HEMENWAY
Tuesdays and Fridays at Lasell Seminary

GLADYS BERRY
SOLO VIOLONCELLIST
VIOLONCELLO INSTRUCTION
527 Huntington Chambers 114 Cushing Ave., Dor.
Telephone, Columbia 9111-M

Miss ROSE STEWART
TEACHER OF SINGING
729 BOYLSTON STREET
(Nearly opposite Hotel Lenox)

ROSABELLE TEMPLE
TEACHER OF SINGING
MUSICAL LECTURES
Author of "Young Singers, What They Should Know"
10 NEWBURY STREET

JOHN LANE
TEACHER OF SINGING
STEINERT HALL
162 BOYLSTON STREET . . . BOSTON

Mrs. Louise Wood Forrest
TEACHER OF SINGING
ACCOMPANIST-COACH
STUDIO
246 HUNTINGTON AVENUE . . BOSTON

Miss MARY A. STOWELL
TEACHER OF PIANO and HARMONY
117 REVERE STREET
Between Charles St. and the Esplanade
Tel., Bowdoin 3162-R

GERTRUDE FOGLER SCHOOL OF LANGUAGES
543 BOYLSTON STREET
BOSTON

Madame Alexander-Marius
(officier de l'Instruction publique)
Vocal Instruction, Breathing, Tone Production.
Phonetics, French Diction, Interpretation of French Songs
FENSMERE, 206 MASSACHUSETTS AVE.

LETTY LAUNDER TEACHER of the **Violin**
12 Lincoln Hall Trinity Court
175 DARTMOUTH STREET

PAULINE H. CLARK
543 BOYLSTON STREET BOSTON, MASS.
Teacher of Singing and Manager of
THE COPLEY CLUB SINGERS
Recitals Programs for All Occasions
Send for Illustrated Booklet Tel., Back Bay 994-M

PIANOFORTE INSTRUCTION
Mrs. LAVINIA FINDLAY
Miss Jean FINDLAY
Monthly Recitals. Demonstrations by pupils arranged.
Special rates for young children
Trinity Court, 175 DARTMOUTH STREET
BOSTON, MASS. Phone, Back Bay 4030

ALICIA STARRATT
TEACHER OF SINGING
BARBEREUX SYSTEM
STARRATT SCHOOL OF MUSIC
THE COPLEY, 18 HUNTINGTON AVENUE
Telephone, Back Bay 7430

Anne Wasgatt Whittredge
TEACHER OF SINGING
Assistant, Miss Alice Hutchinson
17 STEINERT HALL Residence Telephone, Jamaica 614-W

ISIDORE BRAGGIOTTI
The FLORENTINE MAESTRO
Voice Placing, French, Italian, German and English repertoire. Specialty, head resonances
78 UPLAND ROAD Telephone
Brookline, Mass. Brookline 7477

ROSALIE THORNTON
TEACHER OF PIANO
282 DARTMOUTH STREET
Telephone, Copley 1075-M
Mason & Hamlin Piano used

FRANCES HOWE, Violinist
160 LAKE VIEW AVENUE, CAMBRIDGE
PHONE, UNIVERSITY 9757-J
"It is with pleasure that I authorize Madame Howe to teach my methods and that I testify to her personal talent."
(Signed) LUCIEN CAPET, Paris Conservatory

GERTRUDE BELCHER
TEACHER OF PIANO
THE COPLEY, 18 HUNTINGTON AVE.
Telephone, Copley 2808-M

MUSICAL INSTRUCTION

ALICE FOSTER PEIRCE
PIANOFORTE INSTRUCTION
Classes in Two Piano Playing, four and eight hands a specialty. Interpretative talks on the Great Composers. Symphony Programmes followed.
Studio, 502 PIERCE BUILDING
COPLEY SQUARE Telephone, Back Bay 3040

Mrs. Mabel Mann Jordan
Pupil of SILVESTRI, Naples, Italy
TEACHER OF
MANDOLIN, GUITAR, BANJO AND UKULELE
Foreign and American Instruments For Sale
131 NEWBURY STREET, BOSTON
Telephone, Back Bay 8617

Miss EDITH JEWELL
VIOLIN AND VIOLA
Medfield, Mass. Tel., Medfield 123-2
Tuesdays, Wednesdays and Fridays at 96 Charles Street
Tel., Bowdoin 3143-M

HAZEL BELL HENRY
TEACHING OF FRENCH MUSICAL DICTION
206 Middlesex Road
Brookline, Massachusetts

CHARLOTTE WHITE
TEACHER OF THE VIOLONCELLO
18 Huntington Avenue, Boston, Mass.
Telephone, Back Bay 6766

Miss LUCY F. GERRISH
TEACHER OF PIANO AND VOICE
162 Boylston Street

Mrs. Lewis A. Armistead
PIANIST AND ACCOMPANIST
Teacher of Piano and the Art of Accompanying
Coach in English, French and German Songs
270 BAY STATE ROAD
Tel., Kenmore 3725

JANE RUSSELL COLPITT
PIANIST AND TEACHER
405 PIERCE BLDG. COPLEY SQUARE
Telephone, University 7679-R

Henry Jackson Warren
BARITONE
ORATORIO—CONCERT—RECITAL
TEACHER OF SINGING
81 Audubon Road, Boston Copley 1817-M

Miss ROSALIND RISSI
TEACHER OF SINGING
THE COPLEY
18 HUNTINGTON AVENUE, BOSTON

CLIFTON WOOD
TEACHER OF SINGING
Announces opening of his Boston Season
Studio: 384 BOYLSTON STREET
Exponent of the teaching of Percy Rector Stephens
Residence Telephone, Brookline 8769-M

MARGARET GOW
CONTRALTO SOLOIST
and
TEACHER OF SINGING
18 JACKSON HALL TRINITY COURT
'Phone, Back Bay 4030

ALENA G. EMERSON
TEACHER OF SINGING
WHITNEY SCHOOL FOR VOCALISTS
1126 BOYLSTON STREET, BOSTON
Also STUDIO at NEEDHAM, 180 Nehoiden Street

FRANK E. DOYLE
Steinert Hall
TEACHER OF SINGING

J. ANGUS WINTER
ACCOMPANIST AND COACH
SPECIALIZING IN GERMAN SONGS
214 HUNTINGTON AVENUE - - BOSTON
Telephone, Back Bay 6350
Providence, R.I., Fridays, 36 Conrad Building

Miss LILA M. HOLMES
TEACHER OF PIANO
Pupil of Rudolph Ganz and Alfred Cortot
2 CYPRESS TERRACE, BROOKLINE
Studio, 701 Pierce Building Milton Academy, Milton
Telephone, Brookline 5708-M.

LAURA REMICK COPP
PIANIST
Instructor in Artistic Piano Playing and Harmony
Personal Pupil of Theodor Leschetizky
Trinity Court Studios. Tel., Back Bay 4030

Blanche Dingley-Mathews
PIANO TEACHER
NORMAL TRAINING
162 BOYLSTON STREET, BOSTON



The

Mason & Hamlin

Pianoforte

BELIEVING that there is constant demand for the utmost degree of excellence in any given product, the Mason & Hamlin Co. has never swerved from its purpose of supplying instruments of rarest artistic merit.

The Mason & Hamlin Piano represents a determined effort to produce the finest instrument of its kind, with a willingness to go to any expense necessary to obtain the result.

It costs more than any other, but its superior musical qualities and longer life add an intrinsic value which musicians, and economical buyers, recognize to be worth many times the additional price.

MASON & HAMLIN CO.

146-148 Boylston Street

SYMPHONY HALL, BOSTON

HUNTINGTON AND MASSACHUSETTS AVENUES

Branch Exchange Telephones, Ticket and Administration Offices, Back Bay 1492

Boston Symphony Orchestra

INC.

PIERRE MONTEUX, Conductor

FORTY-THIRD SEASON, 1923–1924

Programme

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

COPYRIGHT, 1923, BY BOSTON SYMPHONY ORCHESTRA, INC.

THE OFFICERS AND TRUSTEES OF THE BOSTON SYMPHONY ORCHESTRA, Inc.

FREDERICK P. CABOT . . . . . President
GALEN L. STONE . . . . . Vice-President
ERNEST B. DANE . . . . . Treasurer

ALFRED L. AIKEN
FREDERICK P. CABOT
ERNEST B. DANE
M. A. DE WOLFE HOWE
JOHN ELLERTON LODGE
ARTHUR LYMAN
HENRY B. SAWYER
GALEN L. STONE
BENTLEY W. WARREN
E. SOHIER WELCH

W. H. BRENNAN, Manager

G. E. JUDD, Assistant Manager

MUSIC is an essential of every well-regulated home. It is a factor of vital importance in the education of the children, an unending source of inspiration and recreation for the growing generation, a refining, cultivating influence touching every member of the family. It is the common speech that is understood by all, that appeals to everybody, that enlists the sympathies of man, woman and child, of high and low, of young and old in every walk of life.

The PIANO is the universal musical instrument of the home, the instrument that should be in every household. And the greatest among pianos is the STEINWAY, prized and cherished throughout the wide world by all lovers of good music. Or, in the words of a well-known American writer: "Wherever human hearts are sad or glad, and songs are sung, and strings vibrate, and keys respond to love's caress, there is known, respected, revered — loved — the name and fame of STEINWAY."

Catalogue and prices on application

STEINWAY & SONS

STEINWAY HALL

107-109 EAST FOURTEENTH STREET, NEW YORK

REPRESENTED BY THE FOREMOST DEALERS EVERYWHERE

Boston Symphony Orchestra

Forty-third Season, 1923–1924

PIERRE MONTEUX, Conductor

PERSONNEL

Violins.

Burgin, R.	Hoffmann, J.	Gerardi, A.	Hamilton, V.
Concert-master.	Mahn, F.	Krafft, W.	Sauvlet, H.
Theodorowicz, J.			
Gundersen, R.	Pinfield, C.	Fiedler, B.	Siegl, F.
Kassman, N.	Cherkassky, P.	Leveen, P.	Mariotti, V.
Thillois, F.	Gorodetzky, L.	Kurth, R.	Riedlinger, H.
Murray, J.	Goldstein, S.	Bryant, M.	Knudsen, C.
Stonestreet, L.	Tapley, R.	Del Sordo, R.	Messina, S.
Diamond, S.	Erkelens, H.	Seiniger, S.	

Violas.

Fourel, G.	Werner, H.	Grover, H.	Fiedler, A.
Artières, L.	Van Wynbergen, C.	Shirley, P.	Mullaly, J.
	Gerhardt, S.	Kluge, M.	
	Deane, C.	Zahn, F.	

Violoncellos.

Bedetti, J.	Keller, J.	Belinski, M.	Warnke, J.	Langendœn, J.
Schroeder, A.	Barth, C.	Stockbridge, C.	Fabrizio, E.	Marjollet, L.

Basses.

Kunze, M.	Seydel, T.	Ludwig, O.	Kelley, A.	Girard, H.
Keller, K.	Gerhardt, G.	Frankel, I.	Demetrides, L.	

Flutes.	Oboes.	Clarinets.	Bassoons.
Laurent, G.	Longy, G.	Sand, A.	Laus, A.
Bladet, G.	Lenom, C.	Arcieri, E.	Allard, R.
Amerena, P.	Stanislaus, H.	Vannini, A.	Bettoney, F.

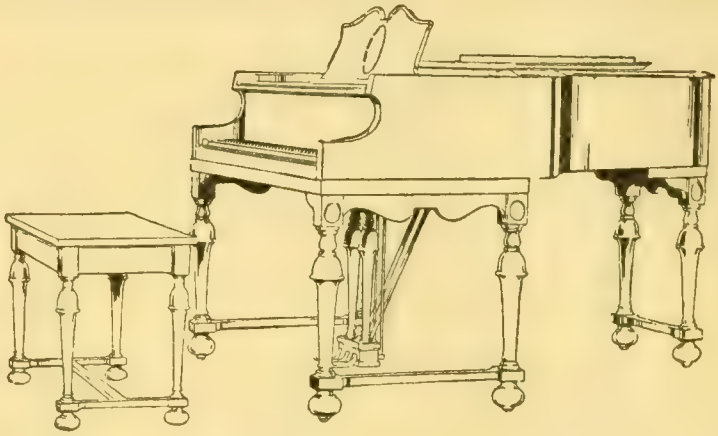
Piccolo.	English Horns.	Bass Clarinet.	Contra-Bassoon.
Battles, A.	Mueller, F.	Mimart, P.	Piller, B.
	Speyer, L.		

Horns.	Horns.	Trumpets.	Trombones.
Wendler, G.	Valkenier, W.	Mager, G.	Hampe, C.
Schindler, G.	Hain, F.	Mann, J.	Adam, E.
Hess, M.	Van Den Berg, C.	Perret, G.	Mausebach, A.
Lorbeer, H.	Gebhardt, W.	Kloepfel, L.	Kenfield, L.
		Schmeisser, K.	

Tuba.	Harps.	Timpani.	Percussion.	
Sidow, P.	Holy, A.	Ritter, A.	Ludwig, C.	Zahn, F.
	Delcourt, L.	Polster, M.	Sternburg, S.	

Organ.	Celesta.	Librarian.
Snow, A.	Fiedler, A.	Rogers, L. J.

A Grand Piano



in the style of

WILLIAM & MARY

an exquisite little instrument—a

Chickering
Established 1823

in a design which adds the finishing touch of faultless taste to the room containing it—forming a center around which the artistic beauty of the home radiates.

The Chickering may be purchased on easy terms of payment.

CHICKERING WAREROOMS

169 Tremont Street

C147

Second Programme

FRIDAY AFTERNOON, OCTOBER 19, at 2.30 o'clock

SATURDAY EVENING, OCTOBER 20, at 8.15 o'clock

Rachmaninov . . . Symphony in E minor, No. 2, Op. 27

I. Largo; Allegro moderato.
II. Allegro molto.
III. Adagio.
IV. Allegro vivace

Beethoven . . Scene, "Abscheulicher! Wo eilst du hin?" and Aria, "Komm Hoffnung," from the Opera, "Fidelio"

Aubert . . . . . Habañera
(First time in Boston)

Wagner . . . . Elisabeth's Greeting, "Dich, theure Halle," from "Tannhäuser"

Smetana . . . . . Overture to "Prodana Nevesta" ("The Sold Bride")

SOLOIST

ELISABETH RETHBERG

There will be an intermission of ten minutes after the symphony

City of Boston, Revised Regulation of August 5, 1898,—Chapter 3, relating to the covering of the head in places of public amusement

Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn.
Attest: J. M. GALVIN, City Clerk.

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert



The South Sea Islands

Fiji, Samoa, Tahiti—romantic, usually inaccessible save to the very wealthy or the very adventurous —are included in the Raymond-Whitcomb Cruise Round the World in 1924. (S. S. "Resolute"—January 19.) The mirrored harbors, the palm-crowned atolls, the sheer purple peaks, the vivid native dances,are sights comparatively few travelers have seen. The cruise, limited to 450 passengers, sails Eastward, visiting each successive country at the most propitious season — Egypt, India, Ceylon Java, the Philippines, China, Japan, Panama, etc. We will gladly send you descriptive booklets.

The Mediterranean

The Raymond-Whitcomb 1924 Mediterranean Cruise, sailing February 9, on the S.S. "Reliance," has several features which differentiate it from other similiar cruises. It visits the "standard" ports and countries and in addition includes both Egypt and the Holy Land, both Algeria and Tunisia, and is the only cruise to include Venice, Corsica and Cattaro in the Jugo-Slavian fjords.

The other Raymond-Whitcomb Winter Travel Opportunities are as usual diverse — Tours to South America, Japan-China, and the most varied Tours to California, Mexico and Hawaii ever planned.

Raymond & Whitcomb Co.

17 Temple Place, Boston Telephone: Beach 6964

Symphony in E minor for Full Orchestra, No. 2, Op. 27

Sergeï Vassilievich Rachmaninov

(Born at Onega in the government of Novgorod, April 1, 1873; now living in the United States)

This symphony, composed at Dresden, was played at Moscow at a concert of the Imperial Russian Music Society in the course of the season of 1908–09. The composer conducted.* It was performed in Berlin by the Philharmonic Orchestra, Mr. Nikisch conductor, November 29, 1909.

The first performance in the United States was by the Russian Symphony Society in New York, January 14, 1909.

The first performances in Boston were by the Boston Symphony Orchestra, October 14–15, 1910. The symphony was played again by this orchestra, November 4–5, 1910, March 29–30, 1912, December 19–20, 1913, November 30–December 1, 1917.

The symphony, dedicated to S. Tanéïev, is scored for three flutes (one interchangeable with piccolo), three oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, snare-drum, bass drum, cymbals, Glockenspiel, and the usual strings.

*This was one of two concerts directed by Rachmaninov in the place of Arthur Nikisch, who was sick.

NEW SONGS

ADAMS, ERNEST HARRY
The Full Tide 50
The Wind-blown Hill 60

BARBOUR, FLORENCE NEWELL
Where Happiness Grows 60
Tell Me, Thou Wanderers . . .60
The Storm 60

BRAINE, ROBERT
A Violet in her Hair 50
The Little Brooklet 50

CALVER, F. LESLIE
Sunset Spell 50

COX, RALPH
Brown Birdeen 60

GIDEON, HENRY
From the Cradle to the Chuppe. Songs of Jewish Life, Medium Voice. Vols. I and II, each . . 1.00

GRANT-SCHAEFER, G. A.
Londonderry Air
"Would God I Were The Tender Apple Blossom" (Three Keys) .50
Your Voice I hear 50
The Hidden Violet 50

HARRIS, CUTHBERT
Onaway! Awake Beloved! . . .60

INNIS, LAURA S.
My Riches 50

JOHNS, LOUIS EDGAR
One Whitest Lily 50
The Valentine 50

MARSH, W. J.
Canterbury Bells (Three keys) .50
Yellow 50
A Flower Wreath, Song suite for Soprano, Mezzo-soprano and Contralto . . 1.25

Mc COLLIN, FRANCES
The Things of Every Day are all so Sweet .50

METCALF, JOHN W.
The Song of Life 60

NYVALL, DAVID, Jr.
The Mother at the Cradle . . .50
Oft in the Stilly Night 50
Indian Love Call 50

RISHER, ANNA PRISCILLA
I Shall Have Had my Day . . .50

TERRY, ROBERT HUNTINGTON
The Morning Is Calling 50
The Sky Is Always Blue 50

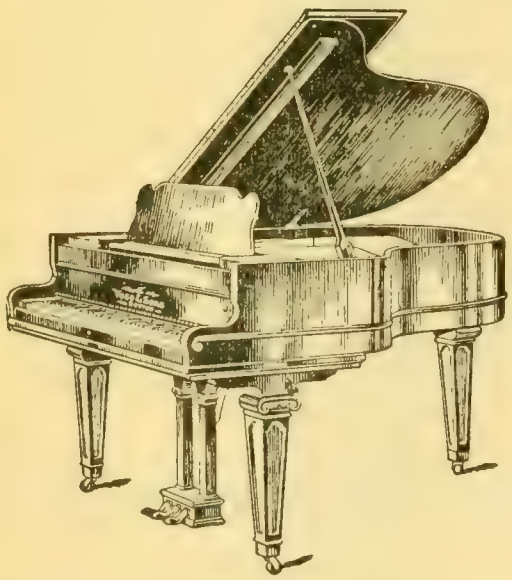
All songs in two keys except where otherwise stated

THE ARTHUR P. SCHMIDT CO., 120 Boylston St.

There is an Introduction, Largo, 4-4, to the first movement. Violoncellos and double-basses give an indication of the chief motive. Sustained chords of wind instruments follow, and over them appears the leading thought of the symphony (violins). The solo for the basses is repeated a third lower, and again chords for wind instruments follow. (These passages for wind instruments are used reminiscently in the second movement.) The violin theme is now more broadly developed, and after a short crescendo a phrase for the English horn leads to the main portion of the first movement, Allegro moderato, E minor, 2-2.

The first theme, Molto espressivo, of the first movement, enters after four measures of prelude, and is given to the violins. A motive in triplets for basses, poco a poco più vivo, is added. This leads to a section, Moderato, in which, after preluding, a theme in G major is sung by violins. This becomes more passionate, and leads to a close in G major with a melody for violoncellos. The chief theme of the symphony is developed in the working-out, by solo violin, by the rest of the strings, and by wood-wind instruments. There is a noticeable rhythmic figure for violas, and this slackening of the pace brings the return of the chief theme of the movement with an elaborate crescendo. There are fanfares for the brass, and a horn-call is freely used. There is an agitated coda.

Second movement, Allegro molto, A minor, 2-2. The theme begins



THE
VOSE GRAND
QUALITY and
REPUTATION
enable you to know
in advance that the
VOSE is a most
satisfactory piano.

WE CHALLENGE
COMPARISON

VOSE & SONS PIANO CO.
160 Boylston St., Boston, Mass.

L. P. HOLLANDER CO.

Est. 1848

CHOICE SELECTIONS
OF
SEASONABLE APPAREL

from our own workshops and the
Leading Foreign Designers in

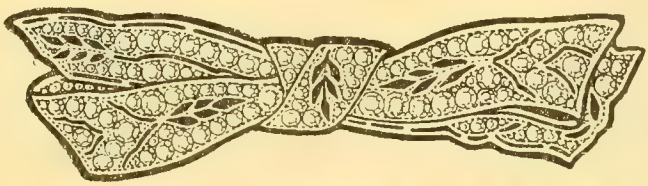
SUITS COATS WRAPS
BLOUSES HATS FURS
LINGERIE

202-216 BOYLSTON STREET, BOSTON

LIMA-FISK, INC.

230 BOYLSTON STREET

WILBUR O. LIMA Opposite the Public Gardens ARTHUR E. FISK



PEARLS DIAMONDS

AND OTHER PRECIOUS GEMS

WATCHES and GOLD JEWELRY

CHRISTMAS GIFTS MODERATELY PRICED

with horns and is carried out by violins, while there are characteristic figures for wood-wind instruments. The first section is constructed simply and clearly from portions of this theme. There is a melodious section, Moderato (violins in octaves, violas, and violoncellos cantabile), and then the energetic rhythmic figure brings in the repetition of the first portion of the movement. The Trio, Meno mosso, begins with a design for second violins, and its development includes march-like harmonies for the brass. There is a free repetition of the scherzo portion, and at the end a reminiscence of the theme for brass in the Introduction. Philip H. Goepp, when he was editor of the Philadelphia Orchestra's Programme Books, characterized this movement as "a complete change from introspection and passion to an abandon as of primitive dance. Strings stir the feet; the horns blow the first motive of the savage tune, the upper wood fall in with a dashing jingle,—like a stroke of cymbals in itself. But right in the answer comes the former short, nervous phrase that gets a new touch of bizarre by leaping a seventh from the tonic note. In this figure that moves throughout the symphony we seem to see an outward symbol of the inner connection. The Glockenspiel soon lends a festive ring to the main tune. There is a brief episode in the major, of tuneful song, a duet of rising and descending strains in lessened pace (moderato) that seem again to belong to the text of the first movement. When the dance returns, there is instead of discussion a mere extension of the main motive in full chorus. But here in the midst the balance is more than restored. From the dance that ceases abruptly we go straight to school or rather cloister. On our recurring (nervous) phrase a fugue is rung with all pomp and ceremony (meno mosso); and of the dance there are mere faint echoing memories, when the fugal text seems for a moment to weave itself into the first tune. Instead comes into the midst of sermon a hymnal chant,

ADVANTAGES

¶ The *quality* of books displayed on our shelves.
¶ *Knowledge* of the contents of a book.
¶ *Freedom* for the customer.
¶ *Promptness* in importation.
¶ *Location*—one hundred yards from the Harvard Square Subway.

DUNSTER HOUSE BOOKSHOP
26 HOLYOKE STREET & MT. AUBURN
Cambridge, Mass.



October and the 56th Anniversary of Slattery!

During the entire month of October — well-called the harvest month of the year — The Slattery Company celebrates, not unfittingly, the 56th Anniversary of its foundation.

For this Celebration, there have been assembled for you the unusual in merchandise from all parts of the world, embodied in store-wide values.

You and your friends are cordially invited to join with The Slattery Company in the celebration of this Anniversary.

1867-1923



E. T. Slattery Co.

"Opposite the Common" in both style and location

blown very gently by the brass, while other stray voices are running lightly on the thread of the fugue. There is, to be sure, a subtle, playful suggestion of the dance tune somehow in the air. A final blast of the chant in a tempest of the fugue brings us back to the full verse of the dance and the following melody. But before the end the chant and fugue return to chill the festivity, and the figures steal away in solemn stillness."

The third movement, Adagio, A major, 4-4, is in song form, and there are three leading melodies in succession. The chief one is given to the first violins; the clarinet has an expressive air; the third melody is for oboes and violins. In the middle section there is a return to the chief theme of the symphony. It occurs in dialogue form, and it also appears at the end of the repetition of the first section.

The finale, Allegro vivace, begins with a lively introduction which is rhythmically developed out of the first jubilant motive for full orchestra. There is a march theme for wind instruments. The second theme is for strings, D major, and is in lyric mood. Many of the melodic figures heard before enter in the Finale. The climax of passion is reached when the brass sounds forth the bass motive of the introductory Largo, and at the end the Adagio theme is sung against the dance motive of the Finale.

Bonds of the highest grade

Harris, Forbes & Co
Incorporated
Harris Forbes Building
24 Federal St., Boston

Chandler & Co.

TREMONT ST., NEAR WEST



Drawn from hat shown by Chandler & Co.

DISTINCTIVE HATS

For wear Anytime—Anywhere

CHANDLER & CO.'S hats have that indefinable, intangible something which distinguishes perfect style. Whether it is for motoring, for the street, mingling with the gathering around the tea table, at the Symphony, or for evening wear, Chandler & Co.'s hats give the touch of true vogue to any costume. The usual Chandler standard of perfection is maintained in the exquisite materials and faultless workmanship. The prices are surprisingly moderate.

Sports and Tailored Hats are priced	*Dressier Hats from Paris from our own workroom*	*Dressy Tailored Hats some imported models*
$10 to $15	$25 to $150	$15 to $25

Elisabeth Rethberg, born in the Schwarzenberg region, entered the Royal Conservatory at Dresden at the age of seventeen. She studied piano-playing and singing. She says that her art was largely self-taught. It was at Dresden that she first appeared on the stage—about six years ago—as Agatha in "Der Freischütz." She joined the Metropolitan Opera Company, New York, in the fall of 1922 and made her first appearance on November 22 of that year, as Aìda. Later she was heard as Nedda, Sieglinde; and in "Der Rosenkavalier." Last summer at Ravinia Park, Chicago, she was heard as Madame Butterfly, Tosca, Nedda, and Elsa. There, as in New York, she sang in concert.

Recitative, "Abscheulicher! wo eilst du hin?" and Aria, Komm Hoffnung, lass den letzten Stern," from "Fidelio," Act I., No. 9 . . . . . .Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

This scene with air is sung by Leonore after she has overheard Pizarro try to bribe Rocco, the old jailer, to help him kill Florestan, her husband:—

Hurwitch Bros.

L'AUTOMNE
1898 1923
EXHIBITS OF UNUSUAL INTEREST
CONSISTING OF IMPORTED
AND ORIGINAL MODELS
SUITS COATS GOWNS WRAPS
REPRESENTING ELABORATE PREPARATIONS FOR THE COMING
SEASON IN OUR CUSTOM AND READY-TO-WEAR DEPARTMENTS
Second Floor at 344 Boylston St. Near Arlington
Boston

729 BOYLSTON STREET
BINGHAM
GOWNS
BOSTON MASSACHUSETTS
ALSO READY TO WEAR
DANCING FROCKS A SPECIALTY

Jays

BOSTON
TEMPLE PLACE
ELEVEN



Where Dresses Carry An Air

It's fun, isn't it, to wear the dress that makes one's friends exclaim approvingly —"Where DID you get it!" Jays dresses are just that kind—each one carrying a little air all its own.

Dresses you'll find on the Second Floor. Coats and Skirts on Third. Blouses, Scarfs, Sweaters — First.

BOSTON TEMPLE PLACE ELEVEN

Abscheulicher! wo eilst du hin?
Was hast du vor in wildem Grimme?
Des Mitleids Ruf, der Menschheit Stimme,
Rührt nichts mehr deinen Tiegersinn?

Doch, toben auch wie Meerswogen
Dir in der Seele Zorn und Wuth,
So leuchtet mir ein Farbenbogen,
Der hell auf dunkeln Wolken ruht.
Der blickt so still, so friedlich nieder,
Der spiegelt alte Zeiten wieder,
Und neu besänftigt wallt mein Blut.

Komm Hoffnung, lass den letzten Stern
Der Müden nicht erbleichen,
Erhell', mein Ziel, sei's noch so fern,
Die Liebe wird's erreichen.
Ich folg' dem innern Triebe,
Ich wanke nicht,
Mich stärkt die Pflicht
Der treuen Gattenliebe.
O du, für den ich alles trug,
Könnt' ich zur Stelle dringen,
Wo Bosheit dich in Fesseln schlug,
Und süssen Trost dir bringen!

William F. Apthorp made this literal prose translation:—

Abhorrent one! Whither hurriest thou? What is thy intent in wild rage? Will not the call of pity, the voice of humanity, will nothing touch thy tiger soul? But, though anger and rage storm in thy soul like ocean waves, there shines upon me a colored bow that rests brightly on the dark clouds. It looks down so still, so peacefully, it mirrors old times again, and my blood flows fresh-quieted!

Come, Hope, let not the tired one's last star fade, illumine my goal, were it never so distant, love would reach it. I follow the inner impulse, I waver not, the duty of faithful conjugal love strengthens me. O thou for whom I have borne all, could I but make my way to the spot where malice has cast thee into chains, and bring thee sweet comfort!



William B. Ballard
formerly of V. BALLARD & SONS
Riding Habits Suits
Coats and Gowns
customers' materials used
565 BOYLSTON STREET
Telephone, B. B. 9616

Massachusetts Trust Company
(MEMBER FEDERAL RESERVE SYSTEM)
UPTOWN BRANCH SITUATED DIAGONALLY ACROSS FROM SYMPHONY HALL
Cordially offers you every facility consistent with sound banking.
Commodious Safe Deposit Boxes. Storage Space for Valuables.
Largest Electrified Burglar-proof Safe in the World.
Ample Parking Space.

MAIN BANK
Massachusetts Trust Building
Corner Federal and Franklin Streets

HAYMARKET BRANCH
46 Canal Street
near North Station

MARIA JERITZA



Season 1923-1924

KNABE EXCLUSIVELY

Representative in Boston

C·C·HARVEY Co

144 Boylston Street

The accompaniment is scored for flute, two oboes, two clarinets, two bassoons, three horns, and strings, but the air is accompanied for the most part by a bassoon, three horns, and the strings.

This scene with air has been sung in Boston at concerts of the Boston Symphony Orchestra by Lilli Lehmann, October 23, 1886; Antonia Mielke, April 25, 1891; Mme. Nordica, October 21, 1893; Clementine de Vere, April 29, 1899; Milka Ternina, February 10, 1900; Berta Morena, December 30, 1911.

***

Beethoven's opera "Fidelio, oder die eheliche Liebe," with text adapted freely by Jozef Sonnleithner from the French of Bouilly ("Léonore; ou l'Amour Conjugal," a "fait historique" in two acts and in prose, music by Gaveaux, "Opéra-Comique, Paris, February 19, 1798), was first performed at the Theater an der Wien, Vienna, November 20, 1805, with Pauline Anna Milder, afterwards Mrs. Hauptmann, as the heroine. The other parts were taken as follows: Don Fernando, Weinkopf; Don Pizarro, Meier; Florestan, Demmer; Rocco, Rothe; Marzelline (*sic*), Miss Müller; Jacquino, Caché; Wachehauptmann, Meister. The first performance in Boston was on April 1, 1857, with Mrs. Johannsen, Miss Berkiel, Beutler, Neumann, Oehlein, and Weinlich as the chief singers.

The last performance in Boston was at the Boston Opera House April 14, 1923. Leonora, Elsa Alsen; Florestan, Robert Hutt; Marcellina, Lotte Appel; Pizarro, Theodor Lattermann; Rocco, Alexander Kipnis; Don Fernando, Desider Zador; Jacquino, Harry Steier.

***

Our Catalogue of Brides

J·McD·&·S

Crockery
China
Glassware
Gifts

A BRIDE'S FRIENDS do not wish to give her duplicates nor to send her china or glass that she will not like. So to friends, as to the bride, our Catalogue of Brides offers a happy solution.

The bride-to-be selects from our Open Stock Glass and Dinnerware the pattern of each that she likes the best. Her preference is noted.

When her friends and family come in to choose their gifts we learn from the Catalogue of Brides the patterns selected and the pieces already purchased. It then is a simple matter to buy the proper gift.

Jones, McDuffee & Stratton
CORPORATION
Established 1810 33 Franklin St., Boston
Just off Washington Street

Authentic Fashions

COATS SUITS DRESSES

BLOUSES FURS

Autumn Showing Now on Display

SIMPLE TAILORED FROCKS

Priced $79.50

FUR TRIMMED COATS

Priced $195.00

THREE-PIECE COSTUME SUITS

Priced $95.00

SHORT FUR COATS

Priced $225.00

CANTON CREPE SUIT BLOUSES

Priced $16.50

R. H. STEARNS CO.

Pauline Anna Milder was born in Constantinople, December 13, 1785. She died at Berlin, May 29, 1838. The daughter of an Austrian courier, or, as some say, pastry cook to the Austrian ambassador at Constantinople, and afterwards interpreter to Prince Maurojeni, she had a most adventurous childhood. (The story is told at length in von Ledebur's "Tonkünster-Lexicon Berlin's.") Back in Austria, she studied three years with Sigismund Neukomm. Schikaneder heard her and brought her out in Vienna in 1803, as Juno in Süsmayer's "Der Spiege von Arkadien." She soon became famous, and she was engaged at the court opera, where she created the part of Leonora in "Fidelio." In 1810 she married a jeweller, Hauptmann. She sang as guest at many opera houses and was offered brilliant engagements, and in 1816 she became a member of the Berlin Royal Opera House at a yearly salary of four thousand thalers and a vacation of three months. She retired with a pension in 1831, after having sung in three hundred and eighty operatic performances; she was also famous in Berlin as an oratorio singer. She appeared again in Berlin in 1834, but her voice was sadly worn, yet she sang as a guest in Copenhagen and Petrograd. Her funeral was conducted with pomp and ceremony, and it is said that the "Iphigenia in Tauris," "Alceste," and "Armide," her favorite operas, were put into her coffin, a favor she asked shortly before her death.

***

Vincent d'Indy in his "Beethoven" (Paris, 1911) finds only the purely orchestral pages, the three overtures, and the introduction to the second act incomparable. We translate from pages 83–85:—

PEARLS AND PEARL NECKLACES
AND
PEARLS AND PEARL NECKLACES
ONLY

ALLEN B. FARMER
120 TREMONT STREET, BOSTON



More than 100 years in business

All Arts Are Sisters Under the Skin

. . . . . Rembrandt with brush and oils; Michelangelo with chisel and marble; Beethoven "with notes of link-ed sweetness—" all answer the same mysterious urge to give mankind a gift of beauty.

. . . . . the unknown Oriental artist, responding to this urge, with his ancient hand-loom produces rugs of surpassing beauty — rugs of rhythmic design—rugs of massed and blended colorings — rugs in which lovers of beauty find a lasting delight.

for Oriental Rugs at their best visit America's Oldest Rug House

John H. Pray & Sons Co.

646 Washington St., opp. Boylston

BOSTON

"At the risk of provoking Teutonic wrath, for Germany has made a sort of fetish out of 'Fidelio,' we shall have the courage to say that this opera is very far, extremely far from having as a dramatic work the worth of the sonatas, symphonies, and quartets in the purely instrumental line. The fact should be recognized that 'Fidelio' did not advance one step dramatic music; it is and it remains an opera that Mozart could have signed; there is scarcely any progress over operas of the same epoch. . . . In 'Fidelio' one would say that Beethoven, not at home in this new field, was busied solely in applying, as a good pupil, the principles he had learned from Salieri, without trying to break with Italian conventions, without even attempting to continue the expressive tradition of Gluck. The majority of the melodies, taken separately, are naturally 'good Beethoven,' but in the manner of putting them in effect there is nothing new; it hardly gives one the impression of a drama. In the first act, with the exception of the enthusiastic allegro of Leonore's air and the scene of the prisoners' chorus there is little or nothing to retain. The second act offers more musical interest. Florestan's air, accompanied after the manner of eighteenth-century arias, by an oboe concertante (as that of Leonore's in the first act is accompanied by three horns) is only a succession of two amiable *lieder*.

ANNA WALKER WAKEFIELD

ANNOUNCES HER REMOVAL ON OCTOBER FIRST TO

39 TRINITY PLACE

BOSTON

(Trinity Place is between the Copley Plaza and Westminster Hotels)

AMPLE PARKING SPACE AND GREATLY IMPROVED FACILITIES WILL ENABLE MISS WAKEFIELD TO SERVE HER PATIENTS AND CUSTOMERS MORE EFFICIENTLY THAN EVER BEFORE

TELEPHONE, BACK BAY 7598

A PORTRAIT CREATED

by Bachrach assures you of a picture that will be treasured for generations. Make an appointment NOW for your Christmas Portraits — and avoid the confusion and disappointment incident to "last minute rushes."

Bachrach

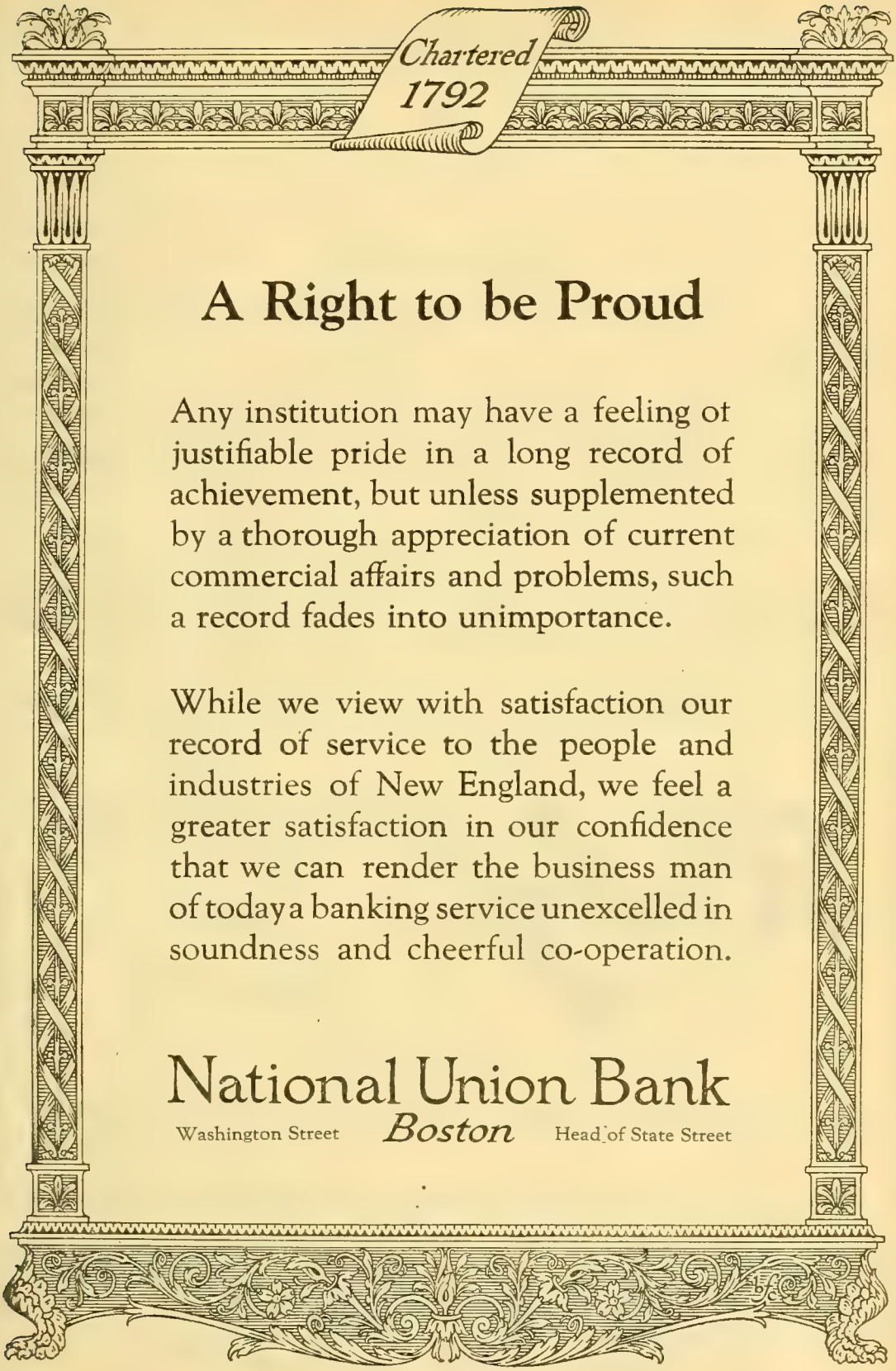
ESTABLISHED 1868

PHOTOGRAPHS OF DISTINCTION

647 BOYLSTON ST. - Back Bay 4155

A fascinating 32-page booklet showing the development of modern photography will be sent upon request.





A Right to be Proud

Any institution may have a feeling of justifiable pride in a long record of achievement, but unless supplemented by a thorough appreciation of current commercial affairs and problems, such a record fades into unimportance.

While we view with satisfaction our record of service to the people and industries of New England, we feel a greater satisfaction in our confidence that we can render the business man of today a banking service unexcelled in soundness and cheerful co-operation.

National Union Bank

Washington Street *Boston* Head of State Street

The duet in prison between Leonore and Rocco forms a genuine sonata with its double exposition and development. The only dramatically expressive page is that where the young wife, victorious over Pizarro's hate, throws herself into her husband's arms, occasioning thus a passionate explosion of the sublime phrase of love."

HABANERA . . . . . LOUIS FRANÇOIS MARIE AUBERT*

(Born on February 15, 1877, at Paramé, (Ille et Verlaine), France; living at Paris)

When this Habanera was performed at the Pasdeloup concerts in Paris on March 27–28, 1920, Pierre de Lapommeraye wrote that Aubert had evoked on a dance rhythm, not exuberantly and without conventional local color, a perfume of passion that doubtless emanated from folk-songs and rhythms. "M. Rhené-Baton not only conducted it very well; he danced it on his little platform." The first performance was at a Pasdeloup concert, Paris, on March 22, 1919.

*Louis Aubert, born in 1730, was at the age of eleven a violinist in the orchestra of the Opéra, and in 1755 he was the leader of the first violins of this orchestra, as his father, Jacques Aubert, composer of ballets, a cantata, and violin sonatas, was before him. Louis wrote some ballet music, also many violin solos and duets, two violin concertos, etc. His brother, the Abbé Jean Louis Aubert, wrote a refutation of Rousseau's remarks about French music. It was published in Paris (1754).

Ruby GOWNS, SUITS and HATS

277 Dartmouth Street, Boston Summer Branch at Magnolia

Lewis F. Perry's Sons Co.
PAINTING AND DECORATING
TELEPHONE, MAIN 4335
101 TREMONT STREET
ROOM 211, BOSTON
Decorators of Symphony Hall

Financing New England Industry

MOST of New England's great textile enterprises make Boston their headquarters. Many of them have taken advantage of the comprehensive banking service offered by the Old Colony Trust Company in financing the purchase of raw materials the world over, and the manufacture, sale and transportation of finished products.

We are equipped to supply, on short notice, credit data and market statistics. We are prepared to handle payments and collections at home and abroad — in short, to act as general fiscal agent.

Our booklet — "*How We Serve Our Clients*" — will be sent upon request.

OLD COLONY TRUST COMPANY

52 Temple Place 17 Court Street 222 Boylston Street

BOSTON

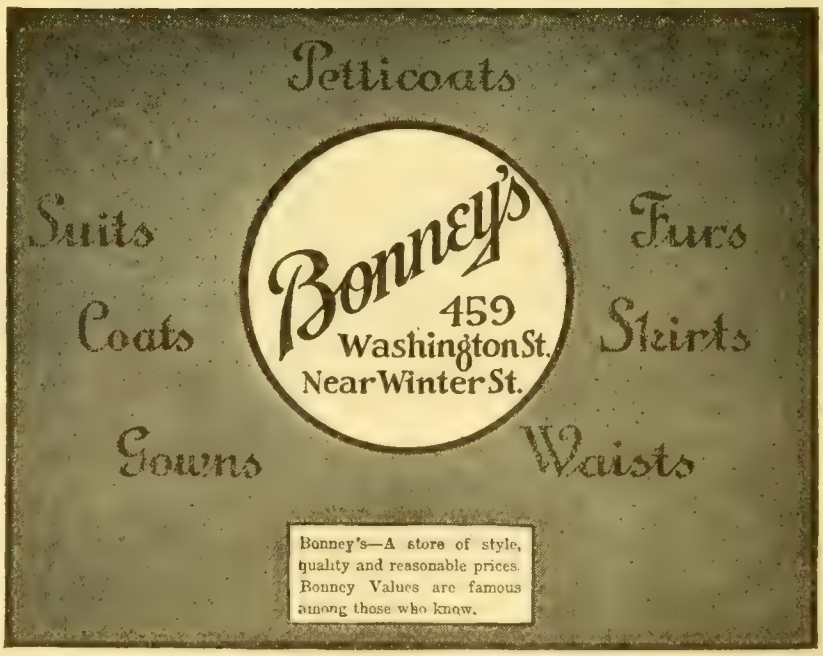
The Habanera was performed in New York at a concert of the Symphony Society on February 1, 1920.

Émile Vuillermoz has given a chapter* to Aubert and the Habanera in his collection of remarkable essays, "Musiques d'Aujourdhui." He begins by paying tribute to Aubert as a virtuoso, for he had received this "brilliant and terrible" gift from a wicked fairy: virtuoso as pianist, reader of scores, accompanist, composer. "Nothing astonishes him, surprises him. For him there is nothing mysterious or difficult." A dangerous gift, and nothing in Aubert's previous work had announced or prepared the birth of the Habanera.

This piece has no sub-title. It is not called étude, esquisse, tableau, or poème symphonique. "It is from beginning to end, in spite of its fluctuations in movement, feeling, and atmosphere, a long nostalgic dance, a vast impassioned palpitation, a beautiful musical scarf, whose folds raised by the rhythm become in turn raging and calm, without ceasing to be harmonious."

It bears as a motto these lines of Baudelaire: "Let me breathe for a long time, for a long time the perfume of your hair, bury therein my face as a thirsty man in the water of a spring, and stir with my hand your locks as an odorous handkerchief, to shake memories into the air. If

*This chapter is based on Vuillermoz's feuilleton in *Le Temps* of February 11, 1921.



HEWINS & HOLLIS
MEN'S FURNISHING GOODS
4 HAMILTON PLACE, BOSTON
OPPOSITE PARK ST. CHURCH

Jordan Marsh Company

Presents

Youthful Charm

IN

New Modes

BY

Master Designers

OF THE

Fashion World



you could know all that I see! All that I feel! All that I hear in your tresses! My soul journeys on perfumes, as the souls of other men on music!"*

M. Vuillermoz does not write simply. His style might be described as Asiatic. The following description of the Habanera is condensed, and there is no attempt to translate literally sentences that dangerously approach hifalutin.

Violoncellos and the harp (quasi guiterra) begin the characteristic swaying motion of the Habanera. The regularity of this oscillation is assured by the nervous impulse of the semi-quaver. A languorous theme, charged with voluptuousness and sadness, is gently played by the solo viola. This theme contains already the emotional elements of the composition, the sighs, the stifled sobs, the acute pain of an F-sharp dashing against an F-natural, and the alternate binary and ternary rhythms so characteristic of Spanish restlessness.

Other timbres one by one enter and accompany the passage of this melody. The strings at last follow the wood-wind and horn. But this theme then expands in an expressive manner into a chromatic figure, which still more enlarged will serve as a base for further developments, alternating with the first theme which at times gives place to it.

The pace quickens. Urged by the intoxication of the melancholy dance whose surge continues to rock it, the imagination of the dreamer is at work. Memories and images crowd on him. The tambourine and the castanets give emphasis. Bassoons and violoncellos bring back the first theme by augmentation to the wood-wind instruments. A harp glissando rises and falls.

There is still a crescendo. The whole orchestra is now swayed by

*From "Un Hémisphère dans une Chevelure," being No. XVII of "Petits Poèmes en Prose."

CHOICE SEATS for ALL THEATRES

BURKE ADAMS HOUSE

PHONES, BEACH 0935, 0942, 2430

DOLL & RICHARDS

PAINTINGS, PRINTS AND BRONZES

RESTORING AND FRAMING

FORTNIGHTLY EXHIBITIONS

71 NEWBURY ST. BOSTON

Stieff

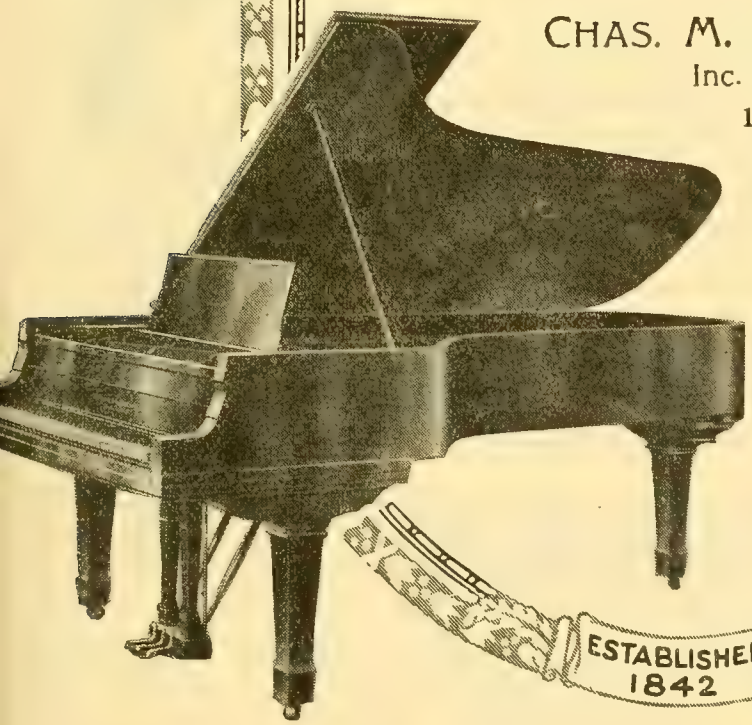
FOR those whose requirements demand perfection and whose tastes demand excellence, find

THE

Stieff

the ultimate expression of musical worth.

Catalogue furnished on request



CHAS. M. STIEFF
Inc.
146 Boylston Street
Boston, Mass.

Established 1842

ESTABLISHED
1842

the billows of the obsessing rhythm. The chromatic design with his lyricism frankly avowed dominates the movement. It assumes various forms and values, is gorgeously ornamented without being masked. There is an orchestral apotheosis, in which the hallucination of the visionary attains an eloquent paroxysm. This exaltation subsides. The music is now calm. The dull pulsation of the rhythm, stopped during the grand orchestral outburst, is marked by the kettledrums. The opening theme groans by the bass clarinet. "Little by little it enters slowly into the subconscious." Grief is assuaged by the muted caress. For the last time, trumpets and flutes give a mysteriously veiled silhouette of the gentle chromatic triplet. The solo viola echoes; everything is effaced, dissolved in the light mist which evaporates with the final chord, irisated by delicate appoggiaturas.

M. Vuillermoz ironically adds that this Habanera has only one chance of taking its proper rank: "It is necessary for it to become a ballet, Russian, Swedish, Jugo-Slav or Czech-Slovakian. This is the most practical and quickest way that has yet been found to force a French audience to hear French symphonic music. As for that, one could arrange an excellent *tableau dansé* of the Habanera, with the singular advantage of not betraying the mistress-thought of the composer by inviting the dancers to decipher it by their toes. A short tableau, rather sombre, but of a piercing emotion. What poet will be able to transpose visually this passionate reverie, this pathetic tango of fantoms and memories, this dance in which the bodies are less tightly enlaced than the souls; in which the obstinate rhythmic pulsation that

A Bit of the Brunswick All Your Own



Of course, you know the Brunswick Shoppe — so near Copley Square, so convenient to Boylston Street shopping, so short a distance from the theatres. This delightful little low-beamed salon and all that is within, is a bit of the Brunswick all your own. For luncheon — for afternoon tea — for supper before the theatre — or just to run into at any odd moment for a tiny nibble and chat with the many friends you are sure to meet there. Claim it for your own—as it truly is!

Afternoon Tea

Ices **Favors** **Brunswick Candy**

The Brunswick Shoppe

Boylston Street at Clarendon

FLORENTINE ARTS AND CRAFTS

Searching for articles you saw while wandering through the fascinating shops of old Florence?

Come in and see our display of

TOOLED LEATHER WOODWORK PRINTS FRAMES CARDS

And many other objets d'art

Imported directly by us

P. CARTONI COMPANY Room 405 420 Boylston Street



NEW AUTUMN FASHIONS

THE Autumn vogue of "la dame élégante" is more than a change. It is a transformation! We are first to applaud it—our customers will be the first to enjoy it.

F. P. O'Connor Co.

157 TREMONT STREET.

bears along the music is that of a heart which suffers and cradles voluptuously its anguish?"

Sketches for the Habanera were made as early as 1907. The work was completed in 1919.

***

The score, dedicated to Roger-Ducasse, calls for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, sarrusophone (or double-bassoon), four horns, three trumpets, three trombones, bass tuba, kettledrums, snare drum, bass drum, cymbals, tambourine, castanets, two harps, and the usual strings.

Aubert at the age of ten won the second prize for solfège at the Paris Conservatory. Two years later he took the first prize. In 1893 he was awarded the second prize for piano, and in 1897 the second prize for harmony. His teachers at the Conservatory were Lavignac for harmony, Gabriel Fauré for composition, and Diémer for piano. His chief works are as follows:

"La Forêt Bleue," an opera in three acts based on the tales of Perrault by Jacques Chenevière, produced at the Boston Opera House on March 8, 1913. Prince Charmant, Fernand de Potter; L'Ogre, Jean Riddez; Père du Petit Poucet, M. Sampieri; Petit Poucet, Jeska Swartz; Petit Chaperon Rouge, Bernice Fisher; La Princesse, Carmen Melis; La Fée,

Berry INC.

ANNOUNCE

ARRIVAL OF NEW IMPORTATIONS

GOWNS WRAPS MILLINERY

To the woman who knows smartness, we urge your inspection

Modern Prices Prevailing

Special attention given to the requirements of Brides and Bridesmaids

651-653 BOYLSTON STREET, BOSTON



JACOB THOMA & SON

Importers and Dealers in
Old and New Violins — Bows — Strings — Cases
and Violin-Specialties

Repairers to the Boston Symphony Orchestra
Agents for the Silvestre & Maucotel
Tricolore Tested-Strings

226 TREMONT STREET . BOSTON, MASS.
Opp. Majestic Theatre Telephone, Dewey 1763-W

T. D. Whitney Company

Linen Specialists Since 1796

New Branch Store

288 BOYLSTON STREET

(near Arlington Street)

Table Damasks

and

Decorative Linens

FOR THANKSGIVING

Prices are exactly the same as in our Main Store, Temple Place through to West Street. Merchandise in both places is interchangeable.

T. D. Whitney Company

Everything in Linens

Temple Place through to West Street

288 Boylston Street *Boston, Mass.*



Elizabeth Amsden. André Caplet conducted. There were performances on March 14 and 17, 1913.

Suite Brève. Originally for two pianofortes (four hands). Three movements orchestrated were played at the Paris Exhibition of 1900. The Suite was performed at one of Hasselmans' concerts in Paris in 1916.

Fantaisie for pianoforte and orchestra. Produced at a Lamoureux concert in Paris on November 17, 1901, Louis Diémer, pianist. Performed in Boston at a concert of the New England Conservatory.

Poèmes Arabes (text from "Le Jardin des Caresses" by Franz Toussaint). First sung with pianoforte by Mme. Jourdan-Nauroy in Paris on May 8, 1917; orchestrated, at the Vichy Casino on August 8, 1919.

Songs, pianoforte pieces, a few pieces of chamber music, and music for the church.

The pianoforte pieces "Sillages" were played in Boston by E. Robert Schmitz on April 15, 1920.

***

Few histories or encyclopædias of the dance mention the Habanera. Mr. H. V. Hamilton contributed the article about this dance to Grove's Dictionary of Music and Musicians (Revised Edition). He says that it is a Spanish song and dance of an older origin than its name implies; that it was introduced into Cuba by negroes from Africa, and from Cuba went to Spain. "It is sometimes called 'contradanza crilla' (Creole country-dance). . . . An Habanera usually consists of a short introduction and two parts of eight or sixteen bars, of which

JOHN A. REARDON, Jr.



Interior Decorator

Draperies Furniture
Wall Papers

103 ST. JAMES AVE., BOSTON
Reardon Building
Telephones, Back Bay { 10974 / 6609

PERMANENT WAVE SPECIALIST

Twelve years' experience in Permanent Waving has taught me the **only** safe method is the Nestle Lanoil

Miss LILLIAN J. KANE

420 BOYLSTON STREET . . . . . BOSTON
Room 312 Tel. B.B. 8798



The

Supreme Cruise

to the

Mediterranean

by Specially Chartered New Red Star Liner

BELGENLAND

January 19 to March 26, 1924

HAS nature's mood ever carried you back to Egypt's glorious past—have you seen the sun spread gold over the ruins at Karnak, or watched the dusk creep up the purple Valley of the Kings?

You must visit these wondrous Mediterranean lands—Spain, Algiers, French Riviera, Italy, Greece, Egypt, Palestine, to be conscious of their mystery, romance and charm. An opportunity beyond compare is offered in our **1924 Cruise de Luxe.**

The giant liner BELGENLAND, specially chartered by us, is ***the largest, most modern, most replete steamer cruising next winter to the Mediterranean.*** Large sheltered decks for promenade and sports; superbly appointed lounges; verandah cafe; staterooms that are charming apartments, many with private bath; a unique, perfectly appointed and delightful dining room where you may order your own menu at any time at no extra cost.

Managed by COOK'S TRAVEL SERVICE — with its 83 years' tradition as leaders in travel — its own chain of offices all along the route — its own Fleet of steamers on the Nile.

Literature on request.

THOS. COOK & SON

167 Tremont Street, Boston, 11

New York	**Philadelphia**	**Chicago**	**San Francisco**
Los Angeles	**Montreal**	**Toronto**	**Vancouver**

the second, should the first be in a minor key, will be in the major, and will answer the purpose of a refrain; but these rules are by no means strictly adhered to. There are many forms of the melody, a marked feature being that two triplets of semiquavers, or one such triplet and two semiquavers, are often written against the figure which occupies one whole bar in the bass of the above example." (This example is given in notation.) "The performers opposite to each other, one of either sex, generally dance to the introduction, and accompany their singing of several 'copias' (stanzas) with gestures, and the whole of the music is repeated for the final dance, which is slow and stately, and of a decidedly Oriental character, the feet being scarcely lifted from the ground (though an occasional pirouette is sometimes introduced), while the most voluptuous movements of the arms, hips, head and eyes are employed to lure and fascinate each other—and the spectator. The dance, if well done, can be extremely graceful." . . .

Neither the academic Desrat in his "Dictionnaire de la Danse" nor the eloquent Vuillier in his history of dancing mentions the Habanera. Richard Ford, who knew Spain perhaps better than the Spaniards, had much to say about the Jota of Aragon, the Bolero, the Galician and Asturian dances, "the Comparsas," or national quadrilles, but he did not name the Habanera. Did he have it in mind when he described a gypsy dance, the "dance which is closely analogous to the Ghowasee of the Egyptians and the Nautch of the Hindous"? It is the Ole of the Spaniards, the Romalis of the gypsies. "The ladies, who seem to have no bones, resolve the problem of perpetual motion, their feet having comparatively a sinecure, as the whole person performs a pantomime,

Within Your Reach

Once in a while, you find within your reach, a quality, a value, a service for which people send hundreds of miles.

For instance, increasing numbers are calling upon us for their winter needs from New York, Philadelphia, Pittsburgh, Chicago and many other distant points.

These families have found S. S. Pierce Company so satisfactory during their summer visit to New England that we continue to serve them at their winter homes in other states.

Are ***you*** availing yourself of the wide variety of stock, the unusual quality, value and service within your reach? Many others are sending long distances for it.

Your order may be given in person or telephoned to one of our 80 specially trained operators, and delivered by our automobiles anywhere in Greater Boston. Transportation charges prepaid over a large area beyond.

S. S. PIERCE CO.

A NEW MUSICIANS LIBRARY VOLUME

A Treasure-trove from Sunny Italy

EARLY ITALIAN SONGS AND AIRS

Transcribed and Edited by PIETRO FLORIDIA (Two Volumes)

Vol. I. (40 Songs) (167 Pages)

ISSUED IN TWO EDITIONS

For High Voice For Low Voice

PRICES

Each volume in heavy paper, cloth back **$2.50**

Each volume in full cloth, gilt **3.50**

A veritable "Tut-ankh-amen" find from the buried treasures of the past. Eighty songs composed by the great melodists of the sixteenth, seventeenth and eighteenth centuries, hitherto inaccessible in Libraries, and cumbered with archaic harmonies. The editor has written piano parts which are modern in sonority and color and which still retain and enhance the beauty of the original songs. Issued in the famous MUSICIANS LIBRARY.

Volume I (Forty Songs) now ready

OLIVER DITSON COMPANY

178-179 Tremont Street . . . Boston 10, Mass.

Order of your local dealer

THE EMPLOYERS'
LIABILITY ASSURANCE CORPORATION
Limited of London, England

SAMUEL APPLETON
United States Manager
132 WATER ST. - - BOSTON

Symphony
FLOWER SHOP

240 HUNTINGTON AVENUE

Diagonally across from Symphony Hall

Telephones, Back Bay 8241, 58238

NEW YORK LONDON PARIS

and trembles like an aspen leaf; the flexible form and Terpsichore figure of a young Andalusian girl—be she gypsy or not—is said by the learned to have been designed by nature as the fit frame for her voluptuous imagination."*

Nor did the Spanish dancers who, visiting Paris in the late thirties of the nineteenth century, inspired Théophile Gautier to write dithyrambs in prose, dance the Habanera; neither Mesdames Fabiani nor Dolores Tesrai; nor did Mlle. Noblet, who followed Fanny Elssler in imitating Dolores, dance the Habanera. The two Spanish dances that were then the rage were the Bolero and the Cachucha.

Perhaps the Habanera came from Africa. Perhaps after a sea voyage it went from Cuba into Spain.† The word is generally known chiefly by reason of Chabrier's pianoforte piece and the entrance song of Carmen. Bostonians associate it also with Laparra's opera.

Chabrier's Habanera for the pianoforte was published in 1885; arrangements for four hands, orchestra (1888), pianoforte and violin, pianoforte and harp followed. The Habanera was his last musical reminiscence of his journey to Spain.

When "Carmen" was rehearsed at the Opéra-Comique, Paris, in December, 1874, chorus and orchestra complained of difficulties in Bizet's score. Mme. Galli-Marié disliked her entrance air, which was in 6–8 time with a chorus. She wished something more audacious, a

*For other entertaining matter about Spanish dances see Richard Ford's "Gatherings from Spain," pp. 349–356 (Everyman's Library).

†See "Afro-American Folk-Songs," by H. E. Krehbiel (New York, 1914), pp. 59, 68, 93, 114,115.

AMERICA'S FOREMOST FLORIST

76th year

Thos. F. Galvin INCORPORATED

FLOWERS

BOSTON
1 PARK STREET
AND
549 BOYLSTON STREET

NEW YORK
561 FIFTH AVENUE
AT
46th STREET

"New Paris"
PATISSERIE ET CONFISERIE FRANCAISE
K. CONSTANTIN CO.
FRENCH PASTRY
Telephone, Back Bay 2566
CATERERS
407 BOYLSTON STREET
TEA ROOM
FRENCH ICE CREAM
BOSTON, MASS.

song into which she could bring into play the whole battery of her perversités artistiques, to borrow Charles Pigot's phrase: "Caressing tones and smiles, voluptuous inflections, killing glances, disturbing gestures." During the rehearsals Bizet made a dozen versions. The singer was satisfied only with the thirteenth, the now familiar Habanera, based on an old Spanish tune that had been used by Sebastien Yradier. This brought Bizet into trouble, for Yradier's publisher, Heugel, demanded that the indebtedness should be acknowledged in Bizet's score. Yradier made no complaint, but to avoid a lawsuit or a scandal, Bizet gave consent, and on the first page of the Habanera in the French edition of "Carmen" this line is engraved: "Imitated from a Spanish song, the property of the publishers of *Le Ménestrel*." Then there is a Habanera in Ravel's "Spanish Rhapsody."

"La Habanera," a lyric drama in three acts, libretto and music by Raoul Laparra, was produced at the Opéra-Comique, Paris, February 26, 1908. The chief singers were Salignac, Pedro; Séveilhac, Ramon; Mlle. Demellier, La Pilar; Vieuille, Un Vieux. Ruhlmann conducted. The opera was performed fifteen times in 1908, ten times in 1909. It has been revived in Paris this season.

This opera was produced for the first time in the United States at the Boston Opera House on December 14, 1910, when the chief singers were Robert Lassalle, Pedro; Ramon Blanchart, Ramon; Fely Dereyne, La Pilar; and José Mardones, Un Vieux. Mr. Caplet conducted. There was a second performance on December 23, 1910. Later performances were on March 22, 25, 1912, when the chief singers were Mme. Gay, Riddez, and de Potter.

TO OUR FRIDAY AFTERNOON SUBSCRIBERS

It has been suggested that subscribers who for any reason find themselves unable to attend the Friday Symphony Concerts, and whose tickets would not otherwise be used, send them in to be sold for the benefit of the Boston Symphony Orchestra, Inc. Endowment Fund.

Kindly send such tickets as early each week as convenient to Boston Symphony Orchestra, Inc.

Symphony Hall, Boston.

All applications for advertising space in the Boston Symphony Orchestra programme book should be made to L. S. B. Jefferds, Advertising Manager, Symphony Hall, Boston, Mass.

ELISABETH'S GREETING, "DICH THEURE HALLE," FROM "TANNHÄUSER" . . . . . RICHARD WAGNER

(Born in Leipsic, May 22, 1813; died in Venice, February 13, 1883)

"Tannhäuser und der Sängerkrieg auf Wartburg," romantic opera in three acts, the text and music by Richard Wagner, was brought out under the composer's direction in Dresden at the Royal Saxon Court Theatre on October 19, 1845. The cast was as follows: Hermann, Dettmer; Tannhäuser, Tichatschek; Wolfram, Mitterwurzer; Walther, Schloss; Biterolf, Wächter; Heinrich, Gurth; Reimar, Risse; Elisabeth, Johanna Wagner; Venus, Schroeder-Devrient; a young shepherd, Miss Thiele.

The first performance in the United States was at the Stadt Theatre, New York, April 4, 1859, and the cast was as follows: Hermann, Graff; Tannhäuser, Pickaneser; Wolfram, Lehmann; Walther, Lotti; Biterolf, Urchs; Heinrich, Bolten; Reimar, Brandt; Elisabeth, Mrs. Siedenburg; Venus, Mrs. Pickaneser. Carl Bergmann conducted. The New York *Evening Post* said that the part of Tannhäuser was beyond the abilities of Mr. Pickaneser: "The lady singers have but little to do in the opera, and did that little respectably."

The overture was played for the first time in Boston, October 22, 1853, at a concert of the Germania Musical Society, Carl Bergmann

PIERCE-ARROW

In the building of the Pierce-Arrow there is an honest satisfaction born of the knowledge of work conscientiously done, and a justifiable pride in the public's estimate of it.

Pierce-Arrow Motor Cars

J. W. MAGUIRE COMPANY

AGENTS FOR EASTERN MASSACHUSETTS AND NEW HAMPSHIRE

741-743-745 BOYLSTON STREET - - - BOSTON

TELEPHONE, BACK BAY 2316-2317



VLADIMIR

DE PACHMANN

uses and endorses

The Baldwin Piano

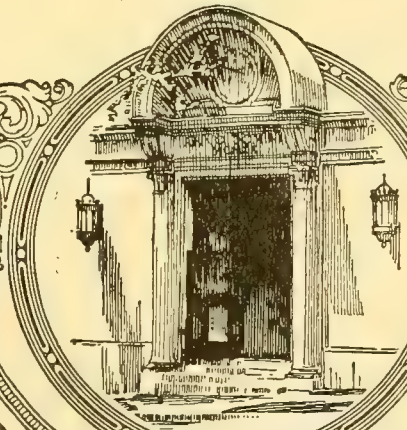
exclusively

The Baldwin Piano Co.

Represented by

The A. M. HUME MUSIC CO.

196 Boylston Street, Boston, Mass.



conductor. The programme stated that the orchestra was composed of "fifty thorough musicians." A "Finale" from "Tannhäuser" was performed at a concert of the Orchestral Union, December 27, 1854. The first performance of the pilgrims' chorus was at a Philharmonic concert, January 3, 1857, a concert given by the Society "with the highly valuable assistance of Herr Louis Schreiber, solo trumpet player to the king of Hanover."

The first performance of the opera in Boston was at the Boston Theatre, January 20, 1871: with Mme. Lichtmay, Elisabeth; Mme. Roemer, Venus; Carl Bernard, Tannhäuser; Vierling, Wolfram; and Franosch, the Landgrave.

Act ii, scene 1. After the orchestral prelude, G major, Allegro, 2-2, the curtain rises and discloses the hall of minstrels in the Wartburg. At the back, in open prospect of the valley, Elisabeth enters in a state of joyous emotion.

Dich, theure Halle, grüss' ich wieder,
froh grüss' ich dich, geliebter Raum:
In dir erwachen seine Lieder
und wecken mich aus düst'rem Traum. . . .
Da er aus dir geschieden,
wie öd' erschienst du mir!
Aus mir entfloh der Frieden,
die Freude zog aus dir!

Boston Conservatory of Music
INCORPORATED
AGIDE JACCHIA, Director
RUDIMENTS of MUSIC
HARMONY COUNTERPOINT
OTTO G. T. STRAUB
250 HUNTINGTON AVENUE, BOSTON 17, MASS.
Telephone Back Bay 2042
CATALOG SENT ON REQUEST
STEINWAY PIANOFORTE

TAXICAB!
TOURING CARS
LIMOUSINES
TOWN TAXI
INCORPORATED
BACK BAY 5300

M. STEINERT & SONS

New England Distributors for

STEINWAY

STEINERT JEWETT WOODBURY

PIANOS

DUO-ART Reproducing Pianos

Pianola Pianos



VICTROLAS VICTOR RECORDS

DeForest Radio Merchandise

STEINERT HALL

162 Boylston Street

BOSTON MASS.

Wie jetst mein Busen hoch sich hebet,
so scheinst du jetzt mir stolz und hehr;
der mich und dich so neu belebet,
nicht weilt er ferne mehr!
Sei mir gegrüsst! Sei mir gegrüsst!
Du theure Halle, sei mir gegrüsst!

William Foster Apthorp made the following translation in prose:—

Thee, dear hall, I greet again, joyfully I greet thee, beloved space! In thee his songs awake, and waken me from a gloomy dream. . . . When he was departed from thee, how desert-like didst thou seem to me! Peace fled from me, joy departed from thee! As now my bosom swells high, so dost thou seem proud and joyous to me; he who revives both me and thee no longer dwells far away! Hail to thee! Hail to thee! Dear hall, hail to thee!

The accompaniment is scored for two flutes, two oboes, two clarinets, two ventil horns, two waldhorns, two bassoons, and the usual strings.

In the orchestral introduction themes of importance make their appearance. The prelude begins with the passage which returns later in the scene at Elisabeth's words, "Wie jetzt mein Busen hoch sich hebet"; then comes, first in the oboe, then fortissimo, full orchestra, the theme of Tannhäuser's outpouring of joy at his return to the upper world, "Ha, jetzt erkenne ich sie wieder!" near the close of the first act. Then there is Venus's reproach to her departing lover, "Zieh hin, Bethörter, suche dein Heil! Suche dein Heil und find' es nie!" in the second scene of Act I. The theme of Elisabeth's ensuing scene returns, and soon Elisabeth sings.

THE
VERGÉ SHOP
1385 Beacon Street
BROOKLINE
Good Things to Eat
Reservations by Telephone
Brookline 2240

Hélène Phillips
. Sportwear .
Trinity Pl. Entrance
Copley Plaza Hotel

WESTLAND AVENUE GARAGE
INCORPORATED
41–43 WESTLAND AVENUE AND 32–34 ASTOR STREET
ONE MINUTE FROM SYMPHONY HALL
While attending concert store your car at our new and most up-to-date garage. Guard against theft.
Telephones, Back Bay 8862, 8863

Art and Everyman

Music, "the universal language," preserves the gifts of poetical imagination through the centuries. The toils, the tempests and the triumphs of history find expression today in the inspiring beauty of that art.

To love music is an attribute; to know it, an accomplishment.

❦ ❦ ❦

Convenient to the understanding and always within the scope and reach of Everyman is the *printed word.* With a function that is broad and elastic, printing is at once the product and the producer of thought.

GOOD PRINTING combines artistic elements sufficient to enhance the power of appeal, but it must retain the factors of practical value that make it effective and readily understood.

In serving our customers, we keep in mind that each piece of printing has a definite work to do.



GEO. H. ELLIS CO.
Incorporated

Printers

272 Congress Street, Boston, Mass.

This aria has been sung at concerts of the Boston Symphony Orchestra in Boston by Mme. Gabriella Boema, February 17, 1883 (Wagner Memorial Concert); Mme. Fursch-Madi, October 15, 1887; Mme. Nordica, October 10, 1891; Mme. Basta-Tavary, January 7, 1893; Mme. Melba, February 1, 1896; Mme. Gadski, October 29, 1898; November 4, 1905; Mme. Rappold, October 19, 1912.

***

The rôle of Elisabeth was created by Johanna Wagner, the niece of the composer, the daughter of Albert Wagner (1799–1874). She was born October 13, 1828, in a village near Hannover; she died at Würzburg, October 16, 1894. As a five-year-old child, she appeared in Iffland's "Spieler" at Würzburg. She was first engaged in a theatrical company at Bernburg, when she was thirteen, but soon began to devote herself to opera. Her uncle, conductor at Dresden, invited her to appear there as guest in 1844, and she was engaged for three years. She was sent to Paris to study with Pauline Viardot. In 1849 she sang at Hamburg, and in 1851 she was engaged at Berlin, where she was long a favorite. In 1859 she married the Landrat Jachmann, but, as she lost her voice suddenly in 1861, turned play-actress until 1872, when she left the stage; yet she sang in 1872, and in 1876 she created the parts of Schwertleite and the first Norn at Bayreuth. From 1882 to 1884 she taught dramatic singing at the Munich Royal Music School. The last ten years of her life were spent at Berlin. She was first famous in England by the breaking of her contract with the manager Lumley and the consequent litigation.* Her father's remark in a

*See "Reminiscences of the Opera," by Benjamin Lumley (London, 1864), chapters xxi. and xxiii.

THOMAS

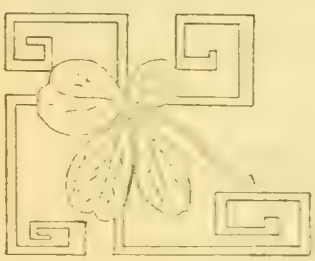
RETTA C. THOMAS

683 BOYLSTON ST.

Imported Models and our own Creations

Gowns, Wraps, Suits, Blouses

Special Attention Given to Reproductions of all French Models



Designer of distinctive gowns

247 NEWBURY STREET

near Fairfield Street

letter, "One only *could* go to England to get money," aroused a storm of indignation; but all was forgiven when she appeared at Her Majesty's in 1856 as Romeo in Bellini's opera, Lucrezia Borgia, Orpheus, and Tancred.

Chorley described Johanna Wagner as follows: "She was one of the many who sing without having learned to sing. Her voice—an originally limited one, robust rather than rich in tone—was already"—Chorley heard her in Berlin in 1853—"strained and uncertain; delivered after a bad method, and incapable of moderate flexibility—as was to be felt when she toiled through Mozart's air, 'Parto,' from 'La Clemenza,' with its clarinet obbligato. She wore man's attire well and decorously, but she had too much of the elaborate and attitudinizing style of her country to be acceptable as an actress, especially in the Italian drama, where the passion, if it cannot be made to seem spontaneous, becomes intolerable. . . . She was most striking to see, but the mechanical vehemence of second-hand German acting proves less attractive in London than at Berlin. *There*, as a part of a picture (got up by machinery) and as addressing a public to whom the style of elaborate violence is congenial, it can be submitted to. Here—it seems extravagant, pedantic, and distasteful, in no common degree. The German actor's alphabet (I do not here speak of such admirable artists as Seydelmann or Emil Devrient, who make a law for themselves out of a pedantic formula) has always struck me as singular and limited. I have a book in which dancing is taught by diagrams,—







'Here bend—there twirl—when you offer hands across, smile,'—and so forth; and I think that this book must be the text-book for many actors whom I have seen on the German operatic stage. One can count their steps whether in advance or retreat. They kiss in time—they go mad telegraphically. This may be very meritorious; it is clearly most popular in Prussia; but here it is not found welcome, after the first impression of strenuousness has passed over.

"Considered as a singer, the claims of Mademoiselle* Wagner were very meagre. She must have had originally a fine mezzo-soprano voice. She can never have learned how to produce or how to use it. Whether as Romeo, or Tancred, or Lucrezia Borgia, the insubordinate toughness of the organ could not be concealed. Though she dashed at every difficulty, with an intrepidity only to be found in German singers, none was, in very deed, mastered."

Lumley thus described her entrance as Romeo: "She appeared; tall, stately, self-possessed, clothed in glittering gilded mail, with her fine fair hair flung in masses upon her neck; a superb air that seemed to give full earnest of victory, and a step revealing innate majesty and grandeur in every movement."

On account of the inexperience of the young Johanna when she created the part, Wagner was compelled to omit a portion of Elisabeth's prayer.

*Why "Mademoiselle"? But English programmes to-day announce a Bohemian or a Hungarian or even a German as "M.," and I have seen the prefix "Signor" thus misapplied.—Ed.

Courteous, Efficient and Prompt Service

"THE BEST OF FOOD THE FINEST CUISINE"

MUSIC EVERY EVENING

THE FAR EAST CO. CHINESE AND AMERICAN RESTAURANT

Noon-day Lunch 11-2 p.m. $.40 ∴ Special Dinner 5.30-8 p.m. $.50 up

Open from 11-12 a.m.

1088 BOYLSTON STREET Tel. Back Bay 2341 BOSTON, MASS.



PENNELL, GIBBS & QUIRING CO. INC., DECORATORS & PAINTERS
203. 205 CLARENDON STREET
BOSTON, MASSACHUSETTS

THE SOCIETY OF
Arts & Crafts

Distinctive
Wedding Gifts

9 PARK ST., BOSTON

Overture to the Opera, "The Sold Bride" . Frederick Smetana

(Born at Leitomischl, Bohemia, March 2, 1824; died in the mad-house at Prague, May 12, 1884)

"Prodana nevesta" ("Die verkaufte Braut") a comic opera in three acts, the book by Karl Sabina, the music by Smetana, was produced at Prague on May 30, 1866. The Overture was played in Boston for the first time at a Concert of the Boston Symphony Orchestra, December 31, 1887. It has also been performed at these concerts in 1889, 1898, 1900, 1904, 1907, 1909, 1912, 1913, 1914, 1917, 1920.

Smetana began to compose the opera in May, 1863; he completed the work on March 15, 1866.

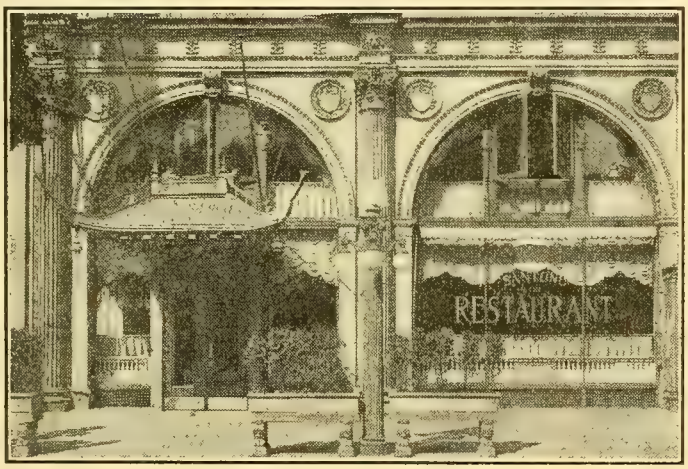
The story of the opera was told substantially as follows by *the Referee* (London) when there was a revival at Covent Garden on January 24, 1907*:—

"When the curtain rises, the eye is greeted with a typical Bohemian village scene at the time of the spring fair. The villagers, clad in garments of as many colors as Joseph's coat, are singing gayly, but two of them are sad, Hans and Marie, bethrothed lovers, who are threatened with separation because Marie's father, Kruschina, has determined

*The first performance in London was by the Saxe-Coburg and Gotha Company at Drury Lane, June 26, 1895.

SANTUNG RESTAURANT

St. James Building
Near Symphony Hall



Telephone, Back Bay
6018
10116

MERCHANT CLUB LUNCHEON
11 a.m. to 2 p.m.

SPECIAL SUNDAY TABLE D'HÔTE DINNER
12 m. to 4 p.m.

MUSIC EVERY DAY AND EVENING

"After Theatre Parties" a Specialty

SPECIALIST IN AMERICAN AND CHINESE DISHES

MUSICAL EDUCATION FOR CHILDREN

Solfeggio, Violin, Ensemble playing, Rhythmic-Gymnastics, Piano, 'Cello

GERTRUDE BOWES PEABODY (of the) LONGY SCHOOL OF MUSIC

1601 Centre Street
Newton Highlands, Mass.
Tel. C. N. 1916-M

103 Hemenway St., Boston, Mass.
Tel. Kenmore 2400
Lauderdale Bldg., Providence, R.I.

Classes can be formed combining any of the above subjects. Also, private and class work in all branches of Music for Adults.

she shall marry Wenzel, the son of his old friend Mischa. The situation affords the composer an opportunity for music of simple but expressive character that includes a duet in which the lovers pledge each other to constancy. The match has been brought about by Kezal, a marriage broker, and with his entrance the music becomes full of bustle and humor. After this the stormy strains are heard, for Marie flatly declines to obey her father's behest, but seriousness is dismissed by the return of the villagers, who start the national dance called 'The Hen,' the steps of which are remarkable for the high lift of the knee and the significant movements of the body. Although the name suggests the farmyard, the measure has nothing in common with the modern barn dance. It was executed with great verve and apparently faithful reproduction of its national characteristics, and formed a notable feature of the first act, which it concluded.

"The next scene takes place in the village inn, and opens with a well-written chorus for male voices, followed by another national dance, 'The Furiant,' wherein the principal dancers are two women and a man. The man is apparently wooed by the women till one of them captivates him, when the conquest is signalized by a series of wild whirlings on the part of the other dancers. The cross-rhythms and rubatos in the music of this dance are very remarkable. The

Rare Old Violins

VIOLAS and 'CELLOS
of exquisite tone
and splendid condition

ITALIAN VIOLIN STRINGS

MUSICIANS SUPPLY COMPANY
218 Tremont Street and 60
LaGrange Street, Boston, Mass.
Telephone, Beach 1882

Foreign Languages Easily Learned

The Berlitz Conversational Method makes the study of any foreign language a surprisingly simple, easy and pleasant matter. Experienced native teachers. Day and Evening Classes and Individual Instruction. Reasonable tuition. Call, write or phone for catalogue.

Trial Lesson Free

BERLITZ
SCHOOL OF
LANGUAGES
Est. 1878 OVER 200 BRANCHES
132 Boylston Street Phone, Beach 3958

SEVENTY YEARS' REPUTATION

BROWN'S BRONCHIAL TROCHES

An old and reliable remedy for throat troubles caused by cold or use of the voice. Free from opiates in any form. Sold only in boxes—never in bulk. Prices, 15c., 35c., 75c., $1.25, at druggists or by mail.

BROWN'S CAMPHORATED SAPONACEOUS DENTIFRICE

Will keep the teeth and gums in healthy condition. Price, 30c., at druggists or by mail.
JOHN I. BROWN & SON, BOSTON, MASS.

action is resumed by the entrance of Wenzel, a half-witted lad who stutters, and who sings an amusing song. Subsequently Kezal offers Hans three hundred crowns if he will renounce Marie. At first the offer is indignantly rejected, but afterwards Hans consents, on the condition that Marie shall only be married to a son of Mischa. To this Kezal gladly agrees, and shortly afterwards the paper is signed, the entire village being called in to witness the signature. Hans, however, has some animated movements, for the women of the village do not approve of his conduct.

"The first notable event in the last act is the arrival of a troupe of strolling players. This gives the composer opportunity for some more vivacious dance music, and a humorous duet, in which Esmeralda, a member of the troupe who has fascinated Wenzel, shows him how, disguised as a bear, he may dance with her in the forthcoming entertainment. The troupe retiring, Marie tells her parents that she will not believe Hans has sold her for three hundred crowns, but Kezal produces Hans's receipt for the money; then the stricken maid sings a touching and plaintive ditty, but she rouses herself when Hans enters, and there is a lively duet between the two, the music cleverly suggesting the emotions each character feels. The more Marie upbraids, the more joyous Hans becomes, and the mystery is not explained until Mischa and his wife arrive and declare Hans to be their long-lost eldest son. So Hans not only wins his bride, but gains three hundred crowns, for Kezal has agreed that Marie 'shall only marry a son of Mischa.'

REMOVAL NOTICE

Farm and Garden Shop "The Green Door"

maintained by the New England Branch of the Farm and Garden Association
now open at its new location

39 NEWBURY STREET, BOSTON

.. *FOOD SPECIALTIES* ..

Fresh Eggs Canned Goods Handiwork Farm Products

Cakes and Sandwiches for Afternoon Teas and Lunches

Come and stock your preserve closet, and inspect the tempting goods offered to you, week by week

Telephone orders promptly attended to. Tel. B. B. 4198

KAKAS·BROS. INC.

MANUFACTURERS *RETAILERS*

FURRIERS

RELIABLE FURS RELIABLE INFORMATION
RELIABLE PRICES

NO MISREPRESENTATION AS TO VALUES

COLD STORAGE

72 Chauncy St., Boston - - - Tel. Beach 0048

As the money remains in the family, nobody objects save Kezal, who departs in dramatic wrath at having been outwitted."

***

The overture, which, according to Hanslick, might well serve as prelude to a comedy of Shakespeare,—and indeed the overture has been entitled in some concert halls "Comedy Overture,"—is scored for piccolo, two flutes, two oboes, two clarinets, two bassons, four horns, two trumpets, three trombones, kettledrums, strings.

The chief theme of the operatic score as well as of the dramatic action is the sale of the betrothed, and this furnishes the chief thematic material of the overture.

The overture begins vivacissimo, F major, 2-2, with the chief theme at once announced by strings and wood-wind in unison and octaves against heavy chords in brass and kettledrums. This theme is soon treated in fugal manner; the second violins lead, and are followed in turn by the first violins, violas, and first violoncellos, and second violoncellos and double-basses. The exposition is succeeded by a vigorous "diversion," or "subsidiary," for full orchestra. The fugal work is resumed; the wind instruments as well as the strings take part in it, and the subsidiary theme is used as a counter-subject. There is a development fortissimo by full orchestra, and the chief theme is again announced as at the beginning. The second theme enters, a melody for oboe, accompanied by clarinets, bassoon, horn, second violins. This theme is as a fleeting episode; it is hardly developed at all, and is followed by a tuneful theme for violins and first violoncellos. The chief motive returns in the wood-wind, then in the strings, and the fugal work is resumed. The leading motive is reiterated as at the beginning of the overture (without the double-basses). The tonality is changed to D-flat major, and flutes and oboes take up the first subsidiary theme, which keeps coming in over harmonies in lower strings and wind, while the music sinks to pianissimo. Fragments of the first theme reappear in the strings. There is a brilliant coda.

***

.. Custom Underwear ..

UNION SUITS, PETTICOATS and KNICKERS made to Measure in All Styles and Materials

Miss E. T. DRISCOLL .·. 296 BOYLSTON STREET

formerly 49 Temple Place

Miss Farmer's School of Cookery

Established 1902

Home of the Boston Cooking School Cook Book

30 Huntington Avenue, Boston

Practice Classes constanting forming in

Cookery and Household Technique

Demonstration Lectures

Tuesdays and Wednesdays

Miss Alice Bradley, Principal

STRICTLY CUSTOM MADE

Corsets and Ready-to-wear, dainty Lingerie, Negligees, Petticoats, Brassieres, Pantalettes, etc.

MADAM SARA'S LA PATRICIA CORSET

311-314 Little Building

At HOTEL VENDOME

THERE ARE UNUSUAL ACCOMMODATIONS for banquets, dinners, luncheons, receptions, weddings and dances—for all social functions requiring correct appointments and perfect service.

Among the hotels in this city, none is better prepared than **THE VENDOME** to make social affairs attractive and pleasant. Its ideal location on **Commonwealth Avenue at Dartmouth Street, only one block from Copley Square,** makes it easily accessible by motor or "a-foot."

The management will be pleased to submit menus, offer suggestions, and make final arrangements by telephone, correspondence or personal interview.

AFTERNOON TEA (tea, toast and marmalade) IS SERVED IN THE SOLARIUM EVERY DAY INCLUDING SUNDAY FROM 4 UNTIL 6 O'CLOCK. FIFTY CENTS PER PERSON

C. H. GREENLEAF COMPANY, *Proprietors* — *EVERETT B. RICH*, *Managing Director* — *FRANKLIN K. PIERCE*, *Associate Manager*

STATE STREET TRUST CO.

Boston, Mass.

MAIN OFFICE . . . . . 33 STATE STREET

MASSACHUSETTS AVENUE OFFICE

Corner Massachusetts Avenue and Boylston Street

COPLEY SQUARE OFFICE . 581 Boylston Street

INTEREST ALLOWED ON CHECKING ACCOUNTS OF $300 AND OVER

SAFE DEPOSIT VAULTS AT ALL THREE OFFICES

MEMBER FEDERAL RESERVE SYSTEM

WEDDING INVITATIONS

CALLING CARDS

STATIONERY



Poulson

HARPER W POULSON

SOCIAL AND COMMERCIAL STATIONER

284 BOYLSTON STREET BOSTON

M. E. PACKARD
PIANO TUNER

Reproducing and Player-Piano Expert

191 Willow Avenue, West Somerville

Telephone Connection

Authorized Welte-Mignon Service Man

Formerly with Mason & Hamlin, Ampico Service Man with Chickering & Sons Co.

EST. 1905 B. B. 1693

FRIEDBERG'S

ELECTRIC & LOCKSMITH SHOP

239-241 MASSACHUSETTS AVENUE

ELECTRICAL APPLIANCES

CONTRACTING

FULLY EQUIPPED REPAIR SHOP

VASES CONVERTED INTO LAMPS

WALL PAPERS

and Especially selected

LINENS and CRETONNES

for Autumn furnishings

Harlow & Howland

Interior Decorators

282 DARTMOUTH STREET

Hill, Smith & Co.

Wholesale and Retail

STATIONERS

Engraving, Die Stamping
and Fine Printing

Blank Book Manufacturers
Modern Loose-leaf Devices
and Supplies

8 MILK STREET

Old South Building

Telephone, Main 1590

Lamping-Nolan

.. Beauty Upkeep ..

Expert in every branch

462 Boylston St. Boston

Est. 1905 Tel. B. B. 5174

Largest and Best Equipped Beauty Salon in New England. Marcel and Permanent Waving, Hairdressing, Muscle Strapping, Face Peeling. Most reliable and latest methods by an Expert. New Scalp Treatment, Special for Oily Scalp.
Electric Baths and Swedish Treatments

Our School - 18 NEWBURY STREET

Day and Evening Classes
Classes forming every Monday

BOUND COPIES of the

Boston
Symphony Orchestra's

PROGRAMME BOOKS

Containing Mr. Philip Hale's analytical and descriptive notes on all works performed during the season ("musically speaking, the greatest art annual of to-day."—W. J. Henderson, New York Sun), may be obtained by addressing

PRICE, $5.00 SYMPHONY HALL

ELIAS HOWE CO. 8 BOSWORTH STREET

OLD VIOLINS, VIOLONCELLOS

VIOLAS, DOUBLE BASSES

MORE THAN 600 IN STOCK

Leather Cases Fine Bows Italian Strings Gold and Silver G Strings

2,000 NEW VIOLINS IN STOCK

ELIAS HOWE CO., 8 Bosworth Street . Boston

The success of "The Sold Bride" led to Smetana's appointment as conductor of the opera. (His deafness obliged him in 1874 to give up all conducting.) This appointment gave him great honor, small wages (twelve hundred florins), many enviers and enemies.

It was announced in the summer of 1903 that "The Sold Bride" would be produced for the first time in the United States and in English at the Metropolitan Opera House, New York, by Mr. Conried, in the course of the next season. Mr. Charles Henry Meltzer Englished the libretto, and there was a report that Mme. Camille Seygard would be the heroine.

The first performance of "Die verkaufte Braut" in America was at the Metropolitan Opera House, New York, February 19, 1909; Marie, Emmy Destinn; Kathinka, Marie Mattfeld; Hans, Carl Jorn; Kruschina, Robert Blass; Kezal, Adamo Didur; Mischa, Adolf Muehlmann; Wenzel, Albert Reiss; Agnes, Henrietta Wakefield; Springer, Julius Bayer; Esmeralda, Isabelle L'Huiller; Muff, Ludwig Burgstaller. Gustav Mahler conducted.

JORDAN HALL

NICOLAI KASSMAN, *VIOLINIST*

SAMUEL GOLDBERG, Accompanist

THURSDAY EVENING OCTOBER 25 at 8.15 o'clock

DURRELL STRING QUARTETTE

JOSEPHINE DURRELL, Violin — ANNA GOLDEN, Viola

LOUISE SWEET, Violin — assisted by — MILDRED RIDLEY, 'Cello

HARRISON POTTER, Pianist

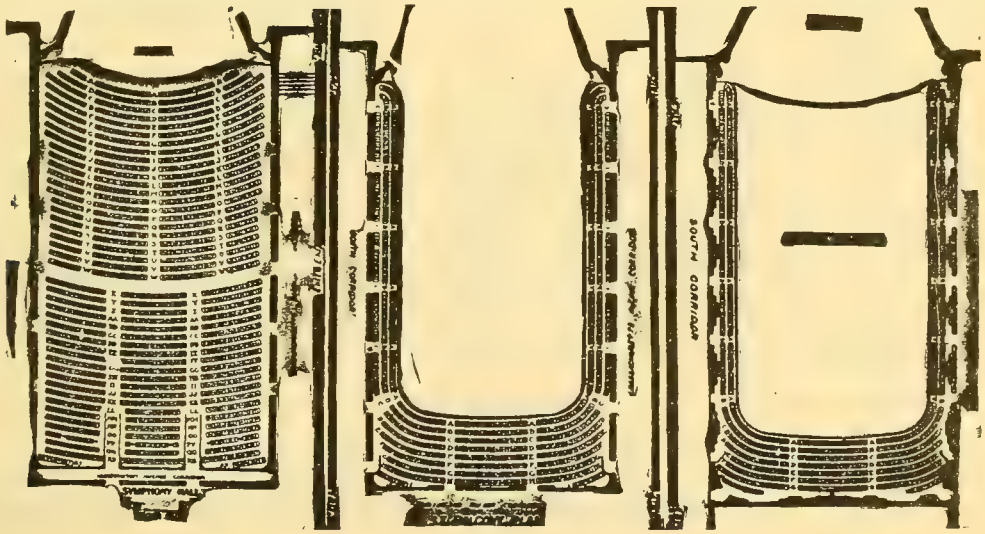
TUESDAY EVENING OCTOBER 30 at 8.15 o'clock

String Quartettes, Mozart F major and Gliére A major, Piano Quartette, Fauré G minor

Tickets for the above concerts, $2.00, $1.50, $1.00 and 50 cents (plus tax)

Mail orders, to AARON RICHMOND, Mgr., 404 Pierce Bldg., Copley Square

Mason & Hamlin Piano



The Magic Wand in LEWANDOS Changes Colors



LEWANDOS
Cleansers and Dyers

Shops

BOSTON
17 Temple Place
29 State Street
79 Summer Street
284 Boylston Street
248 Huntington Avenue

BROOKLINE MASS
1310 Beacon Street Coolidge Corner

CAMBRIDGE MASS
1274 Massachusetts Avenue

MALDEN MASS
30 Pleasant Street

LYNN MASS
22 Munroe Street

SALEM MASS
72 Washington Street

MANCHESTER MASS
28 Central Street

WALTHAM MASS
193 Moody Street

WATERTOWN MASS
1 Galen Street

SPRINGFIELD MASS
294 Bridge Street

WORCESTER MASS
26 Pearl Street

FITCHBURG MASS
570 Main Street

FALL RIVER MASS
197 Bank Street

NEW BEDFORD MASS
672 Purchase Street

PROVIDENCE R I
137 Matthewson Street

NEWPORT R I
231 Thames Street

BRIDGEPORT CONN
213 State Street

WATERBURY CONN
22 East Main Street

NEW HAVEN CONN
123 Church Street

HARTFORD CONN
47 Farmington Avenue

ALBANY N Y
75 North Pearl Street

PHILADELPHIA PA
1901 Chestnut Street

NEW YORK CITY
10 West 48th Street

Collection and Delivery System

EXECUTIVE OFFICES

286 BOYLSTON STREET BOSTON

Telephone Service Back Bay 3900
Connects All Boston Shops

"YOU CAN RELY ON LEWANDOS"

Third Programme

FRIDAY AFTERNOON, OCTOBER 26, at 2.30 o'clock

SATURDAY EVENING, OCTOBER 27, at 8.15 o'clock

Sibelius . . . . . Symphony in E minor, No. 1, Op. 39

I. Andante ma non troppo; Allegro energico.
II. Andante ma non troppo lento.
III. Allegro.
IV. Finale (Quasi una Fantasia) Andante: Allegro molto.

Respighi . . . Ancient Dances and Airs (Freely Arranged)
(First time at these Concerts)

a. Gagliarda (Vincenzo Galilei, 155-).
b. Villanella (Composer unknown, End of 16th Century).
c. Passo mezzo e mascherada (Composer unknown, End of 16th Century).

Bridge . . . . . Suite, "The Sea"
(First time in Boston)
(Conducted by the composer)

1. Seascape.
2. Sea-foam.
3. Moonlight.
4. Storm.

There will be an intermission of ten minutes after the symphony

City of Boston, Revised Regulation of August 5, 1898,—Chapter 3, relating to the covering of the head in places of public amusement

Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn.
Attest: J. M. GALVIN, City Clerk.

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

STEINERT HALL

TUESDAY EVENING, OCTOBER 23, at 8.15

PIANO RECITAL by

MARGUERITE MORGAN

.. PROGRAM ..

BACH	Chromatic Fantasia and Fugue
RACHMANINOV	Prelude in E-flat
	Etude Tableau in F minor
RAVEL	Sonatine
GRIEG	Nocturne
	Norwegian Dance
CHOPIN	Ballade in F minor
	Two Mazurkas
	Scherzo in C-sharp minor
LISZT	Rhapsodie, No. 10

THE STEINWAY PIANO

Reserved Seats, 50 cents, $1.00, $1.50 (plus tax)

Now on sale at STEINERT HALL

SYMPHONY HALL

MONDAY EVENING, OCTOBER 29

MR. ALBERT STEINERT presents the

SECOND CONCERT by

THE

SISTINE CHAPEL CHOIR

FROM THE VATICAN, ROME

MONS'G'R ANTONIO RELLA, Conductor

Presented under the patronage of his Eminence William Cardinal O'Connell, Archbishop of Boston

Tickets, $1, $1.50, $2, $2.50 (Plus War Tax)

Now on sale at STEINERT and SYMPHONY HALLS

FIRST CONCERT OF STEINERT SERIES

N. Y. Philharmonic Orchestra

103 Musicians

On November fourth a

TCHAIKOVSKY-WAGNER

Program will be presented

SYMPHONIE PATHETIQUE	Tchaikovsky
"WOTAN'S FAREWELL," "THE VALKYRIE"	Wagner
Mr. JOSEPH SCHWARTZ	
"PRELUDE" and "LIEBESTOD"	Wagner
CONCERTO IN F MINOR	Chopin
Mme. SZUMOWSKA	

Tickets, $1, $1.50, $2, $2.50 (plus tax)

Season tickets and tickets for November 4th are now on sale at Steinert and Symphony Halls

THE STEINERT PIANO USED

SYMPHONY HALL, BOSTON

HUNTINGTON AND MASSACHUSETTS AVENUES

Branch Exchange Telephones, Ticket and Administration Offices, Back Bay 1492

Boston Symphony Orchestra

INC.

PIERRE MONTEUX, Conductor

FORTY-THIRD SEASON, 1923–1924

Programme

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

COPYRIGHT, 1923, BY BOSTON SYMPHONY ORCHESTRA, INC.

THE OFFICERS AND TRUSTEES OF THE BOSTON SYMPHONY ORCHESTRA, Inc.

FREDERICK P. CABOT . . . . . President
GALEN L. STONE . . . . . Vice-President
ERNEST B. DANE . . . . . Treasurer

ALFRED L. AIKEN
FREDERICK P. CABOT
ERNEST B. DANE
M. A. DE WOLFE HOWE
JOHN ELLERTON LODGE
ARTHUR LYMAN
HENRY B. SAWYER
GALEN L. STONE
BENTLEY W. WARREN
E. SOHIER WELCH

W. H. BRENNAN, Manager

G. E. JUDD, Assistant Manager

MUSIC is an essential of every well-regulated home. It is a factor of vital importance in the education of the children, an unending source of inspiration and recreation for the growing generation, a refining, cultivating influence touching every member of the family. It is the common speech that is understood by all, that appeals to everybody, that enlists the sympathies of man, woman and child, of high and low, of young and old in every walk of life.

The PIANO is the universal musical instrument of the home, the instrument that should be in every household. And the greatest among pianos is the STEINWAY, prized and cherished throughout the wide world by all lovers of good music. Or, in the words of a well-known American writer: "Wherever human hearts are sad or glad, and songs are sung, and strings vibrate, and keys respond to love's caress, there is known, respected, revered — loved — the name and fame of STEINWAY."

Catalogue and prices on application

STEINWAY & SONS

STEINWAY HALL

107-109 EAST FOURTEENTH STREET, NEW YORK

REPRESENTED BY THE FOREMOST DEALERS EVERYWHERE

Boston Symphony Orchestra

Forty-third Season, 1923–1924

PIERRE MONTEUX, Conductor

PERSONNEL

Violins.

Burgin, R.
Concert-master.
Theodorowicz, J.
Hoffmann, J.
Mahn, F.
Gerardi, A.
Krafft, W.
Hamilton, V.
Sauvlet, H.

Gundersen, R.
Kassman, N.
Pinfield, C.
Cherkassky, P.
Fiedler, B.
Leveen, P.
Siegl, F.
Mariotti, V.

Thillois, F.
Murray, J.
Gorodetzky, L.
Goldstein, S.
Kurth, R.
Bryant, M.
Riedlinger, H.
Knudsen, C.

Stonestreet, L.
Diamond, S.
Tapley, R.
Erkelens, H.
Del Sordo, R.
Seiniger, S.
Messina, S.

Violas.

Fourel, G.
Artières, L.
Werner, H.
Van Wynbergen, C.
Gerhardt, S.
Deane, C.
Grover, H.
Shirley, P.
Kluge, M.
Zahn, F.
Fiedler, A.
Mullaly, J.

Violoncellos.

Bedetti, J.
Schroeder, A.
Keller, J.
Barth, C.
Belinski, M.
Stockbridge, C.
Warnke, J.
Fabrizio, E.
Langendœn, J.
Marjollet, L.

Basses.

Kunze, M.
Keller, K.
Seydel, T.
Gerhardt, G.
Ludwig, O.
Frankel, I.
Kelley, A.
Demetrides, L.
Girard, H.

Flutes.

Laurent, G.
Bladet, G.
Amerena, P.

Oboes.

Longy, G.
Lenom, C.
Stanislaus, H.

Clarinets.

Sand, A.
Arcieri, E.
Vannini, A.

Bassoons.

Laus, A.
Allard, R.
Bettoney, F.

Piccolo.

Battles, A.

English Horns.

Mueller, F.
Speyer, L.

Bass Clarinet.

Mimart, P.

Contra-Bassoon.

Piller, B.

Horns.

Wendler, G.
Schindler, G.
Hess, M.
Lorbeer, H.

Horns.

Valkenier, W.
Hain, F.
Van Den Berg, C.
Gebhardt, W.

Trumpets.

Mager, G.
Mann, J.
Perret, G.
Kloepfel, L.
Schmeisser, K.

Trombones.

Hampe, C.
Adam, E.
Mausebach, A.
Kenfield, L.

Tuba.

Sidow, P.

Harps.

Holy, A.
Delcourt, L.

Timpani.

Ritter, A.
Polster, M.

Percussion.

Ludwig, C.
Sternburg, S.
Zahn, F.

Organ.

Snow, A.

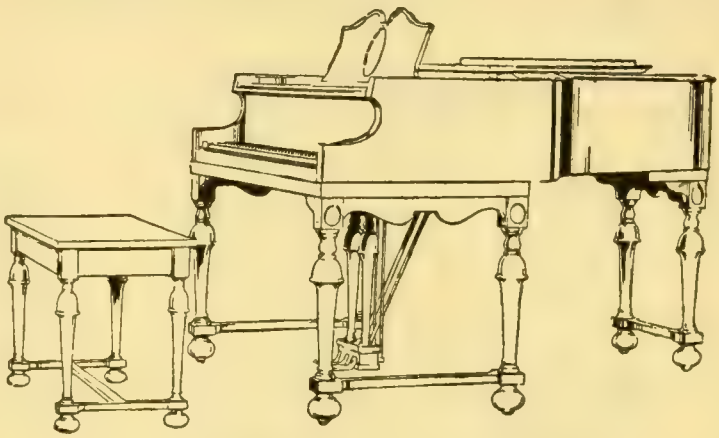
Celesta.

Fiedler, A.

Librarian.

Rogers, L. J.

A Grand Piano



in the style of

WILLIAM & MARY

an exquisite little instrument—a

Chickering
Established 1823

in a design which adds the finishing touch of faultless taste to the room containing it—forming a center around which the artistic beauty of the home radiates.

The Chickering may be purchased on easy terms of payment.

CHICKERING WAREROOMS

169 Tremont Street

C147

Third Programme

FRIDAY AFTERNOON, OCTOBER 26, at 2.30 o'clock

SATURDAY EVENING, OCTOBER 27, at 8.15 o'clock

Sibelius . . . . Symphony in E minor, No. 1, Op. 39

I. Andante ma non troppo; Allegro energico.
II. Andante ma non troppo lento.
III. Allegro.
IV. Finale (Quasi una Fantasia) Andante: Allegro molto.

Respighi . . Old Dances and Airs for the Lute (Freely Arranged)
(First time at these Concerts)

a. Gagliarda (Vincenzo Galilei, 155-).
b. Villanella (Composer unknown, End of 16th Century).
c. Passo mezzo e mascherada (Composer unknown, End of 16th Century).

Bridge . . . . . Suite, "The Sea"
(First time in Boston)
(Conducted by the composer)

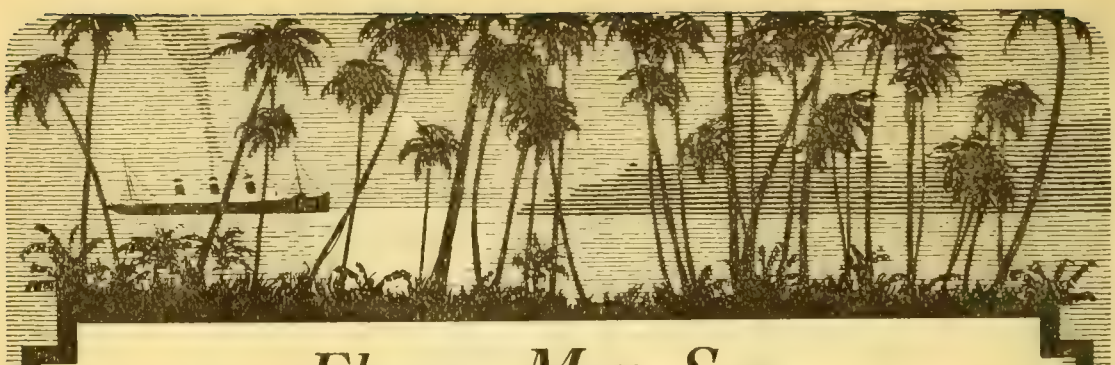
1. Seascape.
2. Sea-foam.
3. Moonlight.
4. Storm.

There will be an intermission of ten minutes after the symphony

City of Boston, Revised Regulation of August 5, 1898,—Chapter 3, relating to the covering of the head in places of public amusement

Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn.
Attest: J. M. GALVIN, City Clerk.

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert



Eleven Men Say:

"A WORLD CRUISE is a 'man's job' and you did it extremely well."
"WE HAVE EATEN at first class hotels all along the way and we are always glad to get back to the boat, as the food is better than at the hotels."
"TOO MUCH CANNOT be said regarding the good time Raymond & Whitcomb have given us on every day during this splendid trip."
"THE BOAT, ITS CAPTAIN, the cuisine and service more than filled our expectations."
"IT IS A PLEASURE to be on a cruise when one hears only words of commendation."
"I CONGRATULATE YOU on the re-charter of the 'Resolute.' I have been on many trips . . . the 'Resolute' is the best equipped for cruising of any ship I have ever been on."
"WE HAVE AN ABUNDANCE of room. We are not stepping on each other's toes on this vessel."
"I HAVE NEVER SEEN anything done on so lavish a scale and I speak from experience after twenty years' work in trying to please the traveling public."
"THE PLEASURES I received will live in my memory forever."
"THE FOOD on the 'Resolute' was perfect in every detail."
"IT WAS SOON evident that there was a master mind working out all details."

These quotations are from voluntary letters from our 1923 cruise-passengers on the sister-ships—"Resolute" and "Reliance."

Round the World Cruise
S. S. "Resolute"—1924

Sailing Eastbound from New York, Jan. 19, 1924; visiting at the proper seasons Egypt, India, Java, the Philippines, etc., China, Japan in Cherry Blossom Time and The South Sea Islands never before visited on a cruise. 127 days. Membership 450 only.

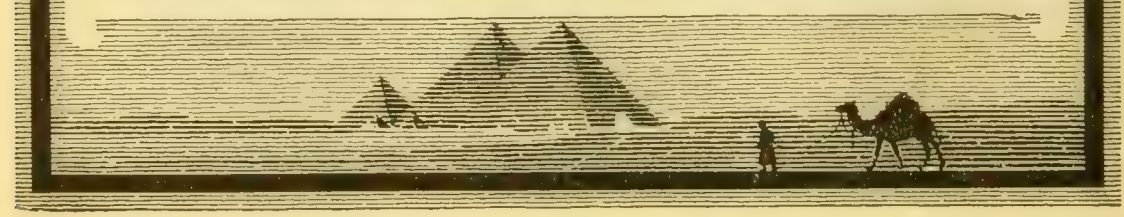
Mediterranean Cruise
S. S. "Reliance"—1924

Sailing from New York, Feb. 9, 1924, visiting Madeira, Spain, Gibraltar, Algeria, the Riviera, Italy, Tunisia, Greece, Turkey, the Holy Land, and Egypt and the Nile—Corsica, Cattaro and Venice visited on our cruise only. 75 days. Membership 450 only.

Booklets describing these cruises sent on request, as well as information concerning our Winter Tours Round the World, to South America, Japan-China, California, Mexico and Hawaii. "Independent Service" (including trips to Bermuda) for those wishing to travel without escort.

Raymond & Whitcomb Company

17 Temple Place Boston Telephone: Beach 6964



SYMPHONY IN E MINOR, No. 1, OP. 39 . . . . . JAN SIBELIUS

(Born at Tavastehus, Finland, December 8, 1865; now living at Järvenpää)

Sibelius has thus far composed six symphonies. The first was composed in 1899 and published in 1902. Was the first performance at Helsingfors? We find no record of the date. The symphony was played in Berlin at a concert of Finnish music, led by Robert Kejanus, in July, 1900.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, January 5, 1907. There was a second performance on November 16, 1912; a third on January 22, 1915; a fourth on November 17, 1916; a fifth on October 22, 1920.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, harp, and strings.

* * *

"Others have brought the North into houses and there transmuted it to music. And their art is dependent on the shelter, and removed from it, dwindles. But Sibelius has written music innocent of roof and inclosure, music proper indeed to the vasty open, the Finnish heaven under which it grew. And could we but carry it out into

NEW VIOLIN MUSIC

EDWARD BALLANTINE
Ionian Melody 60

GAIL RIDGWAY BROWN
A Song of Summer 50
Winter Winds 75
Venetian Serenade 50

G. A. GRANT-SCHAEFER
Wistfulness 60
Supplication 60
Balletto 50
Melodies of Olden Times 1.00
(Schmidt's Educational Series No. 295)

Six compositions for violin and piano from masters of the 18th century, whose merit and beauty are not as well known as they should be. Selections from Zingarelli, Dalayrac, Sacchini, Dézede, Della Maria and Gaveaux — numbers that are singularly melodious and unhackneyed.

ALFRED MOFFAT
Mechanism and Expression 1.00
A progressive collection of studies
(Schmidt's Educational Series No. 79a)

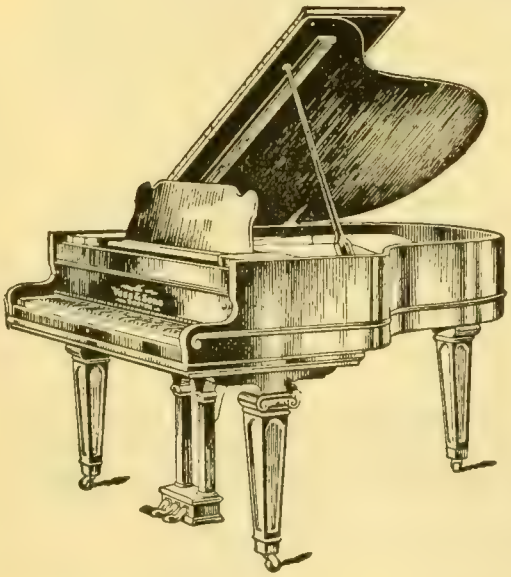
IRMA SEYDEL
Song without Words 50
Bijou — Minuet 50
Au Clair de Lune 50

THE ARTHUR P. SCHMIDT CO., 120 Boylston St.

the northern day, we would find it undiminished, vivid with all its life. For it is blood-brother to the wind and the silence, to the lowering cliffs and the spray, to the harsh crying of sea-birds and the breath of the fog, and, set amid them, would wax, and take new strength from the strength of its kin. . . . The orchestral compositions of Sibelius seem to have passed over black torrents and desolate moorlands, through pallid sunlight and grim primeval forests, and become drenched with them. The instrumentation is all wet grays and blacks, relieved only by bits of brightness wan and elusive as the northern summer, frostily green as the polar lights. The works are full of the gnawing of bassoons and the bleakness of the English horn, full of shattering trombones and screaming violins, full of the sinister rolling of drums, the menacing reverberation of cymbals, the icy glittering of harps. The musical ideas of those of the compositions that are finely realized recall the ruggedness and hardiness and starkness of things that persist in the Finnish winter. The rhythms seem to approach the wild, unnumbered rhythms of the forest and the wind and the flickering sunlight" (Paul Rosenfeld*).

I. Introduction: Andante ma non troppo, E minor, 2-2. Over a drum-roll that rises and falls in intensity a clarinet sings a mourn-

*"Musical Portraits" (New York, 1920).



THE
VOSE GRAND

QUALITY and
REPUTATION

enable you to know in advance that the VOSE is a most satisfactory piano.

WE CHALLENGE
COMPARISON

VOSE & SONS PIANO CO.
160 Boylston St., Boston, Mass.

L. P. HOLLANDER CO.

Est. 1848

FURS

OF

DISTINCTION

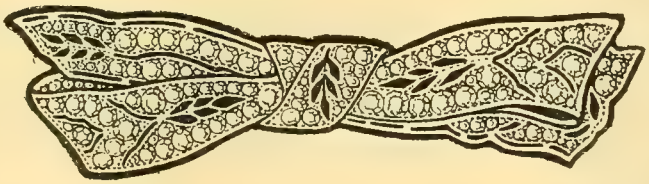
(Second Floor)

202-216 BOYLSTON STREET, BOSTON

LIMA-FISK, INC.

230 BOYLSTON STREET

WILBUR O. LIMA — Opposite the Public Gardens — ARTHUR E. FISK



PEARLS DIAMONDS

AND OTHER PRECIOUS GEMS

WATCHES and GOLD JEWELRY

CHRISTMAS GIFTS MODERATELY PRICED

ful melody, which is of much importance in the Finale of the symphony.

The first violins, after the short introduction, give out the first theme with imitative passages for violas and violoncellos, allegro energico, E minor, 6-4. There are two subsidiary motives: one for wind instruments, and one, derived from this last, for strings. A crescendo leads to a climax, with the proclamation of the first chief theme by full orchestra with a furious drum-roll. The second and contrasting chief motive is given to the flutes, piano ma marcato, against tremulous violins and violas and delicate harp chords. The conclusion of this theme is developed and given to the flutes with syncopated rhythm for the strings. The pace is quickened, and there is a crescendo, which ends in B minor. The free fantasia is of a passionate nature with passages that suggest mystery; heavy chords for wind instruments are bound together with chromatic figures for the strings; wood-wind instruments shriek out cries with the interval of a fourth, cries that are taken from one in the Introduction; the final section of the second theme is sung by two violins with strange figures for the strings, pianissimo, and with rhythms taken from the second chief theme. These rhythms in the course

ADVANTAGES

¶ The *quality* of books displayed on our shelves.
¶ *Knowledge* of the contents of a book.
¶ *Freedom* for the customer.
¶ *Promptness* in importation.
¶ *Location*—one hundred yards from the Harvard Square Subway.

DUNSTER HOUSE BOOKSHOP
26 HOLYOKE STREET & MT. AUBURN
Cambridge, Mass.

DOLL & RICHARDS
PAINTINGS OF SHIPS AND THE SEA
BY
CHARLES R. PATTERSON
OCTOBER 24TH TO NOVEMBER 6TH
71 NEWBURY ST. BOSTON



October and the 56th Anniversary of Slattery!

During the entire month of October — well-called the harvest month of the year — The Slattery Company celebrates, not unfittingly, the 56th Anniversary of its foundation.

For this Celebration, there have been assembled for you the unusual in merchandise from all parts of the world, embodied in store-wide values.

You and your friends are cordially invited to join with The Slattery Company in the celebration of this Anniversary.

1867-1923



E. T. Slattery Co.

"Opposite the Common" in both style and location

of a powerful crescendo dominate at last. The first chief theme endeavors to assert itself, but it is lost in descending chromatic figures. Again there is a crescendo, and the strings have the second subsidiary theme, which is developed until the wild entrance of the first chief motive. The orchestra rages until, after a great outburst and with clash of cymbals, a diminuendo leads to gentle echoes of the conclusion of the second theme. Now the second theme tries to enter, but without the harp chords that first accompanied it. Rhythms that are derived from it lead to defiant blasts of the brass instruments. The movement ends in this mood.

II. Andante, ma non troppo lento, E-flat major, 2-2.

"The adagio* is steeped in his proper pathos, the pathos of brief, bland summers, of light that falls for a moment, gentle and mellow, and then dies away. Something like a memory of a girl sitting amid the simple flowers in the white northern sunshine haunts the last few measures" (Paul Rosenfeld).

"The Andante is purest folk melody; and it is strange how we know this, though we do not know the special tune" (Philip H. Goepp).

III. Allegro, C major, 3-4. The chief theme of the scherzo may be said to have the characteristically national humor which seems to

*Mr. Rosenfeld is here loose in his terminology. For "adagio" read "andante."—Ed.

Bonds of the highest grade

Harris, Forbes & Co
Incorporated
Harris Forbes Building
24 Federal St., Boston

Chandler & Co.

TREMONT ST., NEAR WEST



Drawn from hat shown by Chandler & Co.

DISTINCTIVE HATS

For wear Anytime—Anywhere

CHANDLER & CO.'S hats have that indefinable, intangible something which distinguishes perfect style. Whether it is for motoring, for the street, mingling with the gathering around the tea table, at the Symphony, or for evening wear, Chandler & Co.'s hats give the touch of true vogue to any costume. The usual Chandler standard of perfection is maintained in the exquisite materials and faultless workmanship. The prices are surprisingly moderate.

Sports and Tailored Hats are priced	*Dressier Hats from Paris from our own workroom*	*Dressy Tailored Hats some imported models*
$10 to $15	$25 to $150	$15 to $25

Southern nations wild and heavily fantastical. The second theme is of a lighter and more graceful nature. The trio, E major, is of a somewhat more tranquil nature.

IV. Finale (Quasi una fantasia), E minor. The Finale begins with the melody of the introduction of the first movement. It is now of an epic, tragic nature, and not merely melancholy. There are hints in the lower strings at the chief theme, which at last appears, 2-4, in the wood-wind. This theme has a continuation which later has much importance. The prevailing mood of the Finale is one of wild and passionate restlessness, but the second chief theme, Andante assai, is a broad, dignified, melodious motive for violins.

OLD DANCES AND AIRS FOR THE LUTE. A FREE TRANSCRIPTION FOR ORCHESTRA BY . . . . . OTTORINO RESPIGHI

Four pieces, originally associated with the lute, were made into an orchestral suite by Respighi. They were performed for the first time at the Augusteo, Rome, on March 3, 1919, and Bernardino Molinari conducted.

Hurwitch Bros.

L'AUTOMNE
1898 1923

EXHIBITS OF UNUSUAL INTEREST
CONSISTING OF IMPORTED
AND ORIGINAL MODELS

SUITS COATS GOWNS WRAPS

REPRESENTING ELABORATE PREPARATIONS FOR THE COMING SEASON IN OUR CUSTOM AND READY-TO-WEAR DEPARTMENTS

Second Floor at 344 Boylston St. Near Arlington
BOSTON

729 BOYLSTON STREET BINGHAM GOWNS BOSTON MASSACHUSETTS

ALSO READY TO WEAR

DANCING FROCKS A SPECIALTY

Jays

BOSTON
TEMPLE PLACE
ELEVEN



Cloth Dress Time —We're Ready

Ready with cloth dresses of a subtle difference—dresses that have that important something which one can always recognize, though not always define. Many day-time types—simple or elaborate—and all so desirable.

When asking for the Poiret scarf frock sketched at 25.00, will you mention the Symphony Program?

Dresses on the Second Floor. Blouses, Scarfs, Sweaters on the First. And on the Third, Coats and Skirts.

BOSTON TEMPLE PLACE ELEVEN

The three played to-day were performed in New York by the "Scala" orchestra led by Arturo Toscanini on January 4, 1921. He led them at the Boston Opera House on January 20 of that year.

I. Balletto detto il Conte Orlando, by Simone Molinaro, is the one now omitted. Molinaro, born at Genoa, was appointed in 1599 chapel-master of the Cathedral in that city, and he was regarded as one of the most remarkable lutenists of his day. At least five volumes of his compositions—madrigals, motets, church music, etc. —were published. His "Intavolatura di liuto" containing Saltarelli, Passamezze, and Gagliarde, also twenty-five fantasias by his master, Giovanni Battista dalla Gostena, was published in 1599. This Balletto was performed in New York at a concert of the New York Symphony Society on January 26, 1921.

II. Gagliarda by Vincenzo Galilei. Allegro marcato, D major, 3-4. The Florentine manuscript of this piece bears the title "Polymnia." Galilei (born about 1533 at Florence; died about 1600), the father of the famous Galileo, was a pupil of Zarlino. An accomplished composer and player on the lute and violin, he published



William B. Ballard
formerly of V. BALLARD & SONS
Riding Habits Suits
Coats and Gowns
customers' materials used
565 BOYLSTON STREET
Telephone, B. B. 9616

Massachusetts Trust Company
(MEMBER FEDERAL RESERVE SYSTEM)

UPTOWN BRANCH SITUATED DIAGONALLY ACROSS FROM SYMPHONY HALL

Cordially offers you every facility consistent with sound banking.
Commodious Safe Deposit Boxes. Storage Space for Valuables.
Largest Electrified Burglar-proof Safe in the World.
Ample Parking Space.

MAIN BANK
Massachusetts Trust Building
Corner Federal and Franklin Streets

HAYMARKET BRANCH
46 Canal Street
near North Station

MARIA JERITZA



Season 1923-1924

KNABE EXCLUSIVELY

Representative in Boston

C·C·HARVEY Co·

144 Boylston Street

madrigals for voices, pieces for the lute, and was the author of "Dialogo della musica antica e della moderna" (1581), to which (1589) he added a "Discorso intorno alle opere di Messer Gioseffo Zarlino di Chioggia." He was one of the Florentine group of gentlemen who brought out the opera in their endeavor to revive Greek tragedy, and one of the inventors of the recitative. He was the first to join example to theory, for he set the scene of Ugolino in Dante's "Inferno" to music and sang it, accompanying himself on the viol. He did the same with extracts from the Lamentations of Jeremiah. Piero Bardi in a letter described him as a handsome man with a passionate voice, and his Ugolino scena "though a little harsh, was expressive and had great success with the frequenters of the salon held by Giovanni Bardi, Count of Vernio, but it raised violent discussions outside, and enraged the old musicians." It is said that he was the first to write for a single voice.

The score calls for two flutes, two oboes, English horn, two bassoons, two horns, harp, clavicembalo, and strings.

For a description of the galliard, and the dances in the following movements, see pages 156-182 in this programme book.

III. Villanella by an unknown composer who probably lived at the end of the sixteenth century. Andante cantabile, B minor, 2-4. Flute, oboe, harp, and strings.

Visitors Welcome

J·McD·&·S

Crockery
China
Glassware
Gifts

To become friends, people must start as acquaintances. So to know that you would like to become one of our customers you must become acquainted with our merchandise.

We shall be glad to have you visit our store at any time and see the variety of china, glass, and pottery displayed on our different floors.

Our collection of Lenox china is very complete. The designs are attractive. The Belleek Finish is incomparable. A dinner set or a single piece, both have the charm that only a master craftsman and skilled workmanship can impart.

Jones, McDuffee & Stratton
CORPORATION
Established 1810
33 Franklin St., Boston
Just off Washington Street

New China

"KING GEORGE III"

Our newest pattern in

ENGLISH DINNER WARE

direct from the well known

COPELAND SPODE POTTERY

This is a fine reproduction of a very old pattern; a stock pattern from which complete sets or courses of any size may be selected

---

PLACE PLATES

FROM

Mintons, Copeland, Wedgwood, Doulton, Lenox

and other celebrated factories

at prices ranging from

$38.00 to $300.00 the dozen

R. H. STEARNS CO.

IV. Passo Mezzo and Mascherado by an unknown composer. Allegro vivo, D major, 2-4. Two flutes, two oboes, two bassoons, two horns, trumpet, harp, clavicembalo, and strings.

Galliard

This dance is probably best known to those who are not musicians or amateurs of music by the reference to the dance in "Twelfth Night" (act i., scene 3).

Sir Andrew Aguecheek says to Sir Toby Belch:—

I'll stay a month longer. I am a fellow o' th' strangest mind i' th' world; I delight in masques and revels sometimes altogether.

Sir To. Art thou good at these kickshaws, knight?

Sir And. As any man in Illyria, whatsoever he be, under the degree of my betters; and yet I will not compare with an old man.

Sir To. What is thy excellence in a galliard, knight?

Sir And. 'Faith, I can cut a caper.

Sir To. And I can cut the mutton to 't.

Sir And. And I think I have the back-trick, simply as strong as any man in Illyria.

Sir To. Wherefore are these things hid? Wherefore have these gifts a curtain before 'em? are they like to take dust, like Mistress Mall's picture? why dost thou not go to church in a galliard, and come home in a coranto? My very walk should be a jig; . . . What dost thou mean? is it a world to hide virtues in? I did think by the excellent constitution of thy leg, it was form'd under the star of a galliard.

PEARLS AND PEARL NECKLACES
AND
PEARLS AND PEARL NECKLACES
ONLY

ALLEN B. FARMER
120 TREMONT STREET, BOSTON



More than 100 years in business

CHOPIN—

the Rug Maker

. . . . . a bit startling—but each artist chooses the art-form of his time and place. Chopin, had he been born in the Ancient East, would naturally have turned to the art-form of the Orient—the Rug.

. . . . . For rugs that are works of art, PRAY combs the Ancient East, selecting as a connoisseur only those of rhythmic pattern, enduring quality, harmonious coloring and artistic execution.

You can find Orientals elsewhere, but only at PRAY'S Orientals that most faithfully carry the message of beauty.

John H. Pray & Sons Co.

646 Washington Street, opposite Boylston

BOSTON

Sir And. Ay, 'tis strong, and it does indifferent well in a damask-color'd stock.* Shall we set about some revels?

Sir And. Taurus? that's sides and heart.

Sir To. What shall we do else? were we not born under Taurus?

Sir To. No, sir; it is legs and thighs. Let me see thee caper: ha! higher: ha, ha!—excellent!"

There is another reference to the dance in Shakespeare's plays in "King Henry V." (act i., scene 2), when the Ambassador of France gives to Henry the message of the Dolphin:—

> The prince our master
> Says, that you savor too much of your youth,
> And bids you be advis'd, there's naught in France
> That can be with a nimble galliard won.

Some have said that the word "galliard" comes from "gay."

Johnson gave this derivation (seventh edition, 1785): "Galliard [*gaillard,* French; imagined to be derived from the Gaulish *ard,* genius, and *gay*]. An active, nimble, spritely dance." He quoted passages from Shakespeare in illustration and these passages from Bacon: "If there be any that would take up all the time, let him

*The long stockings worn in Shakespeare's time were called "stocks."

"Which our plain fathers erst would have accounted sin,
Before the costly coach and silken stock came in,"

as Drayton sang. In "The Taming of the Shrew" Petruchio's lackey is described as coming "with a linen stock on one leg and a kersey boot hose on the other."

A Satisfactory Investing Experience with an Annuity

A woman, 60 years of age, at the death of her husband found herself with a total of $40,000 in cash, after taxes and other deductions had been made.

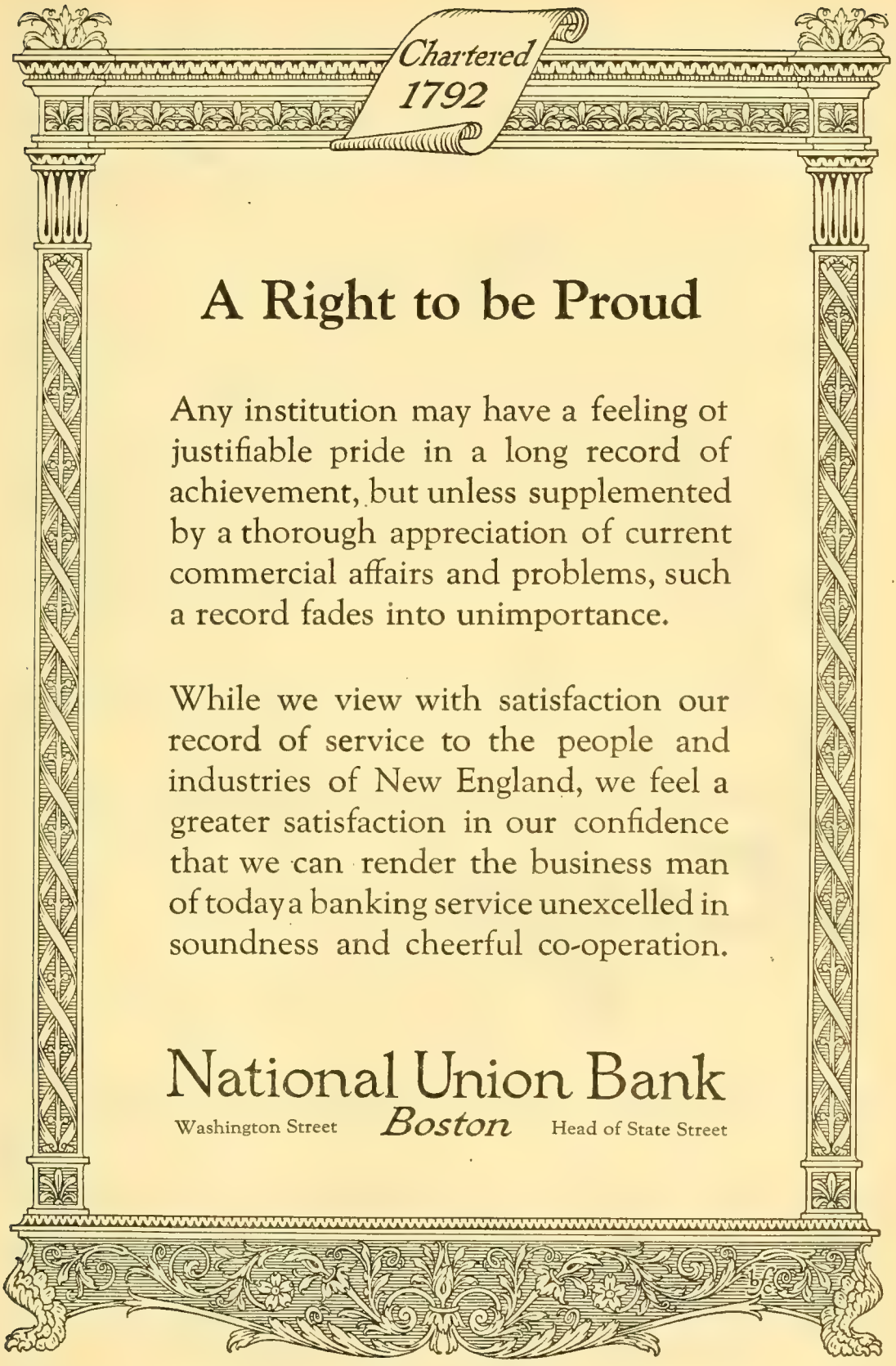
Her financial advisers, a prominent Boston banking institution, showed her that it would be unsafe to expect a return in excess of $2,250 a year, or 5½%.

This income she showed them would be inadequate to maintain her in her usual method of living. Her advisers recommended that she look into the question of ANNUITIES and directed her to me.

I was able to effect an income arrangement for her which now gives her approximately $3,300 a year, or over 8%.

Possibly the increase in the cost of living or shrinkage in investment return has brought a condition in *your* affairs which makes *your* living more of a problem than previously. If so, may be an ANNUITY would be desirable for you. Feel free to consult me.

EARL G. MANNING
Associate General Agent
JOHN HANCOCK MUTUAL LIFE INSURANCE COMPANY
200 Devonshire Street
BOSTON, MASS. Telephone, Congress 7480



A Right to be Proud

Any institution may have a feeling ot justifiable pride in a long record of achievement, but unless supplemented by a thorough appreciation of current commercial affairs and problems, such a record fades into unimportance.

While we view with satisfaction our record of service to the people and industries of New England, we feel a greater satisfaction in our confidence that we can render the business man of today a banking service unexcelled in soundness and cheerful co-operation.

National Union Bank

Washington Street *Boston* Head of State Street

find means to take them off, and bring others on; as musicians use to do with those that dance too long galliards." "The tripla's and changing of times have an agreement with the changes of motion; as when galliard time and measure time are in the medley of one dance." Johnson also noticed "galliard, a gay, brisk, lively man; a fine fellow"; also "gaillardise [French]. Merriment; exuberant gaiety"; and he quoted Sir Thomas Browne: "I was born in the planetary hour of Saturn, and I think I have a piece of that leaden planet in me: I am no way facetious, nor disposed for the mirth and galliardise of company." All these words, Johnson said, were obsolete.

John Ash, in his Dictionary (second edition, London, 1795), defined "galliard" as above, and said it was derived from the French. He also included "Galliarda (s. from galliard, but now grown obsolete), the music to the dance called a galliard."

N. Bailey, in his Dictionary that was for a long time used by our grandfathers (second edition, London, 1736), defined "galliard" as "a sort of dance, consisting of very different Motions and Actions, sometimes gliding smoothly, sometimes capering, and sometimes across." He derived "galliard" the adjective from the French "gaillard" or the Italian "gagliardo."

Ruby GOWNS, SUITS and HATS

277 Dartmouth Street, Boston Summer Branch at Magnolia

Lewis F. Perry's Sons Co.
PAINTING AND DECORATING
TELEPHONE, MAIN 4335
101 TREMONT STREET
ROOM 211, BOSTON
Decorators of Symphony Hall

Financing New England Industry

MOST of New England's great textile enterprises make Boston their headquarters. Many of them have taken advantage of the comprehensive banking service offered by the Old Colony Trust Company in financing the purchase of raw materials the world over, and the manufacture, sale and transportation of finished products.

We are equipped to supply, on short notice, credit data and market statistics. We are prepared to handle payments and collections at home and abroad — in short, to act as general fiscal agent.

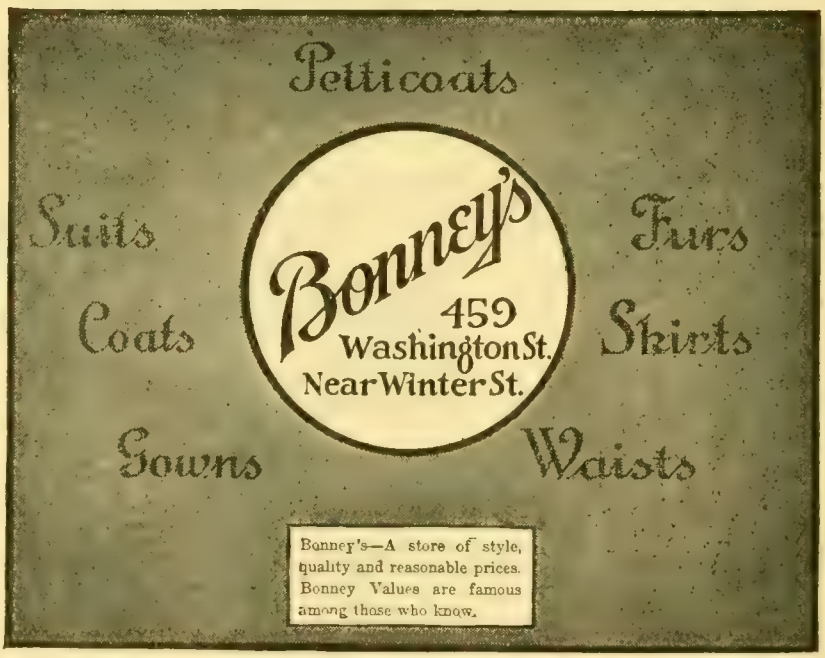
Our booklet — "*How We Serve Our Clients*" — will be sent upon request.

OLD COLONY TRUST COMPANY

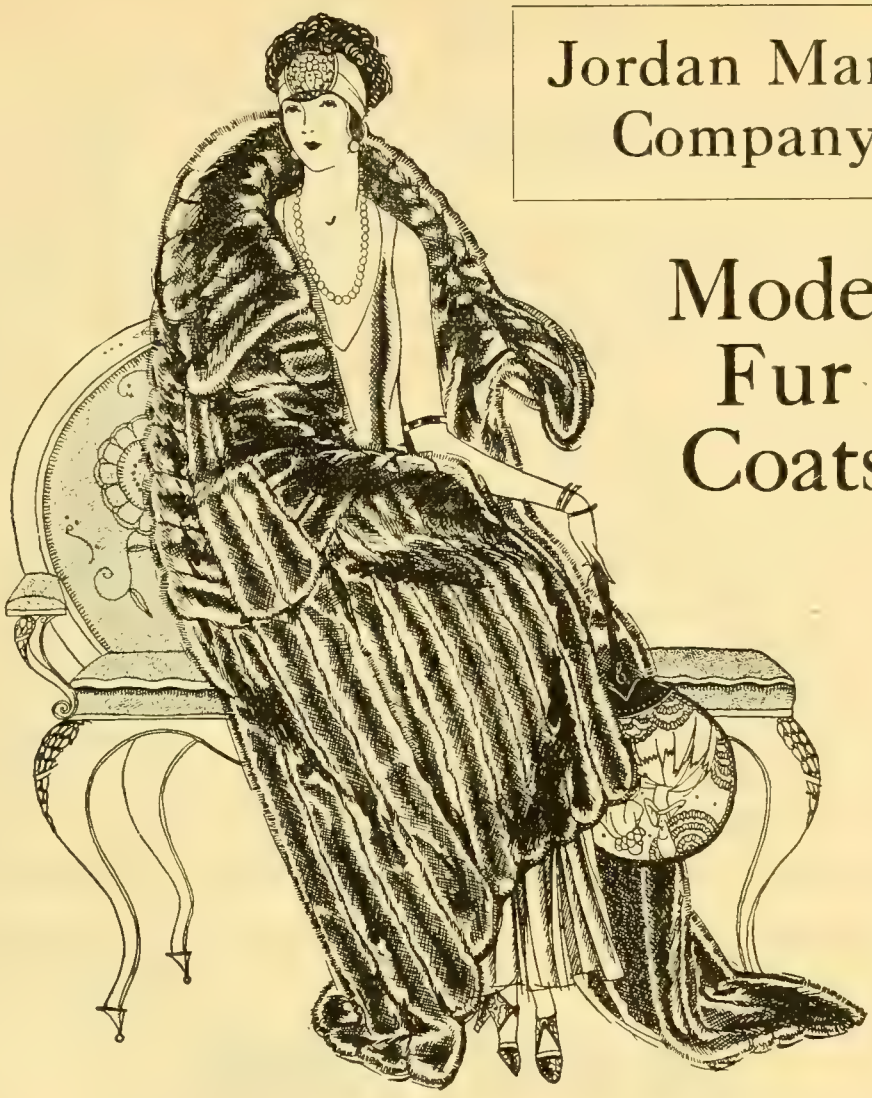
52 Temple Place 17 Court Street 222 Boylston Street

BOSTON

Dr. Murray's "New England Dictionary" (Oxford, 1901): "Galliard. Forms, gaillard(e, gal(l)yard(e, galiard(e, galzart, galyeard (galzard, galzeard, gagliard), galliard [adapted from the Old French and French gaillard, -art (modern French gaillard)—Provençal galhart, Spanish gallardo, Portuguese galhardo, Italian gagliardo, adj. of unknown origin. The substantive," as used to denote a dance, "is an adaptation of the French gaillarde, properly the feminine of the adjective."] According to Murray, the word "galliard" has these meanings: *A.* 1. Adjective, valiant, hardy, "stout," sturdy (*obsolete except in archaic use*); 2. Lively, brisk, gay, full of high spirits, *archaic.* 3. Having a gay appearance, spruce, *obsolete;* hence galliardly and galliardness. *B.* 1. Substantive. A man of courage and spirit, *obsolete.* A gay fellow; a man of fashion, *archaic.* 2. A quick and lively dance in triple time. The first appearance of the word in this sense in English literature is in Sir Thomas Elyot's "The Castell of Health" (1533): "Vehement exercise is compounde of violent exercise and swifte when they ar joyned togither at one tyme, as dansying of galyardes." 3. The air to which the galliard was danced, *obsolete.* The first appearance in English literature of the word with this meaning was in Roger



HEWINS & HOLLIS
MEN'S FURNISHING GOODS
4 HAMILTON PLACE, BOSTON
OPPOSITE PARK ST. CHURCH



Jordan Marsh Company

Model Fur Coats

Coats of Superior Quality and Individual Style

Eastern Mink · *Chinchilla*

Mole *Seal* *Caracul*

Broadtail *Ermine*

Hudson Bay Sable

Squirrel *Leopard* *Persian Lamb*

525.^{00} to 2500.^{00}

Ascham's "Toxophilus" (1545): "Whether . . . these galiardes . . . be lyker the musike of the Lydians or the Dorians, you that be learned judge."

The galliard was, toward the close of the Middle Ages, what was known in France as a "Basse Danse." It was, in France at least, unknown to the common people, but much in favor with the gentry. It was there danced to the music of hautboy and tabour. Tabourot, in his "Orchésographie" (1589), described it as follows: "Those in the towns who now dance the Gaillarde, dance it tumultuously, nor do they attempt more than five steps. In the beginning it was danced more discreetly: the dancer and his damosel, after making their bows, performed a turn or two simply. Then the dancer, loosing his damosel, danced apart to the end of the room. . . . Young people are apter to dance it than old fellows like me." The galliards most in use were: "Il traditore mi fa morire," "L'Anthoinette," "La Fatigue," "La Milanaise," "J'aimerais mieux mourir seulette," "Si j'aime ou non," "L'ennui qui me tourmente," and "Baisons-nous, ma belle." Tabourot said of this last, "We may conjecture that the dancers found it agreeable, for it introduced a delectable variation." The Tordion, or Tourdion, was not unlike the galliard, but its steps were smoother and more gliding. The influence of Italy in

THEATRE TICKETS FOOTBALL TICKETS

BURKE ADAMS HOUSE

PHONES, BEACH 0935, 0942, 2430

PAVLOWA TICKETS GRAND OPERA TICKETS

A PORTRAIT CREATED

by Bachrach assures you of a picture that will be treasured for generations. Make an appointment NOW for your Christmas Portraits — and avoid the confusion and disappointment incident to "last minute rushes."

Bachrach

ESTABLISHED 1868

PHOTOGRAPHS OF DISTINCTION

647 BOYLSTON ST. - Back Bay 4155

A fascinating 32-page booklet showing the development of modern photography will be sent upon request.



Stieff

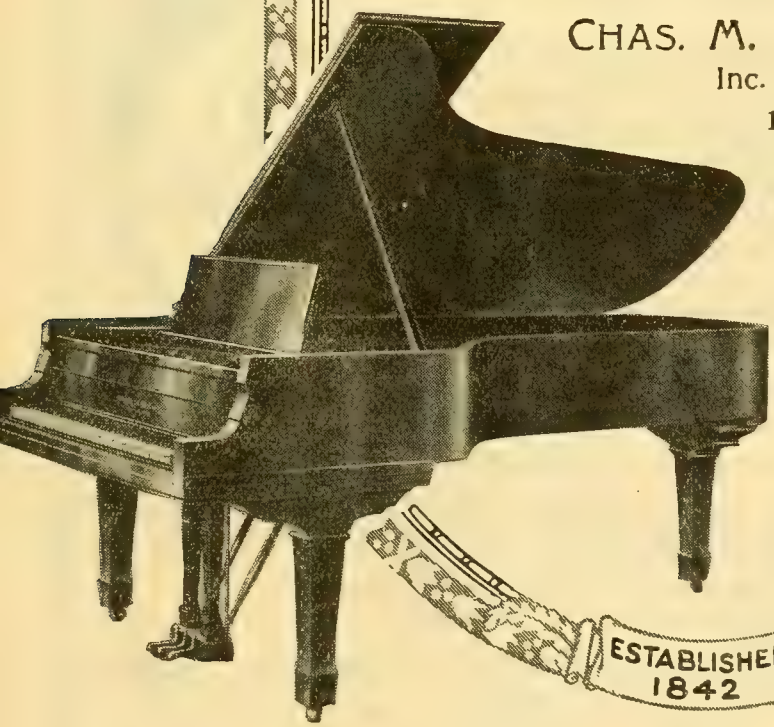
FOR those whose requirements demand perfection and whose tastes demand excellence, find

THE

Stieff

the ultimate expression of musical worth.

Catalogue furnished on request



CHAS. M. STIEFF
Inc.
146 Boylston Street
Boston, Mass.

Established 1842

ESTABLISHED
1842

France was marked in the sixteenth century. Catherine de Medicis had much to do with the introduction of gay festivals. "To the grave, rather sad, and monotonous dances prevailing at that period she added others, more lively, which were altered also by the reform of dress instituted by her. Instead of Pavane and Branle, Gaillarde, Volte, and Courante were the fashion. The steps became more jumping than gliding; the ladies' gowns were shortened, but there were as yet no definite rules for dancing entertainments. There was, in fact, a time of perfect chaos in dancing. Masked dances were held to the sound of psalms, and Diane de Poitiers danced a Volte to the air of 'De Profundis'!" Some say that in the Tourdion the woman was always held by the hand, while in the galliard every one danced alone; but in a picture of the galliard in the "Orchésographie" (1589) one man is holding the hand of a woman, while two men are capering it alone, and the author, Jean Tabourot, who called himself Thoinot-Arbeau, mentions a "Gaillarde lyonnaise," in the course of which the cavaliers changed damosels and took as partners even the dames who did not dance. "Here we recognize," says de Ménil, "the exquisite courtesy of our ancestors, who by these changes prevented even the least beautiful women from being wallflowers (*de faire tapisserie*)." De Méhil says that, while the ordinary

A Bit of the Brunswick All Your Own



Of course, you know the Brunswick Shoppe — so near Copley Square, so convenient to Boylston Street shopping, so short a distance from the theatres. This delightful little low-beamed salon and all that is within, is a bit of the Brunswick all your own. For luncheon — for afternoon tea — for supper before the theatre — or just to run into at any odd moment for a tiny nibble and chat with the many friends you are sure to meet there. Claim it for your own—as it truly is!

Afternoon Tea

Ices **Favors** **Brunswick Candy**

The Brunswick Shoppe

Boylston Street at Clarendon

FLORENTINE ARTS AND CRAFTS

Searching for articles you saw while wandering through the fascinating shops of old Florence?

Come in and see our display of

TOOLED LEATHER WOODWORK PRINTS FRAMES CARDS

And many other objets d'art

Imported directly by us

P. CARTONI COMPANY Room 405 420 Boylston Street



"Taking the Blue Sky Out of Style"

A Discovery in Style

SUCH is the witchery of Fashion that it is not surprising that some women should think of *correct* clothes only in terms of *high* prices.

But the woman who chooses *here*, quickly changes her views. She finds, in their entirety, the *certified* styles of the season at prices based on *value* instead of on *vogue*.

F. P. O'Connor Co.

TREMONT STREET, 157

Fourth Shop South from West Street

galliard had five steps,* there was a kind, "La Milanaise," that had eleven. The Volte is thought by some to have been derived from the galliard.

There were some, however, who looked skew-eyed on the galliard. Praetorius characterized it as "an invention of the devil," a dance "full of shameful and obscene gestures and immodest movements."

The galliard was not the same as the cinquepace, though some have confounded them. Barnaby Rich, in his "Farewell to Military Profession" (1581), wrote: "Our galliardes are so curious, that the are not for my daunsyng for thei are so full of trickes and tournes that he whiche hath no more but the plaine sinquepace is no better accoumpted of then a verie bongler." Yet Davis, in his "Poem on Dancing," might seem to establish identity when he describes the galliard:—

But, for more diverse and more pleasing show,
A swift and wandring dance he did invent,
With passages uncertain, to and fro,
Yet with a certain answer and consent
To the quick music of the instrument.
Five was the number of the music's feet,
Which still the dance did with five paces meet.

*Naylor says there are six steps.

Berry INC.

ANNOUNCE
ARRIVAL OF NEW IMPORTATIONS
GOWNS WRAPS MILLINERY

To the woman who knows smartness, we urge your inspection
Modern Prices Prevailing
Special attention given to the requirements of Brides and Bridesmaids
651-653 BOYLSTON STREET, BOSTON



JACOB THOMA & SON
Importers and Dealers in
Old and New Violins — Bows — Strings — Cases
and Violin-Specialties
Repairers to the Boston Symphony Orchestra
Agents for the Silvestre & Maucotel
Tricolore Tested-Strings
226 TREMONT STREET . BOSTON, MASS.
Opp. Majestic Theatre Telephone, Dewey 1763-W

T. D. Whitney Company

Linen Specialists Since 1796

New Branch Store

288 BOYLSTON STREET

(near Arlington Street)

Table Damasks

and

Decorative Linens

FOR THANKSGIVING

Prices are exactly the same as in our Main Store, Temple Place through to West Street. Merchandise in both places is interchangeable.

T. D. Whitney Company

Everything in Linens

Temple Place through to West Street

288 Boylston Street *Boston, Mass.*



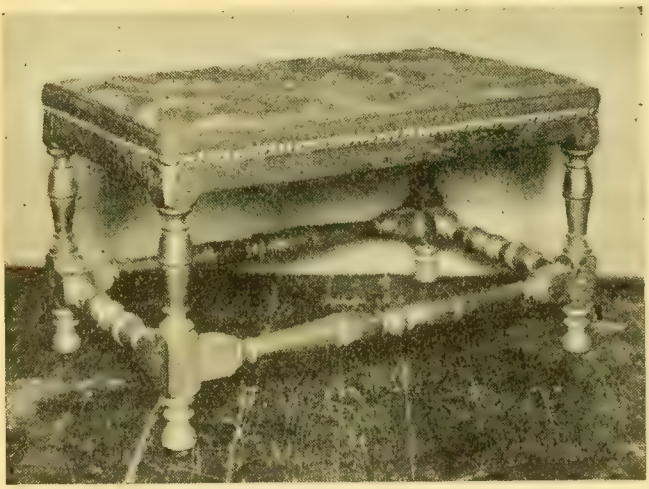
A gallant dance, that lively doth bewray
A spirit, and a virtue masculine,
Impatient that her house on earth should stay,
Since she herself is fiery and divine:
Oft doth she make her body upward fine;
With lofty turns and capriols in the air,
Which with the lusty tunes accordeth fair.

This capering served Bishop Hall for a doleful comparison: "The end of these men is not peace. Woe is me, they doe but dance a galliard over the mouth of hell, that seems now covered over with the greene sods of pleasure: the higher they leape, the more desperate is their lighting."

According to nearly all writers on dancing, antiquarians, and compilers of dictionaries, the galliard was a lively dance, yet Southey, in "The Doctor," quoted Thomas Mace, whose "Musick's Monument" was published in 1676, as saying that galliards, being "grave and sober," are performed in a slow and large triple time. We are unable to verify this quotation, but it does not seem possible that Mace would have thus contradicted the contemporaneous and preceding testimony.

From Thomas Morley's "Plain and Easy Introduction to Practical Music" (1597): "After every pavane we usually set a galliard (that

JOHN A. REARDON, Jr.



Interior Decorator

Draperies Furniture
Wall Papers

103 ST. JAMES AVE., BOSTON
Reardon Building
Telephones, Back Bay { 10974 / 6609

PERMANENT WAVE SPECIALIST

Twelve years' experience in Permanent Waving has taught me the **only** safe method is the Nestle Lanoil

Miss LILLIAN J. KANE

420 BOYLSTON STREET . . . . . BOSTON
Room 312 Tel. B.B. 8798



The

Supreme Cruise

to the

Mediterranean

by Specially Chartered New Red Star Liner

BELGENLAND

January 19 to March 26, 1924

HAS nature's mood ever carried you back to Egypt's glorious past—have you seen the sun spread gold over the ruins at Karnak, or watched the dusk creep up the purple Valley of the Kings?

You must visit these wondrous Mediterranean lands—Spain, Algiers, French Riviera, Italy, Greece, Egypt, Palestine, to be conscious of their mystery, romance and charm. An opportunity beyond compare is offered in our **1924 Cruise de Luxe.**

The giant liner BELGENLAND, specially chartered by us, is ***the largest, most modern, most replete steamer cruising next winter to the Mediterranean.*** Large sheltered decks for promenade and sports; superbly appointed lounges; verandah cafe; staterooms that are charming apartments, many with private bath; a unique, perfectly appointed and delightful dining room where you may order your own menu at any time at no extra cost.

Managed by COOK'S TRAVEL SERVICE — with its 83 years' tradition as leaders in travel — its own chain of offices all along the route — its own Fleet of steamers on the Nile.

Literature on request.

THOS. COOK & SON

167 Tremont Street, Boston, 11

New York	Philadelphia	Chicago	San Francisco
Los Angeles	Montreal	Toronto	Vancouver

is, a kind of music made out of the other), causing it to go by a measure, which the learned call *trochaicam rationem,* consisting of a long and short stroke successively; for as the foot *trochæus* consisteth of one syllable of two times, and another of one time, so is the first of these two strokes double to the latter; the first being in time of a semibreve, and the latter of a minion. This is a lighter and more stirring kind of dancing than the pavane consisting of the same number of strains; and look how many fours of semibreves you put in the strain of your pavane, so many times six minims must you put in the strain of your galliard.* The Italians make their galliards [which they term *salta relly* (*sic*)] plain, and frame ditties to them which in their *mascaradoes* they sing and dance, and many times without any instruments at all, but instead of instruments they have courtesans disguised in men's apparel, who sing and dance to their own songs."

Sébastien de Brossard, "Dictionnaire de Musique." The first edition was published at Paris in 1703. We quote from the third edition: "Gagliarda, that is to say, Gaillarde, a sort of dance whose tune is nearly always in triple time. It was also formerly called 'Romanesque,' because it came to us from Rome or from Italy."

*"The meaning of this in modern words is simply that the most correct Elizabethan Galliard was made of the same tune and harmony as its own Pavan, but with the time changed from Quadruple to Triple."—E. W. NAYLOR.



SWANSDOWN FLOUR

THE BEST
BREAD-MAKER

S. S. PIERCE CO.

INTRODUCTION TO

MUSIC APPRECIATION and HISTORY

By DOROTHY TREMBLE MOYER

For the Division of University Exension Massachusetts Department of Education

Price, $1.50 postpaid

All music lovers respond to the emotional appeal of music; but only a few understand, as we do in literature, its form and structure and the ideas which underlie it. To give, simply, such an understanding is the purpose of this book which, in a concise series of chapters free from all technical language, traverses the history of music from its most primitive origins down to the present day. Different forms, styles, schools and periods are lucidly explained with the help of numerous illustrations, both half-tone and music examples.

ADOPTED FOR USE BY THE
DIVISION OF UNIVERSITY EXTENSION IN MASSACHUSETTS

Equally valuable for use by classes in any educational institution, or for individual study

OLIVER DITSON COMPANY, BOSTON 10

178-179 Tremont Street

Order of your local dealer

THE EMPLOYERS'
LIABILITY ASSURANCE CORPORATION
Limited of London, England

SAMUEL APPLETON
United States Manager
132 WATER ST. - - BOSTON

Symphony
FLOWER SHOP

240 HUNTINGTON AVENUE
Diagonally across from Symphony Hall

Telephones, Back Bay 8241, 58238

NEW YORK LONDON PARIS

Johann Gottfried Walther, "Musikalisches Lexicon," Leipsic, 1732; "Gagliarda (Ital.), as though it were Valiarda, from the Latin 'validus,' strong: Gaillarde (gall), a merry, lusty dance, whose composition is almost always in triple time. It is also called Romanesque, because it is said to have originated in Rome (see Brossard's 'Dictionary,' and compare Taugert's 'Tanzmeister,' *lib.* 2, c. 6, p. 369 *seq.*). A sort of dance that one dances now the length of the room and now criss-cross, now with dragging of the feet on the ground, now with capers."

Georges Kastner, "Parémiologie musicale," Paris, 1862: "The gaillarde is sufficiently characterized by its name. The movement is quick and the melody a running one. It was performed now in cutting capers, now in lowering oneself to the ground, now in going the length of the hall, now in going criss-cross. The dance named the other side of the Alps the Romanesca, which was invented in the Roman campagna, where it is still popular, is nothing but a species of gaillard, or the gaillarde itself in his oldest form.* Our fathers were very fond of this dance with its quick motions, and from the popularity which it enjoyed came the old proverbial expression: 'I'll dance a gaillarde on your belly,' that is to say, 'I'll trample you under foot.' "

Dr. E. W. Naylor, in his "Elizabethan Virginal Book" (London, 1905), says with reference to the Fitzwilliam Book: "The association

*Tabourot says nearly the same thing of the volte of the Provençals.

AMERICA'S FOREMOST FLORIST

76th year

Thos. F. Galvin INCORPORATED

FLOWERS

BOSTON
1 PARK STREET
AND
549 BOYLSTON STREET

NEW YORK
561 FIFTH AVENUE
AT
46th STREET

"New Paris"
PATISSERIE ET CONFISERIE FRANCAISE
K. CONSTANTIN CO.
FRENCH PASTRY
Telephone, Back Bay 2566
CATERERS
407 BOYLSTON STREET
TEA ROOM
FRENCH ICE CREAM
BOSTON, MASS.

TOWN TAXI

TOWN TAXI

Taxi Cabs

AT

SYMPHONY HALL

AFTER ALL CONCERTS

Notify the usher or taxi agent at entrance

TOURING CARS

Low Rates

LIMOUSINES

Quality Service

TOWN TAXI

INCORPORATED

BACK BAY 5300

TOWN TAXI

TOWN TAXI

of certain dances, particularly the Pavan followed by the Galliard and preceded by a Prelude, the whole forming a series of movements with a certain connection, which is observed in Parthenia (1611) and the Fitzwilliam Book, presents us with a most interesting phenomenon, viz., the origin of the suite, with its series of dance-named movements, all in one key, and subsequently of the sonata of Beethoven, Schumann, Brahms, Strauss. Here, in this Elizabethan clavier music, we see the thing at its very beginning, and we realize perhaps for the first time, that the vile howlings and drum-thumpings of a Central African dance of savages are in a tolerably close connection with the refined inspirations of such poetical natures as are represented by the names which I have just referred to. It is instructive, sometimes, to be reminded, in the midst of our spun-sugar civilization, of the pit from which we have been digged." Naylor refers elsewhere to the arrangement of pavan and galliard with a preludium preceding them, done "on purpose" by the compiler of "Parthenia" (1611), as indicating that the notion of a "suite" extended even further than the mere relation of a pavan and galliard. "This again is an undoubted hint of the future possibility of the dance-named suite of the early eighteenth century."

Léo Delibes's "Scène du Bal,"* a suite of dance airs in the ancient style, arranged from his music to Hugo's "Le Roi s'amuse," revived at the Comédie Française, Paris, November 22, 1882, opens with a gaillarde, D minor, "moderato ben marcato," 3-4.

* The Gaillarde, Scène du Bouquet, Madrigal, and Passepied from this Suite were played at a concert of the Orchestral Club, Mr. Longy conductor, January 29, 1901, for the first time in Boston. The Pavane and Lesquercarde were omitted at this performance.

PIERCE-ARROW

In the building of the Pierce-Arrow there is an honest satisfaction born of the knowledge of work conscientiously done, and a justifiable pride in the public's estimate of it.

Pierce-Arrow Motor Cars

J. W. MAGUIRE COMPANY

AGENTS FOR EASTERN MASSACHUSETTS
AND NEW HAMPSHIRE

741-743-745 BOYLSTON STREET - - - BOSTON

TELEPHONE, BACK BAY 2316-2317



VLADIMIR

DE PACHMANN

uses and endorses

The Baldwin Piano

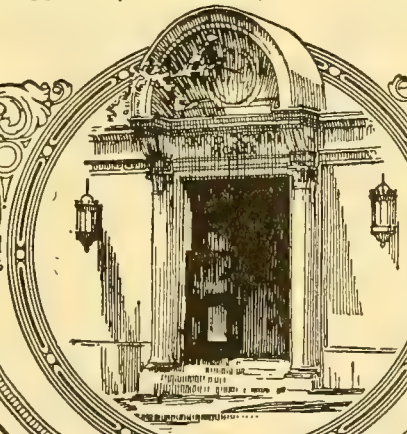
exclusively

The Baldwin Piano Co.

Represented by

The A. M. HUME MUSIC CO.

196 Boylston Street, Boston, Mass.



There is a Gagliardi in Bossi's Intermezzo Goldoniani for strings, first played in Boston at a concert of the Boston Symphony Orchestra, December 21, 1907.

The Villanella

"Villanella" is the name given to an Italian unaccompanied dance part-song, often gaily naïve, often roughly comic. Morley said of it in his "Introduction to Practicall Musike" (1597): "The last degree of grauity (if they have any at all) is given to the *villanelle,* or country songs, which are made only for the ditties sake: for, so they be aptly set to expresse the nature of the ditty, the composer, (though he were never so excellent) will not stick to take many cords of one kind together, for, in this kind they think it no fault (as being a kind of keeping *decorum*) to make a clownish musick to a clownish matter: and though many times the ditty be fine enough, yet because it carrieth that name Villanella, they take those disallowances as being good enough for a plow and cart."

There are Villanelle of Kapsberger, Nenna, Felis. Madrigals by Marenzio, Canzone by Feretti, and Balletti of Gastoldi differ only in name. Jules Benedict's "Blest be the home" is a Villanella. Telemann's Villanella in his D major Suite is in 6-8 time.

Compan's "Dictionnaire de la Danse" (1787): "Villanelle. A sort of rustic dance, with a very gay tune, strongly rhythmed, fit to make peasants dance, or to imitate their grotesqueness. There are very

Boston Conservatory of Music

INCORPORATED

AGIDE JACCHIA, Director

VIOLIN DEPARTMENT

IRMA SEYDEL

ARY DULFER FREDERICK L. MAHN

250 HUNTINGTON AVENUE, BOSTON 17, MASS.

Telephone Back Bay 2042

CATALOG SENT ON REQUEST

STEINWAY PIANOFORTE

All applications for advertising space in the Boston Symphony Orchestra programme book should be made to L. S. B. Jefferds, Advertising Manager, Symphony Hall, Boston, Mass.

M. STEINERT & SONS

New England Distributors for

STEINWAY

STEINERT JEWETT WOODBURY

PIANOS

DUO-ART Reproducing Pianos

Pianola Pianos



VICTROLAS VICTOR RECORDS

DeForest Radio Merchandise

STEINERT HALL

162 Boylston Street

BOSTON MASS.

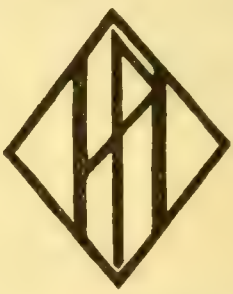
pretty Villanelles, in most agreeable taste. They have ordinarily a first couplet which is played simply, but afterwards there is a quantity of variations or diminutions. The word comes from the Italian Villanella, which signifies the same thing and is derived from Villanello, peasant, or the Spanish Vilano."

Desrat's "Dictionnaire de la Danse" (1895): "Villanelle. Ancient village dance whose music, written in two time, was very gay, recalling the branles of Poitou. Being often sung, it had ordinarily a couplet serving as an original theme and returning at each reprise of the dance. The word comes from the Italian Villanella, a rustic dance, and at the same time from Vilano, Spanish for peasant."

Passo Mezzo

"Florio, in his Italian Dictionary, 1598, has '*passamezzo*, a *passamcasure* in dancing, a cinque pace'; and although the English word is corrupt, the other contributes to show a part, at least, of the figure of this dance, which is said to have consisted in making several steps round the ballroom and then *crossing it in the middle*. Brantôme calls it 'le *pazzameno* d'Italie,' and it appears to have been more particularly used by the Venetians. It was much in vogue with us during Shakespeare's time, as well as the Pavan; and both were imported either from France, Spain, or Italy." Francis Douce's note to the speech of Sir Toby Belch in "Twelfth Night": "Then he's a rogue. After a passy-measure, or a pavin, I hate a

THE
VERGÉ SHOP
1385 Beacon Street
BROOKLINE
Good Things to Eat
Reservations by Telephone
Brookline 2240


Hélène Phillips
. Sportwear .
Trinity Pl. Entrance
Copley Plaza Hotel

WESTLAND AVENUE GARAGE
INCORPORATED
41–43 WESTLAND AVENUE AND 32–34 ASTOR STREET
ONE MINUTE FROM SYMPHONY HALL
While attending concert store your car at our new and most up-to-date garage. Guard against theft.
Telephones, Back Bay 8862, 8863

Art and Everyman

Music, "the universal language," preserves the gifts of poetical imagination through the centuries. The toils, the tempests and the triumphs of history find expression today in the inspiring beauty of that art.

To love music is an attribute; to know it, an accomplishment.

❦ ❦ ❦

Convenient to the understanding and always within the scope and reach of Everyman is the *printed word*. With a function that is broad and elastic, printing is at once the product and the producer of thought.

GOOD PRINTING combines artistic elements sufficient to enhance the power of appeal, but it must retain the factors of practical value that make it effective and readily understood.

In serving our customers, we keep in mind that each piece of printing has a definite work to do.



GEO. H. ELLIS CO.
Incorporated

Printers

272 Congress Street, Boston, Mass.

drunken rogue." Mrs. Lilly Grove in her "Dancing" makes this singular observation: "'A passy-measure pavin' may, however, mean a pavin danced out of tune. Sir Toby called the surgeon by this name because he was drunk."

The Passamezzo, an old Italian dance, was probably a variety of that solemn dance, the Pavan, and it is thought that the name is an abbreviation of "passo e mezzo," a step and a half.

A "Passamezzo Pavana" by William Byrd is in the Fitzwilliam Virginal Book. It is followed by a "Galiarda Passamezzo."

ENTR'ACTE

VAUGHAN WILLIAMS'S PROGRESS: THE INFLUENCE OF WALT WHITMAN

(London *Times*)

The new symphony by Vaughan Williams which Mr. Adrian Boult produced for the Philharmonic Society last week has naturally filled the thoughts of musicians this week. A work of this kind must be the subject of a considerable variety of opinion. It has to contend with all sorts of prepossessions existing in the minds of its very different

THOMAS

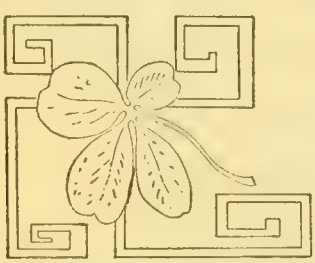
RETTA C. THOMAS

683 BOYLSTON ST.

Imported Models and our own Creations

Gowns, Wraps, Suits, Blouses

Special Attention Given to Reproductions of all French Models



Designer of distinctive gowns

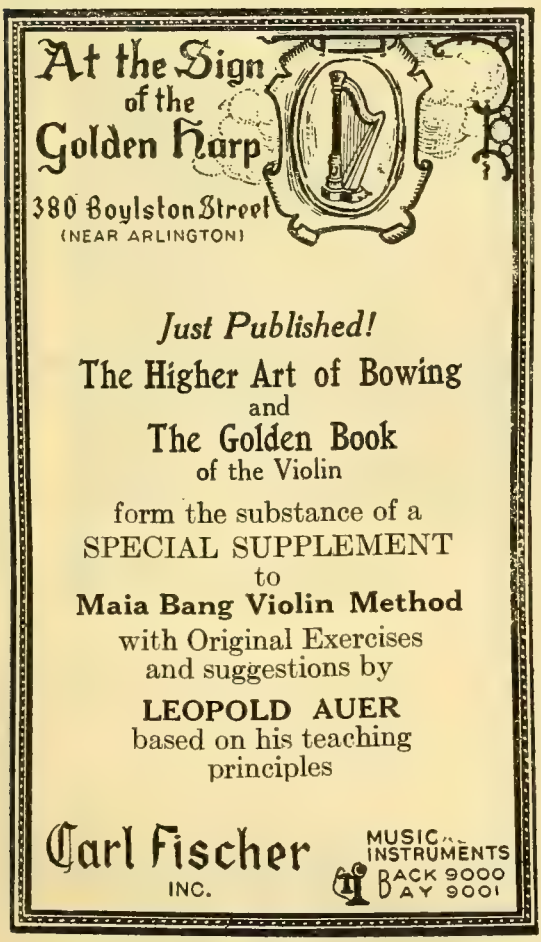
247 NEWBURY STREET

near Fairfield Street

hearers. Of these, two kinds seem to be of special importance—those which are the outcome of experiences of other kinds of music, especially contemporary music, by other composers, and those which belong to knowledge of its composer's previous work, from which some image of his mind has been built up which the new work disturbs.

The former kind of prepossession hardly admits of argument. If after hearing this Pastoral Symphony a man says, "Yes, all very well, but give me the luxuriant tones of the 'Poeme de l'extase' or the unbridled impulses of 'Le Sacre du Printemps' or the exuberant varieties of 'The Planets,' " there is only one answer, "By all means take them." His preference for more energetically stimulating forms of music passes no adequate criticism on a symphony which aims at something different, any more than the sense of satisfaction in it precludes a delight in these and other ebullitions of the musical impluse. But if a man is disappointed in the Pastoral Symphony as a successor to the Sea Symphony and the London Symphony, one can examine his case a little further.

These are Vaughan Williams's three major works up to the present, and each is a landmark in his career. At some period in comparatively early life he conceived a passion for Walt Whitman. He discovered in Whitman's poems certain qualities which were a close counterpart to his own aspirations in music—the love of plainness, plain things and the plain words which describe them, the assurance that things which are have necessarily a beauty in themselves if one can only get close enough to see it, and the conviction therefore that the thing for the





artist to do is just to get very close to the things which are, not to peer at them through the microscope as the scientist does, but to let them permeate him through his natural senses. How far Vaughan Williams had steeped himself in these principles appeared in the Sea Symphony, when with Whitman's text as his guide he plunged headlong into the midst of his subject with "Behold, the sea itself." But there is another side to Whitman's character, one which Robert Louis Stevenson has laid stress on in "Familiar Studies," that is his conscious conception of a mission:—

> He is "The Answerer"; he is to find some way of speaking about life that shall satisfy, if only for the moment, man's enduring astonishment at his own position. And besides having an answer ready, it is he who shall provoke the question.

While Vaughan Williams linked his music with Whitman's poetry, he shouldered some part of this responsibility and bore it finely. The progress of thought from the vision of "the sea itself" to the final exploration of the soul, "Steer for the deep waters only," supplies the main impulse to his symphony; yet possibly even then there was something in the didactic side of Whitman which irked him a little. He selected with some care amongst Whitman's profuse expressions, and he had some difficulty in dealing musically with certain of the lines he retained.

In the London Symphony he drew away rather from this part of the Whitman gospel. Here his music stood alone, without either the help or the hindrance of words; but apart from that, it is certainly less forthright and confident than its predecessor, and that not from any dim-

Courteous, Efficient and Prompt Service

"THE BEST OF FOOD THE FINEST CUISINE"

MUSIC EVERY EVENING

THE FAR EAST CO. CHINESE AND AMERICAN RESTAURANT

Noon-day Lunch 11-2 p.m. $.40 ∴ Special Dinner 5.30-8 p.m. $.50 up

Open from 11-12 a.m.

1088 BOYLSTON STREET Tel. Back Bay 2341 BOSTON, MASS.



PENNELL, GIBBS & QUIRING CO. INC., DECORATORS & PAINTERS
203, 205 CLARENDON STREET
BOSTON, MASSACHUSETTS

THE SOCIETY OF
Arts & Crafts

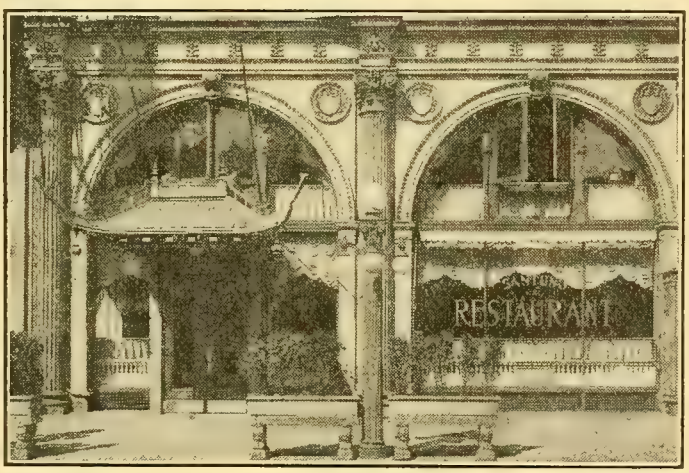
Distinctive
Wedding Gifts

9 PARK ST., BOSTON

inution of creative energy, still less from a falling off in technical handling, but from a certain hesitancy in the composer's choice of a standpoint. While he provokes question, he is not so ready with the answer. The symphony is full of London sounds, but we are asked to consider them as accidents, not essentials of the music. Vaughan Williams's first and most sympathetic commentator, George Butterworth, felt it necessary to apologize for discussing the music in relation to its acknowledged subject, and lately the composer has suggested that "Symphony by a Londoner" would be a better title. Will he some years hence experience the same misgivings about the title of the new work? Hardly, because in the interval between writing the London Symphony and the Pastoral Symphony he has outgrown that argumentative side of the Whitman philosophy which Stevenson has pointed to as the limitation of Whitman's art. In the London Symphony it dogged his steps, making him alternately venturesome and retiring. Now he has no problem to propound, no cause to espouse, consequently no fear that the hearer will forget the music in the discovery of other less essential interests. For there is nothing in the Pastoral Symphony but music. He is not concerned to find "a way of speaking about life" which shall satisfy any one else even for a moment, though his unconcern may achieve this more fully than any amount of taking thought can do. He is just living his own life simply, unaffectedly. So far from having lost touch with those plain things the love of which was the first bond between him and his favorite poet, he stands closer to them than ever

SANTUNG RESTAURANT

St. James Building
Near Symphony Hall



Telephone, Back Bay
{ 6018
{ 10116

MERCHANT CLUB LUNCHEON
11 a.m. to 2 p.m.

SPECIAL SUNDAY TABLE D'HÔTE DINNER
12 m. to 4 p.m.

MUSIC EVERY DAY AND EVENING

"After Theatre Parties" a Specialty

SPECIALIST IN AMERICAN AND CHINESE DISHES

MUSICAL EDUCATION FOR CHILDREN

Solfeggio, Violin, Ensemble playing, Rhythmic-Gymnastics, Piano, 'Cello

GERTRUDE BOWES PEABODY (of the) LONGY SCHOOL OF MUSIC

1601 Centre Street
Newton Highlands, Mass.
Tel. C. N. 1916-M

103 Hemenway St., Boston, Mass.
Tel. Kenmore 2400
Lauderdale Bldg., Providence, R.I.

Classes can be formed combining any of the above subjects. Also, private and class work in all branches of Music for Adults.

before. If the Pastoral Symphony had appeared alone, without the other two—which is practically unthinkable—it would be difficult indeed to place it. Then the suggestions of what it leaves out of count might have some relevance. Viewed in the light of the other two, however, its position becomes perfectly clear; it is just another stanza in the "chant of pleasant exploration."

H. C. C.

"The Sea," Orchestral Suite . . . . . Frank Bridge

(Born at Brighton, England, February 26, 1879; his home is in London)

"The Sea" was composed in 1910–11. It was performed for the first time at a Promenade Concert in London, Sir Henry Wood conductor, on September 24, 1912. It is in four movements. The following description comes from the composer:—

I. Seascape. Paints the sea on a summer morning. From high cliffs is seen a great expanse of waters lying in the sunlight. Warm breezes play over the surface.

II. Sea-foam. The sea foam froths among the low-lying rocks and pools on the shore, playfully, not stormily.

Rare Old Violins

VIOLAS and 'CELLOS
of exquisite tone
and splendid condition

ITALIAN VIOLIN STRINGS

MUSICIANS SUPPLY COMPANY
218 Tremont Street and 60
LaGrange Street, Boston, Mass.
Telephone, Beach 1882

Foreign Languages Easily Learned

The Berlitz Conversational Method makes the study of any foreign language a surprisingly simple, easy and pleasant matter. Experienced native teachers. Day and Evening Classes and Individual Instruction. Reasonable tuition. Call, write or phone for catalogue.

Trial Lesson Free

BERLITZ
SCHOOL OF
LANGUAGES
Est. 1878 OVER 200 BRANCHES
132 Boylston Street Phone, Beach 3958

SEVENTY YEARS' REPUTATION

BROWN'S BRONCHIAL TROCHES

An old and reliable remedy for throat troubles caused by cold or use of the voice. Free from opiates in any form. Sold only in boxes—never in bulk. Prices, 15c., 35c., 75c., $1.25, at druggists or by mail.

BROWN'S CAMPHORATED SAPONACEOUS DENTIFRICE

Will keep the teeth and gums in healthy condition. Price, 30c., at druggists or by mail.

JOHN I. BROWN & SON, BOSTON, MASS.

III. Moonlight. A calm sea at night. First the moonbeams are struggling to pierce through dark clouds, which eventually pass over, leaving the sea shimmering in full moonlight.

IV. Storm. A raging storm. Wind, rain, and tempestuous seas. With the lulling of the storm an allusion to the first number is heard, and which may be regarded as the sea-lover's dedication to the sea.

"The Sea" is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, three trumpets, three trombones, bass tuba, kettledrums, side drum, bass drum, cymbals, triangle, harp, and strings.

It has been published under the Carnegie Music Publishing scheme, being included in the first list of works chosen by the committee.

Mr. Bridge entered the Royal College of Music in 1896 as a violin student. He studied composition with Villiers Stanford and in 1899 he gained a scholarship which he held for four years. (He was awarded the Rajah of Tagore's Gold Medal.) While he was a student he became known as a viola player. In 1906 he replaced Emanuel Wirth, viola of the Joachim Quartet, who had been suddenly taken ill. In 1910–11 he was conductor for Marie Brema's opera

REMOVAL NOTICE

Farm and Garden Shop "The Green Door"

maintained by the New England Branch of the Farm and Garden Association
now open at its new location

39 NEWBURY STREET, BOSTON

.. *FOOD SPECIALTIES* ..

Fresh Eggs Canned Goods Handiwork Farm Products

Cakes and Sandwiches for Afternoon Teas and Lunches

Come and stock your preserve closet, and inspect the tempting goods offered to you, week by week

Telephone orders promptly attended to. Tel. B. B. 4198

KAKAS·BROS. INC.

MANUFACTURERS RETAILERS

FURRIERS

RELIABLE FURS RELIABLE INFORMATION
RELIABLE PRICES

NO MISREPRESENTATION AS TO VALUES COLD STORAGE

72 Chauncy St., Boston - - - Tel. Beach 0048

seasons at the Savoy Theatre, London. In the fall of 1913 he was one of the conductors of Beecham's English opera season at Covent Garden and in that year he conducted the Raymond Opera Company.

He first became known as a composer by his chamber music.

The list includes: String Quartet, E minor (honorable mention at Bologna, 1906); Quartet, G minor; Phantasy String Quartet, F-sharp minor; Sextet for strings (1912); Phantasy Pianoforte Quartet; Pianoforte Quintet; Phantasy Pianoforte Trio (1908); "Sally in our Alley" and "Cherry Ripe" for string quartet (1916); "Londonderry Air" for string quartet; Three Novelettes for string quartet (1904); Three Idyls for string quartet (1906); violoncello sonata; pieces for violin and pianoforte, viola and pianoforte, violoncello and pianoforte.

ORCHESTRAL: "Isabella," symphonic poem (London, 1907); "Dance Rhapsody" (Liverpool, 1909); Suite "The Sea" (London, 1912); "Dance Poem" (London, 1914); "Lament," for strings, over a child friend lost by the sinking of the Lusitania (London, 1915); "Summer," tone-poem for small orchestra (London, 1916); Suite for strings; "Two Poems" (inspired by Richard

ANNA WALKER WAKEFIELD

ANNOUNCES HER REMOVAL ON OCTOBER FIRST TO

39 TRINITY PLACE

BOSTON

(Trinity Place is between the Copley Plaza and Westminster Hotels)

AMPLE PARKING SPACE AND GREATLY IMPROVED FACILITIES WILL ENABLE MISS WAKEFIELD TO SERVE HER PATIENTS AND CUSTOMERS MORE EFFICIENTLY THAN EVER BEFORE

TELEPHONE, BACK BAY 7598

.. Custom Underwear ..

UNION SUITS, PETTICOATS and KNICKERS made to Measure in All Styles and Materials

Miss E. T. DRISCOLL .·. 296 BOYLSTON STREET

formerly 49 Temple Place

Miss Farmer's School of Cookery

Established 1902

Home of the Boston Cooking School Cook Book

30 Huntington Avenue, Boston

Practice Classes constanting forming in

Cookery and Household Technique

Demonstration Lectures

Tuesdays and Wednesdays

Miss Alice Bradley, Principal

STRICTLY CUSTOM MADE

Corsets and Ready-to-wear, dainty Lingerie, Negligees, Petticoats, Brassieres, Pantalettes, etc.

MADAM SARA'S LA PATRICIA CORSET

311-314 Little Building

At HOTEL VENDOME

THERE ARE UNUSUAL ACCOMMODATIONS for banquets, dinners, luncheons, receptions, weddings and dances—for all social functions requiring correct appointments and perfect service.

Among the hotels in this city, none is better prepared than **THE VENDOME** to make social affairs attractive and pleasant. Its ideal location on **Commonwealth Avenue at Dartmouth Street, only one block from Copley Square,** makes it easily accessible by motor or "a-foot."

The management will be pleased to submit menus, offer suggestions, and make final arrangements by telephone, correspondence or personal interview.

AFTERNOON TEA (tea, toast and marmalade) IS SERVED IN THE SOLARIUM EVERY DAY INCLUDING SUNDAY FROM 4 UNTIL 6 O'CLOCK. FIFTY CENTS PER PERSON

C. H. GREENLEAF COMPANY, *Proprietors* — *EVERETT B. RICH*, *Managing Director* — *FRANKLIN K. PIERCE*, *Associate Manager*

STATE STREET TRUST CO.

Boston, Mass.

MAIN OFFICE . . . . . 33 STATE STREET

MASSACHUSETTS AVENUE OFFICE

Corner Massachusetts Avenue and Boylston Street

COPLEY SQUARE OFFICE . 581 Boylston Street

INTEREST ALLOWED ON CHECKING ACCOUNTS OF $300 AND OVER

SAFE DEPOSIT VAULTS AT ALL THREE OFFICES

MEMBER FEDERAL RESERVE SYSTEM

WEDDING INVITATIONS

CALLING CARDS

STATIONERY



Poulson

HARPER W POULSON

SOCIAL AND COMMERCIAL STATIONER

284 BOYLSTON STREET BOSTON



Local and Suburban Service

WALL PAPERS

and Especially selected

LINENS and CRETONNES

for Autumn furnishings

Harlow & Howland

Interior Decorators

282 DARTMOUTH STREET

Hill, Smith & Co.

Wholesale and Retail

STATIONERS

Engraving, Die Stamping
and Fine Printing

Blank Book Manufacturers
Modern Loose-leaf Devices
and Supplies

8 MILK STREET

Old South Building

Telephone, Main 1590

Lamping-Nolan

.. Beauty Upkeep ..

Expert in every branch

462 Boylston St. Boston

Est. 1905 Tel. B. B. 5174

Largest and Best Equipped Beauty Salon in New England. Marcel and Permanent Waving, Hairdressing, Muscle Strapping, Face Peeling. Most reliable and latest methods by an Expert. New Scalp Treatment, Special for Oily Scalp.

Electric Baths and Swedish Treatments

Our School - 18 NEWBURY STREET

Day and Evening Classes

Classes forming every Monday

ANTIQUES APPRAISALS

A. CLAYTON PARKER

INTERIOR DECORATOR

Fifteen years with Boston's best Decorators
Designer and Decorator with a
European experience

BACK BAY 6731

Room 317 420 Boylston Street
Berkeley Building Boston, Massachusetts

BOUND COPIES of the

Boston Symphony Orchestra's

PROGRAMME BOOKS

Containing Mr. Philip Hale's analytical and descriptive notes on all works performed during the season ("musically speaking, the greatest art annual of to-day." — W. J. Henderson, New York Sun), may be obtained by addressing

PRICE, $5.00 SYMPHONY HALL

ELIAS HOWE CO. 8 BOSWORTH STREET

OLD VIOLINS, VIOLONCELLOS

VIOLAS, DOUBLE BASSES

MORE THAN 600 IN STOCK

Leather Cases Fine Bows Italian Strings Gold and Silver G Strings

2,000 NEW VIOLINS IN STOCK

ELIAS HOWE CO., 8 Bosworth Street . Boston

Jefferies); Five Entr'actes for "The Hunchback"; "Blow out, you Bugles," Sonnet (Rupert Brooke) for voice and orchestra.

PART SONGS—"School Songs"; "Prayer" for chorus and orchestra.

SONGS.

PIANOFORTE PIECES.

*
* *

The sonnet "Blow Out, you Bugles" was performed in Boston at a concert of the Boston Symphony Orchestra, John McCormack, singer, on April 30, 1920.

The Suite for Strings was performed here on January 19, 1921, at a concert of the Boston Musical Association, Georges Longy conductor.

The "Londonderry Air" was played in Boston by the London String Quartet on November 26, 1921.

TO OUR FRIDAY AFTERNOON SUBSCRIBERS

It has been suggested that subscribers who for any reason find themselves unable to attend the Friday Symphony Concerts, and whose tickets would not otherwise be used, send them in to be sold for the benefit of the Boston Symphony Orchestra, Inc. Endowment Fund.

Kindly send such tickets as early each week as convenient to Boston Symphony Orchestra, Inc.

Symphony Hall, Boston.

M. E. PACKARD
PIANO TUNER
Reproducing and Player-Piano Expert
191 Willow Avenue, West Somerville
Telephone Connection
Authorized Welte-Mignon Service Man
Formerly with Mason & Hamlin, Ampico Service Man with Chickering & Sons Co.

EST. 1905 B. B. 1693
FRIEDBERG'S
ELECTRIC & LOCKSMITH SHOP
239-241 MASSACHUSETTS AVENUE
ELECTRICAL APPLIANCES
CONTRACTING
FULLY EQUIPPED REPAIR SHOP
VASES CONVERTED INTO LAMPS

WEEMAN, BEAL & HOLMBERG



.. IMPORTERS ..
Violins, Fittings and Repairs
564 Washington Street, Rooms 527-528
BOSTON
Telephone Connection

The Magic Wand in LEWANDOS Changes Colors



LEWANDOS
Cleansers and Dyers

Shops

BOSTON
17 Temple Place
29 State Street
79 Summer Street
284 Boylston Street
248 Huntington Avenue

BROOKLINE MASS
1310 Beacon Street Coolidge Corner

CAMBRIDGE MASS
1274 Massachusetts Avenue

MALDEN MASS
30 Pleasant Street

LYNN MASS
22 Munroe Street

SALEM MASS
72 Washington Street

MANCHESTER MASS
28 Central Street

WALTHAM MASS
193 Moody Street

WATERTOWN MASS
1 Galen Street

SPRINGFIELD MASS
294 Bridge Street

WORCESTER MASS
26 Pearl Street

FITCHBURG MASS
570 Main Street

FALL RIVER MASS
197 Bank Street

NEW BEDFORD MASS
672 Purchase Street

PROVIDENCE R I
137 Matthewson Street

NEWPORT R I
231 Thames Street

BRIDGEPORT CONN
213 State Street

WATERBURY CONN
22 East Main Street

NEW HAVEN CONN
123 Church Street

HARTFORD CONN
47 Farmington Avenue

ALBANY N Y
75 North Pearl Street

PHILADELPHIA PA
1901 Chestnut Street

NEW YORK CITY
10 West 48th Street

Collection and Delivery System

EXECUTIVE OFFICES

286 BOYLSTON STREET BOSTON

Telephone Service Back Bay 3900
Connects All Boston Shops

"YOU CAN RELY ON LEWANDOS"

Fourth Programme

FRIDAY AFTERNOON, NOVEMBER 2, at 2.30 o'clock

SATURDAY EVENING, NOVEMBER 3, at 8.15 o'clock

Mozart . . . Symphony No. 34 in C major (Koechel No. 338)

I. Allegro vivace.
II. Andante di molto.
III. Finale: Allegro vivace.

Liszt . . . . Pianoforte Concerto in A major, No. 2

Zeckwer . . . . "Jade Butterflies" (After Louis Untermyer)
(First time in Boston)

I. Dance Rhythm.
II. Silence.
III. Balance.
IV. Return.
V. Motion.

Goldmark . . . . . Overture to "Sakuntala," Op. 13

SOLOIST
MITJA NIKISCH

There will be an intermission of ten minutes after Liszt's Concerto

City of Boston, Revised Regulation of August 5, 1898,—Chapter 3, relating to the covering of the head in places of public amusement

Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn.
Attest: J. M. GALVIN, City Clerk.

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

SYMPHONY HALL

MONDAY EVENING, OCTOBER 29th, at 8.15

MR. ALBERT STEINERT has the honor to present

THE SISTINE CHAPEL CHOIR

from the Vatican, Rome

Msgr. ANTONIO RELLA, Conductor

in their SECOND BOSTON CONCERT

with an Entirely Different Program

under the patronage of his Eminence, William Cardinal O'Connell
Archbishop of Boston

Tickets, $1, $1.50, $2, $2.50 (plus tax), are Now on Sale at
Steinert and Symphony Halls

STEINERT SERIES of FOUR CONCERTS

FIRST CONCERT

SUNDAY AFTERNOON, NOVEMBER 4th, at 3.30

at SYMPHONY HALL

THE N.Y. Philharmonic Orchestra

MR. WILLEM VAN HOOGSTRATEN, Conductor
assisted by MME. ANTOINETTE SZUMOWSKA, Pianist
MR. JOSEPH SCHWARTZ, Russian Baritone

TCHAIKOVSKY-WAGNER Program:

SYMPHONIE PATHETIQUE	Tchaikovsky
"WOTAN'S FAREWELL"	Wagner
MR. SCHWARTZ	
"PRELUDE" "LIEBESTOD" "Tristan and Isolde"	Wagner
CONCERTO IN F MINOR	Chopin
MME. SZUMOWSKA, Soloist	

Tickets, $1, $1.50, $2, $2.50 (plus tax)

Season tickets for the Steinert series, and tickets for the first concert are now on sale at Steinert and Symphony Halls

THE STEINERT PIANO

SYMPHONY HALL, BOSTON

HUNTINGTON AND MASSACHUSETTS AVENUES

Branch Exchange Telephones, Ticket and Administration Offices, Back Bay 1492

Boston Symphony Orchestra

INC.

PIERRE MONTEUX, Conductor

FORTY-THIRD SEASON, 1923–1924

Programme

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

COPYRIGHT, 1923, BY BOSTON SYMPHONY ORCHESTRA, INC.

THE OFFICERS AND TRUSTEES OF THE BOSTON SYMPHONY ORCHESTRA, Inc.

FREDERICK P. CABOT . . . . . President
GALEN L. STONE . . . . . Vice-President
ERNEST B. DANE . . . . . Treasurer

ALFRED L. AIKEN
FREDERICK P. CABOT
ERNEST B. DANE
M. A. DE WOLFE HOWE
JOHN ELLERTON LODGE
ARTHUR LYMAN
HENRY B. SAWYER
GALEN L. STONE
BENTLEY W. WARREN
E. SOHIER WELCH

W. H. BRENNAN, Manager

G. E. JUDD, Assistant Manager

MUSIC is an essential of every well-regulated home. It is a factor of vital importance in the education of the children, an unending source of inspiration and recreation for the growing generation, a refining, cultivating influence touching every member of the family. It is the common speech that is understood by all, that appeals to everybody, that enlists the sympathies of man, woman and child, of high and low, of young and old in every walk of life.

The PIANO is the universal musical instrument of the home, the instrument that should be in every household. And the greatest among pianos is the STEINWAY, prized and cherished throughout the wide world by all lovers of good music. Or, in the words of a well-known American writer: "Wherever human hearts are sad or glad, and songs are sung, and strings vibrate, and keys respond to love's caress, there is known, respected, revered — loved — the name and fame of STEINWAY."

Catalogue and prices on application

STEINWAY & SONS

STEINWAY HALL

107-109 EAST FOURTEENTH STREET, NEW YORK

REPRESENTED BY THE FOREMOST DEALERS EVERYWHERE

Boston Symphony Orchestra

Forty-third Season, 1923–1924

PIERRE MONTEUX, Conductor

PERSONNEL

Violins.

Burgin, R.
Concert-master.
Theodorowicz, J.
Gundersen, R.
Kassman, N.
Thillois, F.
Murray, J.
Stonestreet, L.
Diamond, S.
Hoffmann, J.
Mahn, F.
Pinfield, C.
Cherkassky, P.
Gorodetzky, L.
Goldstein, S.
Tapley, R.
Erkelens, H.
Gerardi, A.
Krafft, W.
Fiedler, B.
Leveen, P.
Kurth, R.
Bryant, M.
Del Sordo, R.
Seiniger, S.
Hamilton, V.
Sauvlet, H.
Siegl, F.
Mariotti, V.
Riedlinger, H.
Knudsen, C.
Messina, S.

Violas.

Fourel, G.
Artières, L.
Werner, H.
Van Wynbergen, C.
Gerhardt, S.
Deane, C.
Grover, H.
Shirley, P.
Kluge, M.
Zahn, F.
Fiedler, A.
Mullaly, J.

Violoncellos.

Bedetti, J.
Schroeder, A.
Keller, J.
Barth, C.
Belinski, M.
Stockbridge, C.
Warnke, J.
Fabrizio, E.
Langendœn, J.
Marjollet, L.

Basses.

Kunze, M.
Keller, K.
Seydel, T.
Gerhardt, G.
Ludwig, O.
Frankel, I.
Kelley, A.
Demetrides, L.
Girard, H.

Flutes.

Laurent, G.
Bladet, G.
Amerena, P.

Oboes.

Longy, G.
Lenom, C.
Stanislaus, H.

Clarinets.

Sand, A.
Arcieri, E.
Vannini, A.

Bassoons.

Laus, A.
Allard, R.
Bettoney, F.

Piccolo.

Battles, A.

English Horns.

Mueller, F.
Speyer, L.

Bass Clarinet.

Mimart, P.

Contra-Bassoon.

Piller, B.

Horns.

Wendler, G.
Schindler, G.
Hess, M.
Lorbeer, H.

Horns.

Valkenier, W.
Hain, F.
Van Den Berg, C.
Gebhardt, W.

Trumpets.

Mager, G.
Mann, J.
Perret, G.
Kloepfel, L.
Schmeisser, K.

Trombones.

Hampe, C.
Adam, E.
Mausebach, A.
Kenfield, L.

Tuba.

Sidow, P.

Harps.

Holy, A.
Delcourt, L.

Timpani.

Ritter, A.
Polster, M.

Percussion.

Ludwig, C.
Sternburg, S.
Zahn, F.

Organ.

Snow, A.

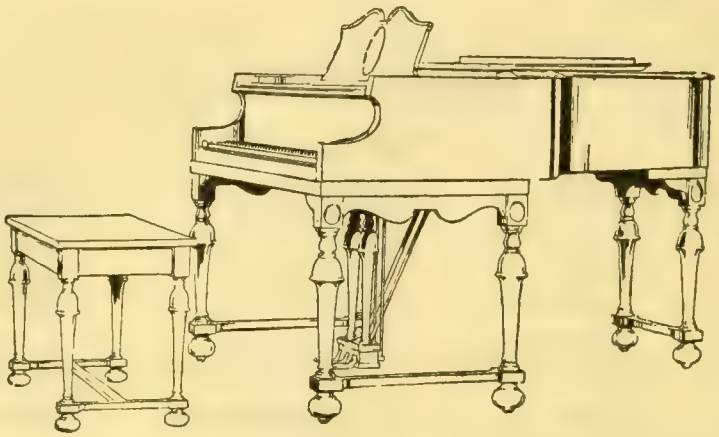
Celesta.

Fiedler, A.

Librarian.

Rogers, L. J.

A Grand Piano



in the style of

WILLIAM & MARY

an exquisite little instrument—a

Chickering
Established 1823

in a design which adds the finishing touch of faultless taste to the room containing it—forming a center around which the artistic beauty of the home radiates.

The Chickering may be purchased on easy terms of payment.

CHICKERING WAREROOMS

169 Tremont Street

C147

Fourth Programme

FRIDAY AFTERNOON, NOVEMBER 2, at 2.30 o'clock

SATURDAY EVENING, NOVEMBER 3, at 8.15 o'clock

Mozart . . . Symphony No. 34 in C major (Koechel No. 338)

I. Allegro vivace.
II. Andante di molto.
III. Finale: Allegro vivace.

Liszt . . . . Pianoforte Concerto in A major, No. 2

Zeckwer . . . . "Jade Butterflies" (After Louis Untermeyer)
(First time in Boston)

I. Dance Rhythm.
II. Silence.
III. Balance.
IV. Return.
V. Motion.

Goldmark . . . . . Overture to "Sakuntala," Op. 13

SOLOIST

MITJA NIKISCH

STEINWAY PIANO USED

There will be an intermission of ten minutes after Liszt's Concerto

City of Boston, Revised Regulation of August 5, 1898,—Chapter 3, relating to the covering of the head in places of public amusement

Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn.
Attest: J. M. GALVIN, City Clerk.

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert



Eleven Men Say:

"A WORLD CRUISE is a 'man's job' and you did it extremely well."
"WE HAVE EATEN at first class hotels all along the way and we are always glad to get back to the boat, as the food is better than at the hotels."
"TOO MUCH CANNOT be said regarding the good time Raymond & Whitcomb have given us on every day during this splendid trip."
"THE BOAT, ITS CAPTAIN, the cuisine and service more than filled our expectations."
"IT IS A PLEASURE to be on a cruise when one hears only words of commendation."
"I CONGRATULATE YOU on the re-charter of the 'Resolute.' I have been on many trips . . . the 'Resolute' is the best equipped for cruising of any ship I have ever been on."
"WE HAVE AN ABUNDANCE of room. We are not stepping on each other's toes on this vessel."
"I HAVE NEVER SEEN anything done on so lavish a scale and I speak from experience after twenty years' work in trying to please the traveling public."
"THE PLEASURES I received will live in my memory forever."
"THE FOOD on the 'Resolute' was perfect in every detail."
"IT WAS SOON evident that there was a master mind working out all details."

These quotations are from voluntary letters from our 1923 cruise-passengers on the sister-ships—"Resolute" and "Reliance."

Round the World Cruise
S. S. "Resolute"—1924

Sailing Eastbound from New York, Jan. 19, 1924; visiting at the proper seasons Egypt, India, Java, the Philippines, etc., China, Japan in Cherry Blossom Time and The South Sea Islands never before visited on a cruise. 127 days. Membership 450 only.

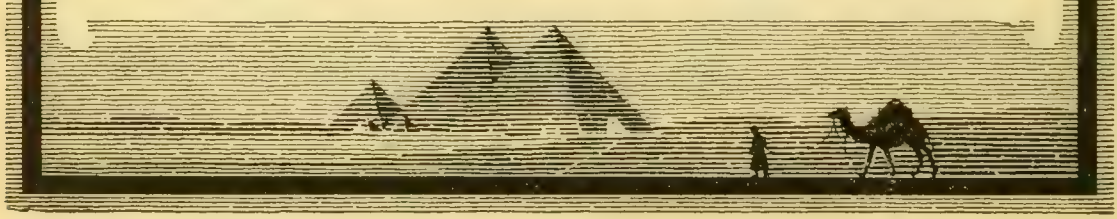
Mediterranean Cruise
S. S. "Reliance"—1924

Sailing from New York, Feb. 9, 1924, visiting Madeira, Spain, Gibraltar, Algeria, the Riviera, Italy, Tunisia, Greece, Turkey, the Holy Land, and Egypt and the Nile—Corsica, Cattaro and Venice visited on our cruise only. 75 days. Membership 450 only.

Booklets describing these cruises sent on request, as well as information concerning our Winter Tours Round the World, to South America, Japan-China, California, Mexico and Hawaii. "Independent Service" (including trips to Bermuda) for those wishing to travel without escort.

Raymond & Whitcomb Company

17 Temple Place Boston Telephone: Beach 6964



Symphony in C major, No. 34 (Köchel, No. 338)

Wolfgang Amadeus Mozart

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791)

This symphony was composed at Salzburg. The score bears the inscription, "di Wolfgango Amadeo Mozart li 29 d' Agosto, Salisburgo, 1780." The symphony is supposed to be the one mentioned by Mozart in his letter from Vienna, April 11, 1781: "I have lately forgotten to write that the symphony (conducted by the old Bono*) went *magnifique,* and had great success. Forty violins played—the wind instruments were all doubled—ten violas, ten double-basses, light violoncellos, and six bassoons."

The symphony was played for the first time at a concert of the Boston Symphony Orchestra in Boston on April 1, 1899. The last performance at these concerts was on December 17, 1904.

*Joseph Bono, or Bonno, born at Vienna in 1710, died there in 1788. He was the son of a running footman in the service of the Emperor Charles VI., who sent the boy to Naples to study composition. The Emperor took him on his return into his service as Imperial Conductor and Chamber Composer. Bono wrote these operas: "Ezio"; "Il vero omaggio" (1750); "Natale di Giova" (1740); "Danae" (1744); "Il Re pastore" (1751); "L'Eroe Cinese" (1752); "L'Isola disabitata" (1752); "Atenaide" (1762); two oratorios "Isacco" and "San Paolo in Atene," also music for the church. He was one of the greatest singing teachers of his period. He conducted the Wiener Tonkünstler Societät from 1775 till his death, when he was succeeded by Salieri. This society refused to admit Mozart to membership, because he could not present a certificate of baptism.

NEW VIOLIN MUSIC

EDWARD BALLANTINE
Ionian Melody 60

GAIL RIDGWAY BROWN
A Song of Summer 50
Winter Winds 75
Venetian Serenade 50

G. A. GRANT-SCHAEFER
Wistfulness 60
Supplication 60
Balletto 50
Melodies of Olden Times 1.00
(*Schmidt's Educational Series No. 295*)
Six compositions for violin and piano from masters of the 18th century, whose merit and beauty are not as well known as they should be. Selections from Zingarelli, Dalayrac, Sacchini, Dézede, Della Maria and Gaveaux — numbers that are singularly melodious and unhackneyed.

ALFRED MOFFAT
Mechanism and Expression 1.00
A progressive collection of studies
(*Schmidt's Educational Series No. 79a*)

IRMA SEYDEL
Song without Words 50
Bijou — Minuet 50
Au Clair de Lune 50

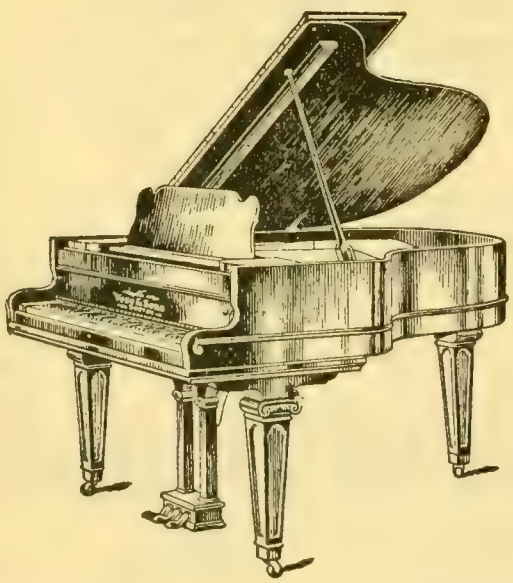
THE ARTHUR P. SCHMIDT CO., 120 Boylston St.

The symphony is scored for two oboes, two bassoons, two horns, two trumpets, kettledrums, and strings.

The minuet was not first introduced into the symphony by Hadyn, as is often stated. There is one in a syymphony in D major by Georg Matthias Monn* composed before 1740. Haydn's first symphony was composed in 1759. Gossec's first symphonies were published in 1754. Sammartini (1734) and others had written symphonies before Gossec; but the date of Gossec's introduction of the minuet has not been determined. There were some who thought that a symphony worthy the name should be without a minuet. The learned Hofrath Johann Gottlieb Carl Spazier of Berlin wrote a strong protest which appeared in the number of the *Musikalisches Wochenblatt* after the issue that announced Mozart's death. He characterized the minuet as a destroyer of unity and coherence.

In a dignified work there should be no discordant mirth. If a minuet be allowed, why not a polonaise or a gavotte? The first movement should be in some prevailing mood, joyful, uplifted, proud, solemn, etc. A slow and gentle movement brings relief, and prepares the hearer for the finale or still stronger presentation of the first mood. The minuet is disturbing: it reminds one of the dance-hall and the misuse of music: "When it is caricatured, as is often the case in minuets by Haydn or Pleyel, it excites laughter. The minuet retards the flow of the symphony, and it should never

* Little is known about this Viennese composer of the eighteenth century except that he was fertile. A list of some of his works is given in Gerber's "Neues historisch biographisches Lexikon der Tonkünstler," Vol. II. (Leipsic, 1813).



THE
VOSE GRAND

QUALITY and
REPUTATION

enable you to know in advance that the VOSE is a most satisfactory piano.

WE CHALLENGE
COMPARISON

VOSE & SONS PIANO CO.
160 Boylston St., Boston, Mass.

L. P. HOLLANDER CO.

Est. 1848

FURS

OF

DISTINCTION

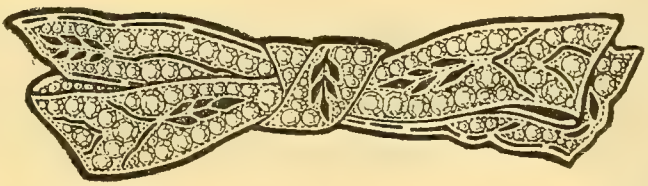
(Second Floor)

202-216 BOYLSTON STREET, BOSTON

LIMA-FISK, INC.

230 BOYLSTON STREET

WILBUR O. LIMA · Opposite the Public Gardens · ARTHUR E. FISK



PEARLS DIAMONDS

AND OTHER PRECIOUS GEMS

WATCHES and GOLD JEWELRY

CHRISTMAS GIFTS MODERATELY PRICED

be found in a passionate work or in one that induces meditation." Thus the Hofrath Spazier of Berlin.

I. The first movement, Allegro vivace, C major, 4-4, begins immediately with the first theme: the thesis is forte, full orchestra; the antithesis, piano, strings, and bassoons. This chief theme is in the decorative, festival manner of the Italian theatre-symphony and continues in sturdy march fashion.

The formal principles of the Italian theatre-symphony remained unbroken from the time of Alessandro Scarlatti (1659–1725) to that of Mozart, who in his earlier symphonies was not inclined to depart from them. It had three movements: two, lively, were separated by a third. It was thus distinguished from the French overture or theatre-symphony, which brought a fugued allegro between two grave movements, and was of a more solemn and imposing character. As the Italian was better suited to the technic of amateurs—princes and citizens who were fond of music and wished themselves to play—the theatre-symphony grew gradually of less theatrical importance: it no longer had a close connection with the subject of the music-drama that followed; it became mere superficial, decorative music, which sank to "organized instrumental noise," to cover the din of the assembling and chattering audience. The form survived. In the first movement, noisy phrases and figures took the places of true musical thought, and if a thought occurred, it was ornamented in the taste of the period. The slow movement was

ADVANTAGES

¶ The *quality* of books displayed on our shelves.
¶ *Knowledge* of the contents of a book.
¶ *Freedom* for the customer.
¶ *Promptness* in importation.
¶ *Location*—one hundred yards from the Harvard Square Subway.

DUNSTER HOUSE BOOKSHOP
26 HOLYOKE STREET & MT. AUBURN
Cambridge, Mass.

DOLL & RICHARDS
PAINTINGS OF SHIPS AND THE SEA
BY
CHARLES R. PATTERSON
OCTOBER 24TH TO NOVEMBER 6TH
71 NEWBURY ST. BOSTON



October and the 56th Anniversary of Slattery!

During the entire month of October — well-called the harvest month of the year — The Slattery Company celebrates, not unfittingly, the 56th Anniversary of its foundation.

For this Celebration, there have been assembled for you the unusual in merchandise from all parts of the world, embodied in store-wide values.

You and your friends are cordially invited to join with The Slattery Company in the celebration of this Anniversary.

1867-1923



E. T. Slattery Co.

"Opposite the Common" in both style and location

after the manner of the rococo pastoral song, or it was a sentimental lament. The finale was gay, usually with the character of a dance, but conventional and without any true emotional feeling. The slow movement and the finale were occasionally connected. The first movement was usually in 4-4 or 3-4 time; the second, in 2-4, 3-4, or 3-8; the third in simple time or in 6-8. The first movement and the finale were in the same and major key. They were scored for two oboes, two horns, and strings, to which trumpets and drums were added on extraordinary occasions. The slow movement was, as a rule, in the subdominant or in the minor of the prevailing tonality, sometimes in the superdominant or in a parallel key. It was scored chiefly for string quartet, to which flutes were added and, less frequently, oboes and horns. The cembolo was for a long time an indispensable instrument in the three movements.

The first movement of the symphony of Mozart's played to-day begins in the conventional manner of the theatre-symphony, but after the subsidiary in passage-work there is a modulation to G minor. Thus is Mozart found thinking for himself and venturing on a new road. In earlier symphonies he had shown a romantic feeling foreign to his period, but only in the second thematic section. (Thus there is no such departure in the Symphony No. 33, which immediately precedes; the whole treatment is purely Viennese as exemplified by Haydn.) The second theme is in G major. Although it is sprightly, the melody is not in the cut-and-dried fashion of the time.

Bonds of the highest grade

Harris, Forbes & Co
Incorporated
Harris Forbes Building
24 Federal St., Boston

Chandler & Co.

TREMONT ST., NEAR WEST



Drawn from hat shown by Chandler & Co.

DISTINCTIVE HATS

For wear Anytime—Anywhere

CHANDLER & CO.'S hats have that indefinable, intangible something which distinguishes perfect style. Whether it is for motoring, for the street, mingling with the gathering around the tea table, at the Symphony, or for evening wear, Chandler & Co.'s hats give the touch of true vogue to any costume. The usual Chandler standard of perfection is maintained in the exquisite materials and faultless workmanship. The prices are surprisingly moderate.

Sports and Tailored Hats are priced	*Dressier Hats from Paris from our own workroom*	*Dressy Tailored Hats some imported models*
$10 to $15	$25 to $150	$15 to $25

II. The second movement, Andante di molto, F major, 2-4, is scored for strings and bassoons with two independent viola parts. The first theme is a departure from the rococo shepherd song; there is more virility in the sentiment. The second theme approaches closer romanticism.

III. The Finale, Allegro vivace, C major, 6-8, is a rondo on themes with their subsidiaries. This movement is much more closely allied to the old form of the theatre-symphony.

* * *

(From Vernon Blackburn's "Fringe of an Art")

Music has travelled since the death of Mozart, but scarce forwards. Schools have their day and pass. Change accosts every art; and progress is the most delusive term that ever bewrayed the tongue of man. In this day we are fearful of pleasure; guiltily we eye the innocence of mere delight; we are for the marriage of the Muses—as it were to make honest women of them. The minor human mind has reached so strange a confusion that it has come to consider music as a matter of (more or less) articulate language. Pornography, it seems, haunts this or that phrase; speculation this other; immortality is denoted thus; thus you are made aware of philosophical systems. We are nearing a code. We shall presently converse in six-eight or common time according to the acuteness of our feelings; a prestissimo will prostrate us with convulsive laugh-

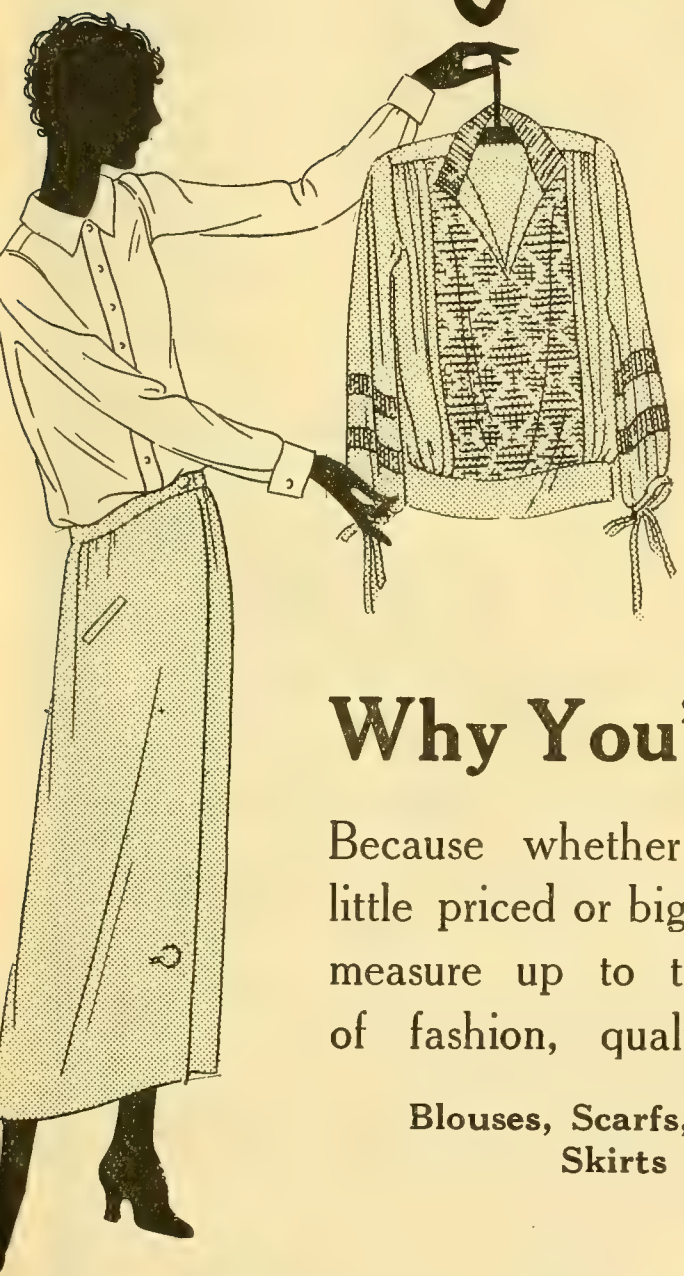
Hurwitch Bros.

L'AUTOMNE
1898 1923
EXHIBITS OF UNUSUAL INTEREST
CONSISTING OF IMPORTED
AND ORIGINAL MODELS
SUITS COATS GOWNS WRAPS
REPRESENTING ELABORATE PREPARATIONS FOR THE COMING
SEASON IN OUR CUSTOM AND READY-TO-WEAR DEPARTMENTS
Second Floor at 344 Boylston St. Near Arlington
BOSTON

729 BOYLSTON STREET
BINGHAM
GOWNS
BOSTON MASSACHUSETTS
ALSO READY TO WEAR
DANCING FROCKS A SPECIALTY

Jays

BOSTON
TEMPLE PLACE
ELEVEN



Our Blouses

Our Skirts

Why You'll Approve

Because whether tailored or dressy, little priced or big priced—they always measure up to the highest standard of fashion, quality and fair price.

Blouses, Scarfs, Sweaters, Dresses
Skirts and Coats

BOSTON TEMPLE PLACE ELEVEN

ter; an adagio will persuade thousands to Buddhism; and some satanic allegretto will compel a weak-principled (but otherwise religious) man into the wildest excess of rapine and disorder. And this development—the picture is but a logical exaggeration of much wild criticism—we are to regard as a high illustration of progress in music! The times of Mozart are indeed dead,—"dead and done with."

The musical spirit of Mozart's generation was in peculiar harmony with his genius. Then, in the phrase of Mr. Herbert Statham, "Counterpoint was still a pure joy to the craftsman; when symphonies might be written in two or three days, or an overture or a sonata turned out the evening before an announced performance, with no idea of an object beyond the frank delight in beauty of melody and finish of form and execution; with no demand from the audience for a meaning to the work, and (thank Heaven!) no one to flourish the showman's pointer through the pages of a *programme raisonné.*" And through it all you follow the steps of the little musician, mostly radiant and splendid, as he passes from honor to honor, finally from undenied supremacy to a wasting poverty and an almost hidden death. In courts (you know his little suit of pale blue satin, his white silk stockings) playing to aston-



William B. Ballard

formerly of V. BALLARD & SONS

Riding Habits Suits

Coats and Gowns

customers' materials used

565 BOYLSTON STREET

Telephone, B. B. 9616

Massachusetts Trust Company

(MEMBER FEDERAL RESERVE SYSTEM)

UPTOWN BRANCH SITUATED DIAGONALLY ACROSS FROM SYMPHONY HALL

Cordially offers you every facility consistent with sound banking.
Commodious Safe Deposit Boxes. Storage Space for Valuables.
Largest Electrified Burglar-proof Safe in the World.
Ample Parking Space.

MAIN BANK
Massachusetts Trust Building
Corner Federal and Franklin Streets

HAYMARKET BRANCH
46 Canal Street
near North Station

MARIA JERITZA



Season 1923-1924

KNABE EXCLUSIVELY

Representative in Boston

C·C·HARVEY Co·

144 Boylston Street

ished kings and queens; in drawing-rooms discussing impromptus with a miraculous exuberance; in the arbor composing his "Don Giovanni,"—perennial glory "of our blood and state"; in his bedroom the night before the production, writing the overture, the while his wife persuaded wakefulness by the telling of fairy-tales; in the Sistine Chapel recording in his memory, at a hearing, the secret and unpublished papal "Miserere"; or, on the stage, surprising his Zerlina into a satisfactory scream; at billiards, smitten by that angelic melody known now as "Ave Verum"; finally, evolving his "Requiem" under the impression of a strange superstition,—through all these famous scenes you follow a man of art whose emotions were transmuted during their passage into pure and absolute music. The foolish world has declared that melody is dead, that it is a thing outworn, that the combinations needed for its existence are exhausted. It is a perishable saying; and had the gods granted to the man Mozart that which they gave to his art—to be ever fresh and new and immortal and young—he might have demonstrated its folly, for this musician's gift of melody was inexhaustible.

Of the quality of his art what is left to say now, more than a hundred years from the day he sang his farewell song?* One is recorded, after hearing the music of Mozart, to have sighed, "Music was young then." There is a sense in which his words are most true, the sense he had not dreamed; and a sense in which they are

*"The Fringe of an Art" was published in London at the Unicorn Press in 1898.—Ed.

Table Glass in Sets



Crockery
China
Glassware
Gifts

GIFT SETS of table glass as arranged and priced by us are proving very attractive wedding gifts. You can fill the needs of the bride's table. You may choose from twenty-eight patterns which offer your taste and your purse a pleasing latitude.

The bride can use and enjoy your gift without anxiety, for she can replace any single piece or add to the set at any time. We carry Open Stock in Glassware just as we do in Dinnerware.

We shall be glad to show you our table glass and to give you a circular describing our patterns and listing our prices.

Jones, McDuffee & Stratton
CORPORATION
Established 1810 33 Franklin St., Boston
Just off Washington Street

New China

"KING GEORGE III"

Our newest pattern in

ENGLISH DINNER WARE

direct from the well known

COPELAND SPODE POTTERY

This is a fine reproduction of a very old pattern; a stock pattern from which complete sets or courses of any size may be selected

---

PLACE PLATES

FROM

Mintons, Copeland, Wedgwood, Doulton, Lenox

and other celebrated factories

at prices ranging from

$38.00 to $300.00 the dozen

R. H. STEARNS CO.

most futile. Music has grown no older, never can grow older—if it be music indeed, and not a self-conscious array of sounds—than the age she had when Mozart—himself a culmination, himself the greatest expression of a great school—touched the true zenith of his art. One uses such words as these with perfect deliberation. None can deny that in other musicians certain qualities were more acutely developed than in Mozart. In a certain piercing quality Beethoven stands beyond the goal where the younger master stayed; and Handel has left stray passages of music more perfectly statuesque than any of Mozart's. But the perfection of Mozart's gift is neatly illustrated by the physical fate that befell Beethoven. Of him it is chronicled that in the height of his power he could distinguish the sixteenth part of a tone; and of Mozart, that he could distinguish the fourteenth. But Beethoven lapsed into deafness, whereas the ear of Mozart never changed. Without question the story is apocryphal; but it serves to illustrate the magnificent equipoise of the younger master, the almost unhealthy overbalance of the elder. Equipoised on splendid levels—that is in truth the description of Mozart's music. Sane—because scholastic—in design, it is clothed with the rarest inspiration of genius; compact in body, it is elaborated with the insight of a supreme master; gay yet restrained, exuberant without effervescence, serious not sombre, instant in effect yet perdurable in its influence, consciously produced yet with no trace of self-consciousness in the production, here was music unsurpassed—you would say unsurpassable. Yet we

PEARLS AND PEARL NECKLACES
AND
PEARLS AND PEARL NECKLACES
ONLY

ALLEN B. FARMER
120 TREMONT STREET, BOSTON



More than 100 years in business

CHOPIN—

the Rug Maker

. . . . . a bit startling—but each artist chooses the art-form of his time and place. Chopin, had he been born in the Ancient East, would naturally have turned to the art-form of the Orient—the Rug.

. . . . . For rugs that are works of art, PRAY combs the Ancient East, selecting as a connoisseur only those of rhythmic pattern, enduring quality, harmonious coloring and artistic execution.

You can find Orientals elsewhere, but only at PRAY'S Orientals that most faithfully carry the message of beauty.

John H. Pray & Sons Co.

646 Washington Street, opposite Boylston

BOSTON

who recently chronicled his centenary are vehement over the progress that our music has made since the day when the "little master" signalled in dying a trumpet effect for his "Dies Irae." We are moderns, all of us.

Mitja Nikisch, the son of Arthur Nikisch, who was conductor of the Boston Symphony Orchestra, 1889–93, was born at Leipsic on May 21, 1900. As a boy he began the study of the violin, but at the age of ten he abandoned that instrument for the pianoforte. His father, who supervised his musical education, chose for a teacher Prof. Robert Teichmüller* of the Leipsic Conservatory. Mitja made his first appearance in public as a pianist at Leipsic, when he was thirteen years old; but he was allowed to develop, and play only periodically. Later he gave with his father recitals of music for two pianofortes, and he played with orchestra under the direction of his father and other conductors. In 1921 he made a tour in South America, going with his father. In 1922, playing with orchestra and in recitals, he met with great success in London. He made his début in New York, giving a recital, on October 23, 1923.

*Teichmüller, born at Brunswick on May 4, 1863, was first taught by his father, a pupil of Louis Plaidy. Later he spent three years at the Leipsic Conservatory. A nervous affection of an arm prevented him from being a virtuoso, so he devoted himself to teaching at the Conservatory, where, in 1908, he was made a Royal Professor. He has revised pianoforte compositions, those of Rubinstein and others.

EARL G MANNING
200 DEVONSHIRE ST BOSTON MASS

Another Satisfactory Investing Experience with an Annuity

A retired manufacturer, sixty-five years old, was living comfortably on the income from a $200,000 principal — approximately $10,000 a year, when unexpected reverses reduced his principal to $125,000 and his income to $6,250 a year.

Upon investigation he found that an ANNUITY at his age would yield an income of approximately 11%, or $6,875 a year, and after mature deliberation he authorized me to purchase it for him with one-half of his principal, i. e., $62,500.

The return from the Annuity now gives him $6,875. This, added to $3,125, the income from his remaining principal, completely restores his income to $10,000.

Your desire for a larger income from your investments can be securely realized with an Annuity.

Feel free to consult me.

EARL G. MANNING, *Associate General Agent*
JOHN HANCOCK MUTUAL LIFE INSURANCE COMPANY
200 Devonshire Street, Boston, Mass. Telephone, Congress 7480

Chartered
1792

A Right to be Proud

Any institution may have a feeling of justifiable pride in a long record of achievement, but unless supplemented by a thorough appreciation of current commercial affairs and problems, such a record fades into unimportance.

While we view with satisfaction our record of service to the people and industries of New England, we feel a greater satisfaction in our confidence that we can render the business man of today a banking service unexcelled in soundness and cheerful co-operation.

National Union Bank

Washington Street *Boston* Head of State Street

Concerto for Pianoforte, No. 2, in A major . . . Franz Liszt

(Born at Raiding, near Ödenburg, Hungary, on October 22, 1811; died at Bayreuth on July 31, 1886)

This concerto was sketched in 1839. It was completed and scored in 1849. There are two manuscripts in the Liszt Museum at Weimar. One bears the date September 13, 1839: the other is dated May 6, 1849. Hans von Bülow in a letter to Weissheimer stated that there were two versions of the concerto,—versions that belong to the years 1849–50. An edition for two pianofortes was published in November, 1862. The score was published in 1863 and the orchestra parts in November, 1874. The concerto is dedicated to Hans von Bronsart,* by whom it was played from manuscript for the first time at a concert for the benefit of the Orchestral Pension Fund in the Grand Ducal Court Theatre, Weimar, January 7, 1857. Liszt con-

*Hans Bronsart von Schellendorf, pianist and composer, was born at Berlin, February 11, 1830. He studied at the Berlin University, and he also studied composition with Dehn. He lived several years at Weimar as a pupil of Liszt, gave concerts at Paris, Petrograd, and in the chief cities of Germany, conducted the Euterpe concerts at Leipsic (1860-62), succeeded von Bülow as conductor of the concerts of the Society of Friends of Music, Berlin (1865-66). In 1867 he was made Intendant of the Royal Theatre at Hanover and in 1877 General Intendant of the Court Theatre at Weimar. He retired in 1895, to devote himself to composition. Among his chief works are an opera, "Manfred"; a trio in G minor; a pianoforte concerto in F-sharp minor; symphony with chorus, "In den Alpen" (1896); Symphony No. 2, in C minor, "Frühlingsphantasie," for orchestra; a cantata, "Christnacht"; a sextet for strings. He married in 1862 the pianist and composer, Ingeborg Starck. He died at Munich, November 3, 1913.

Ruby GOWNS, SUITS and HATS

277 Dartmouth Street, Boston Summer Branch at Magnolia

Lewis F. Perry's Sons Co.
PAINTING AND DECORATING
TELEPHONE, MAIN 4335
101 TREMONT STREET
ROOM 211, BOSTON
Decorators of Symphony Hall

Financing New England Industry

MOST of New England's great textile enterprises make Boston their headquarters. Many of them have taken advantage of the comprehensive banking service offered by the Old Colony Trust Company in financing the purchase of raw materials the world over, and the manufacture, sale and transportation of finished products.

We are equipped to supply, on short notice, credit data and market statistics. We are prepared to handle payments and collections at home and abroad — in short, to act as general fiscal agent.

Our booklet — "*How We Serve Our Clients*" — will be sent upon request.

OLD COLONY TRUST COMPANY

52 Temple Place 17 Court Street 222 Boylston Street

BOSTON

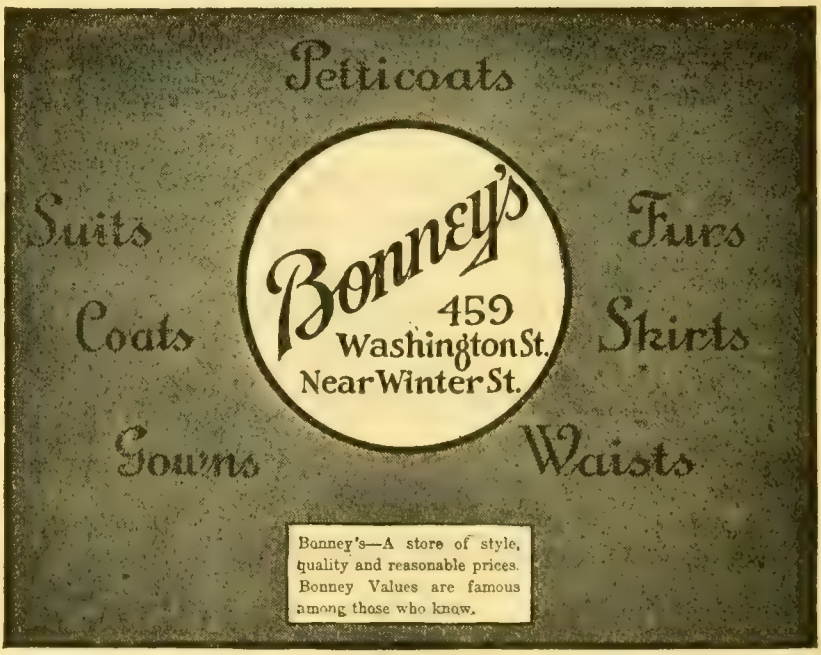
ducted. His symphonic poem "Ce qu'on entend sur la montagne" was also performed for the first time at this concert. The second performance of the concerto was at Berlin, January 14, 1858, in the Sing-Akademie, when Karl Tausig was the pianist and Bülow conducted.

The first performance in Boston was at a concert of Theodore Thomas's Orchestra, October 5, 1870, when Anna Mehlig* was the pianist, and this performance is said to have been the first in the United States.

The autograph manuscript of this concerto bore the title "Concert symphonique," and, as Wm. Foster Apthorp once remarked, the work might be called a symphonic poem for pianoforte and orchestra, with the title "The Life and Adventures of a Melody."

The concerto is in one movement. The first and chief theme binds the various episodes into an organic whole. Adagio sostenuto assai, A major, 3-4. The first theme is announced at once by woodwind instruments. It is a moaning and wailing theme, accom-

* Anna Mehlig Falk was born at Stuttgart, July 11, 1846. She was a pupil of Lebert and Liszt. She played with much success in European countries and in the United States. Her first appearance in Boston was at a concert of the Harvard Musical Association, March 3, 1870, when she played Chopin's Concerto in F minor, No. 2. She appeared in New York for the first time at a concert in the Academy of Music, December 18, 1869, when she played a concerto by Hummel, and had as companions Antoinette Sterling, contralto, and Jules Levy, cornetist. After her marriage she lived in Antwerp.



HEWINS & HOLLIS
MEN'S FURNISHING GOODS
4 HAMILTON PLACE, BOSTON
OPPOSITE PARK ST. CHURCH

Presenting in Our

Special Order Dressmaking Salon

New Autumn and Winter Models

Three-Piece Costumes
Afternoon, Dinner and Evening Gowns

Coats and Wraps

The premier creations of the great couturiers of the world

ALSO

A collection from our own designers, assuring the smartest vogue, as well as studied and perfect harmony with one's individuality

Special Elevator to Salon from Street Floor, Main Store, near Smallwears Section

Jordan Marsh Company

panied by harmonies shifting in tonality. The pianoforte gives in arpeggios the first transformation of this musical thought and in massive chords the second transformation. The horn begins a new and dreamy song. After a short cadenza of the solo instrument a more brilliant theme in D minor is introduced and developed by both pianoforte and orchestra. A powerful crescendo (pianoforte alternating with strings and wood-wind instruments) leads to a scherzo-like section of the concerto, Allegro agitato assai, B-flat minor, 6-8. A side motive fortissimo (pianoforte) leads to a quiet middle section, Allegro moderato, which is built substantially on the chief theme (solo violoncello). A subsidiary theme, introduced by the pianoforte, is continued by flute and oboe, and there is a return to the first motive. A pianoforte cadenza leads to a new tempo, Allegro deciso, in which rhythms of already noted themes are combined, and a new theme appears (violas and violoncellos), which at last leads back to the tempo of the quasi-scherzo. But let us use the words of Mr. Apthorp rather than a dry analytical sketch: "From this point onword the concerto is one unbroken series of kaleidoscopic effects of the most brilliant and ever-changing description; of musical form, of musical coherence even, there is less and less. It is as if some magician in some huge cave, the walls of which were covered with glistening stalactites and flashing jewels, were revealing his fill of all the wonders of color, brilliancy, and dazzling light his wand could command. Never has even Liszt

THEATRE TICKETS FOOTBALL TICKETS

BURKE ADAMS HOUSE

PHONES, BEACH 0935, 0942, 2430

PAVLOWA TICKETS GRAND OPERA TICKETS

A PORTRAIT CREATED

by Bachrach assures you of a picture that will be treasured for generations. Make an appointment NOW for your Christmas Portraits — and avoid the confusion and disappointment incident to "last minute rushes."

Bachrach

ESTABLISHED 1868

PHOTOGRAPHS OF DISTINCTION

647 BOYLSTON ST. - Back Bay 4155

A fascinating 32-page booklet showing the development of modern photography will be sent upon request.



Stieff

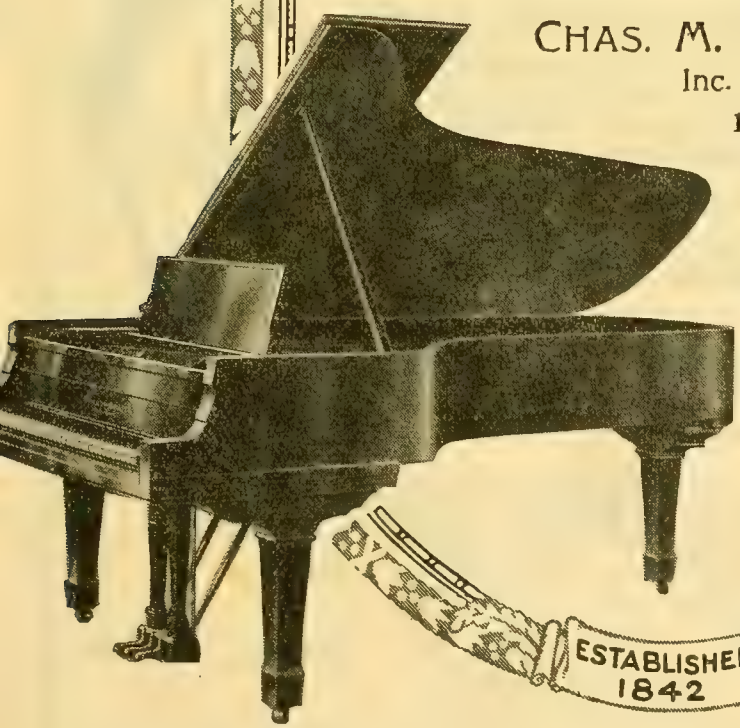
FOR those whose requirements demand perfection and whose tastes demand excellence, find

THE

Stieff

the ultimate expression of musical worth.

Catalogue furnished on request



CHAS. M. STIEFF
Inc.
146 Boylston Street
Boston, Mass.

Established 1842

ESTABLISHED
1842

rioted more unreservedly in fitful orgies of flashing color. It is monstrous, formless, whimsical, and fantastic, if you will; but it is also magical and gorgeous as anything in the 'Arabian Nights.' It is its very daring and audacity that save it. And ever and anon the first wailing melody, with its unearthly chromatic harmony, returns in one shape or another, as if it were the dazzled neophyte to whom the magician Liszt were showing all these splendors, while initiating it into the mysteries of the world of magic, until it, too, becomes magical, and possessed of the power of working wonders by black art."

* * *

This concerto is scored for solo pianoforte, three flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, horns, two trumpets, three trombones, bass tuba, kettledrums, cymbals, strings.

It has been played at these concerts in Boston by Mr. Baermann, February 23, 1884, April 22, 1899; Mr. Joseffy, February 22, 1890; Mr. Busoni, April 1, 1893; Mr. Godowsky, March 16, 1901; Mr. Joseffy, March 26, 1904; Mr. Lütschg, October 21, 1905; Mr. Ganz, October 19, 1907; Mr. Gebhard, March 2, 1912; Mr. Schelling, December 8, 1916; Mr. Nyiregyhazi, October 14, 1921.

A Bit of the Brunswick All Your Own



Of course, you know the Brunswick Shoppe — so near Copley Square, so convenient to Boylston Street shopping, so short a distance from the theatres. This delightful little low-beamed salon and all that is within, is a bit of the Brunswick all your own. For luncheon — for afternoon tea — for supper before the theatre — or just to run into at any odd moment for a tiny nibble and chat with the many friends you are sure to meet there. Claim it for your own—as it truly is!

Afternoon Tea

Ices **Favors** **Brunswick Candy**

The Brunswick Shoppe

Boylston Street at Clarendon

FLORENTINE ARTS AND CRAFTS

Searching for articles you saw while wandering through the fascinating shops of old Florence?

Come in and see our display of

TOOLED LEATHER WOODWORK PRINTS FRAMES CARDS

And many other objets d'art

Imported directly by us

P. CARTONI COMPANY Room 405 420 Boylston Street



"Taking the Blue Sky Out of Style"

A Discovery in Style

SUCH is the witchery of Fashion that it is not surprising that some women should think of *correct* clothes only in terms of *high* prices.

But the woman who chooses *here*, quickly changes her views. She finds, in their entirety, the *certified* styles of the season at prices based on *value* instead of on *vogue*.

F. P. O'Connor Co.

TREMONT STREET, 157

Fourth Shop South from West Street

"Jade Butterflies," Op. 50 . . . . . Camille Zeckwer

(Born at Philadelphia, Pa., on June 26, 1875; now living there)

"Jade Butterflies" was composed in August, 1921, at South Jamesport, Long Island, N.Y. The Suite was suggested by Louis Untermeyer's poem of the same name, which has for a subtitle "Paraphrases from the Japanese." Lines from the poem are associated with the five short movements. The score was entered in competition for a prize of $1,000 offered in 1922 by the Chicago North Shore Festival Association for the best orchestral work by an American. Five were chosen by the judges—Rubin Goldmark, Percy Grainger, and Philip Hale—out of the seventy-three submitted. The five were played anonymously at a public rehearsal at the Northwestern Gymnasium, Evanston, Ill., on May 25, so that the judges might decide on the winning score. "Jade Butterflies" was chosen unanimously. It was played at the last concert of the North Shore Festival, May 30, 1922, and at a concert of the Chicago Symphony Orchestra on November 3 of that year. The Philadelphia Orchestra played it in Philadelphia on December 1, 1922.

* * *

The following analysis is by the composer:

Berry INC.

ANNOUNCE

ARRIVAL OF NEW IMPORTATIONS

GOWNS WRAPS MILLINERY

To the woman who knows smartness, we urge your inspection

Modern Prices Prevailing

Special attention given to the requirements of Brides and Bridesmaids

651-653 BOYLSTON STREET, BOSTON



JACOB THOMA & SON

Importers and Dealers in
Old and New Violins — Bows — Strings — Cases
and Violin-Specialties

Repairers to the Boston Symphony Orchestra
Agents for the Silvestre & Maucotel
Tricolore Tested-Strings

226 TREMONT STREET . BOSTON, MASS.
Opp. Majestic Theatre Telephone, Dewey 1763-W

T. D. Whitney Company

Linen Specialists Since 1796

New Branch Store

288 BOYLSTON STREET

(near Arlington Street)

Table Damasks

and

Decorative Linens

FOR THANKSGIVING

Prices are exactly the same as in our Main Store, Temple Place through to West Street. Merchandise in both places is interchangeable.

T. D. Whitney Company

Everything in Linens

Temple Place through to West Street

288 Boylston Street *Boston, Mass.*



(*A*) Dance Rhythm

Two patterns of dipping and circling.
And who can say which is more graceful,
Which the more expert—
The butterfly
Or the falling leaf?

Moderato, 12-8: "This movement opens with a passage for oboe and celesta in unison, followed by leaping flute passages. It ends with muted strings, *ppp*. In the last part of this movement—and, in fact, throughout the whole composition—I make frequent use of two successive 'ninth' chords in different keys."

(*B*) Silence

Noon enters the city
With hot feet.
On the tongue of the temple bell
A butterfly sleeps.

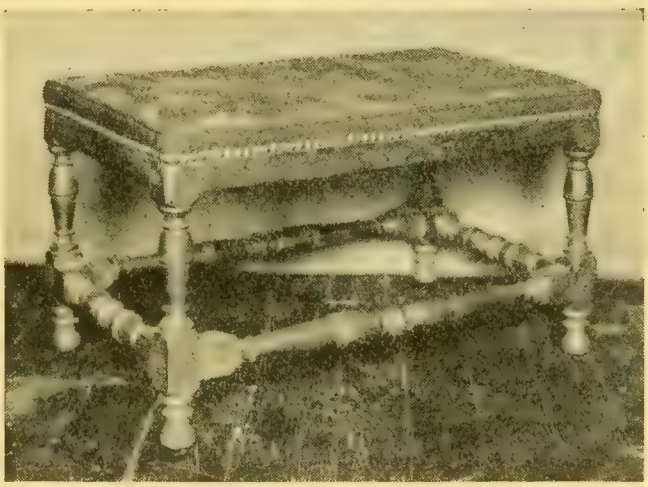
Lento, 6-8: "This opens with sustained chords in the horns and woodwind, with a melody played by the violoncellos. Harp cadenza."

(*C*) Balance

What butterfly-courtship
There on the river bank!
The white spray of the torrent,
The crimson shower of the peach trees.

Allegro, 12-8: "This begins in quick time, with first and second

JOHN A. REARDON, Jr.



Interior Decorator

Draperies Furniture
Wall Papers

103 ST. JAMES AVE., BOSTON
Reardon Building
Telephones, Back Bay { 10974 / 6609

PERMANENT WAVE SPECIALIST

Twelve years' experience in Permanent Waving has taught me the **only** safe method is the Nestle Lanoil

Miss LILLIAN J. KANE

420 BOYLSTON STREET . . . . . BOSTON
Room 312 Tel. B.B. 8798



The

Supreme Cruise

to the

Mediterranean

by Specially Chartered New Red Star Liner

BELGENLAND

January 19 to March 26, 1924

HAS nature's mood ever carried you back to Egypt's glorious past—have you seen the sun spread gold over the ruins at Karnak, or watched the dusk creep up the purple Valley of the Kings?

You must visit these wondrous Mediterranean lands—Spain, Algiers, French Riviera, Italy, Greece, Egypt, Palestine, to be conscious of their mystery, romance and charm. An opportunity beyond compare is offered in our **1924 Cruise de Luxe.**

The giant liner BELGENLAND, specially chartered by us, is ***the largest, most modern, most replete steamer cruising next winter to the Mediterranean.*** Large sheltered decks for promenade and sports; superbly appointed lounges; verandah cafe; staterooms that are charming apartments, many with private bath; a unique, perfectly appointed and delightful dining room where you may order your own menu at any time at no extra cost.

Managed by COOK'S TRAVEL SERVICE — with its 83 years' tradition as leaders in travel — its own chain of offices all along the route — its own Fleet of steamers on the Nile.

Literature on request.

THOS. COOK & SON

167 Tremont Street, Boston, 11

New York	**Philadelphia**	**Chicago**	**San Francisco**
Los Angeles	**Montreal**	**Toronto**	**Vancouver**

violins *divisi* and muted throughout, alternating with rapid passages in the woodwind. The end is very sudden, *ppp*."

(*D*) Return

I said she was faithless—
And there she stands,
Half-penitently,
Paler than earliest plum trees . . .
Even a butterfly
Must settle somewhere.

Andantino, 5-8, 2-8: "English horn solo (this movement is scored for two flutes, one oboe, two clarinets, four horns, violin solo, violas, and violoncellos *divisi*)."

(*E*) Motion

The azaleas are still,
The wisteria hangs like a thick brocade.
And yet, though every leaf is quiet as carved green jade,
A wind seems running through the garden . . .
Or is it nothing but the fluttering
Of those three butterflies?

Andante tranquillo, 6-4: "The music is quiet throughout. It opens with muted strings; there are passages for celesta and harp, and a cadenza for the flute."

The score calls for two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, celesta, harp, and strings.

* * *

Within Your Reach

Once in a while, you find within your reach, a quality, a value, a service for which people send hundreds of miles.

For instance, increasing numbers are calling upon us for their winter needs from New York, Philadelphia, Pittsburgh, Chicago and many other distant points.

These families have found S. S. Pierce Company so satisfactory during their summer visit to New England that we continue to serve them at their winter homes in other states.

Are ***you*** availing yourself of the wide variety of stock, the unusual quality, value and service within your reach? Many others are sending long distances for it.

Your order may be given in person or telephoned to one of our 80 specially trained operators, and delivered by our automobiles anywhere in Greater Boston. Transportation charges prepaid over a large area beyond.

S. S. PIERCE CO.

INTRODUCTION TO

MUSIC APPRECIATION and HISTORY

By DOROTHY TREMBLE MOYER

For the Division of University Exension Massachusetts
Department of Education

Price, $1.50 postpaid

All music lovers respond to the emotional appeal of music; but only a few understand, as we do in literature, its form and structure and the ideas which underlie it. To give, simply, such an understanding is the purpose of this book which, in a concise series of chapters free from all technical language, traverses the history of music from its most primitive origins down to the present day. Different forms, styles, schools and periods are lucidly explained with the help of numerous illustrations, both half-tone and music examples.

ADOPTED FOR USE BY THE
DIVISION OF UNIVERSITY EXTENSION IN MASSACHUSETTS

Equally valuable for use by classes in any educational institution, or for individual study

OLIVER DITSON COMPANY, BOSTON 10

178-179 Tremont Street

Order of your local dealer

THE EMPLOYERS'
LIABILITY ASSURANCE CORPORATION
Limited of London, England

SAMUEL APPLETON
United States Manager
132 WATER ST. - - BOSTON

Symphony
FLOWER SHOP

240 HUNTINGTON AVENUE
Diagonally across from Symphony Hall

Telephones, Back Bay 8241, 58238

NEW YORK LONDON PARIS

Mr. Zeckwer, who was present at the first performance in Evanston, talked upon his return to Philadelphia with a correspondent of the *Christian Science Monitor*.

"Since the subject matter," said that writer, "aërially concerns itself with butterflies hovering or at rest in an Oriental dream world of zephyrs, odors, temple bells in a languorous heat haze, plum trees and peach trees abloom, and such exotic, pensive mysticism as that which is the characteristic fabric of Japanese poesy, the music is frail as porcelain to match the evanescent lyric quality of the lines. There is constant recourse to the modern idiom, as of Debussy or even Stravinsky, but at no time is there the least approach to brawling anarchy."

Mr. Zeckwer, however, was unwilling to be classed with the ultra-modern composers.

"I couldn't write the futuristic sort of thing," he said. "The tradition in which I was trained was all against it. You see, I had Hiller in orchestration at Berlin, and for three years I studied with Dvořák. He made me work hard —he would keep me at the board as much as four hours at a time. In one

AMERICA'S FOREMOST FLORIST

76th year

Thos. F. Galvin INCORPORATED

FLOWERS

BOSTON
1 PARK STREET
AND
549 BOYLSTON STREET

NEW YORK
561 FIFTH AVENUE
AT
46th STREET

"New Paris"
PATISSERIE ET CONFISERIE FRANCAISE
K. CONSTANTIN CO.
FRENCH PASTRY
Telephone, Back Bay 2566
CATERERS
407 BOYLSTON STREET
TEA ROOM
FRENCH ICE CREAM
BOSTON, MASS.

SPECIAL COURSES FOR CHILDREN
under GERTRUDE BOWES PEABODY
1601 CENTRE ST., Newton Highlands, Mass.
Tel. C. N. 1916-M
Solfeggio, Violin, Ensemble, Rhythmic-Gymnastics
Classes can be formed combining any of the above subjects
Address above also
THE LONGY SCHOOL OF MUSIC
103 Hemenway St., Boston, Mass. Tel. Kenmore 2400
THURSDAYS IN PROVIDENCE, R. I., 417 Lauderdale Bldg., Tel. Gaspee 2880
Also private and class work in all branches of music for adults
Catalogue sent on request Steinert Piano Used

TOWN TAXI

TOWN TAXI

Taxi Cabs

AT

SYMPHONY HALL

AFTER ALL CONCERTS

Notify the usher or taxi agent at entrance

TOURING CARS

Low Rates

LIMOUSINES

Quality Service

TOWN TAXI

INCORPORATED

BACK BAY 5300

TOWN TAXI

TOWN TAXI

movement of a trio which he had me write after the manner of Beethoven I had to work out nine different developments of the paramount idea. I couldn't be radical under those conditions! I am of the opinion that our American music is still too imitative of Europe. I am conscious even in my own work of where I have leaned on foreign influences. It will be many years ere we develop our own sturdily independent native school of musical thought and feeling."

* * *

Camille Zeckwer was musically educated at the Philadelphia Musical Academy under his father—a pupil of Papperitz and Moscheles—and other teachers. He was graduated from that institution in 1893. For two years he studied with Anton Dvořák in New York. Later he became a pupil of Philipp Scharwenka in Berlin, where he also took lessons in violin-playing from Florian Zajic. Upon his return to America, Mr. Zeckwer took up the work of teaching at the Philadelphia Musical Academy, of which—in conjunction with Frederick E. Hahn—he is now director. The orchestral works of the composer include "Sohrab and Rustum," symphonic poem, Op. 30 (produced by the Philadelphia Symphony Orchestra, 1915); Swedish Fantasy for violin and orchestra, Op. 6; concerto for piano and orchestra, Op. 8 (produced with the composer as the interpreter of the solo part at Philadelphia, in 1899; repeated by the Philadelphia Orchestra in 1904 and 1914). Chamber music: String quartet, Op. 4; piano quintet, Op. 5; piano quartet, Op. 9; piano trio, Op. 3; two violin sonatas, Op. 2 and 7; suite for violin and piano, Op. 1.

PIERCE-ARROW

In the building of the Pierce-Arrow there is an honest satisfaction born of the knowledge of work conscientiously done, and a justifiable pride in the public's estimate of it.

Pierce-Arrow Motor Cars

J. W. MAGUIRE COMPANY

AGENTS FOR EASTERN MASSACHUSETTS
AND NEW HAMPSHIRE

741-743-745 BOYLSTON STREET - - - BOSTON

TELEPHONE, BACK BAY 2316-2317



VLADIMIR

DE PACHMANN

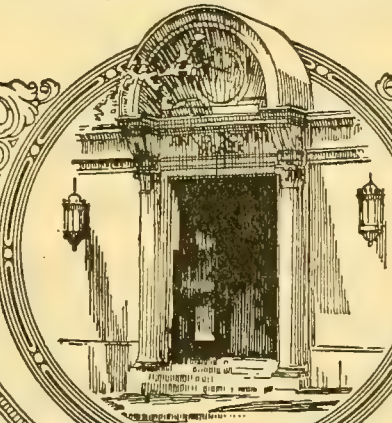
uses and endorses

The Baldwin Piano

exclusively

The Baldwin Piano Co.

Represented by
The A. M. HUME MUSIC CO.
196 Boylston Street, Boston, Mass.



Overture to "Sakuntala," in F major, Op. 13 . Carl Goldmark

(Born at Keszthely, in Hungary, May 18, 1830; died at Vienna, January 3, 1915)

This overture, the first of Goldmark's important works in order of composition, and the work that made him world-famous, was played for the first time at a Philharmonic concert, Vienna, December 26, 1865.

The first performance in Boston was at a concert of the Harvard Musical Association, December 6, 1877.

The following preface is printed in the full score:—

For the benefit of those who may not be acquainted with Kalidasa's famous work, "Sakuntala," we here briefly condense its contents.

Sakuntala, the daughter of a nymph, is brought up in a penitentiary grove by the chief of a sacred caste of priests as his adopted daughter. The great king Dushianta enters the sacred grove while out hunting; he sees Sakuntala, and is immediately inflamed with love for her.

A charming love-scene follows, which closes with the union (according to Grundharveri, the marriage) of both.

The king gives Sakuntala, who is to follow him later to his capital city, a ring by which she shall be recognized as his wife.

A powerful priest, to whom Sakuntala has forgotten to show due hospitality, in the intoxication of her love, revenges himself upon her by depriving the king of his memory and of all recollection of her.

Boston Conservatory of Music

INCORPORATED

AGIDE JACCHIA, Director

PIANOFORTE DEPARTMENT

HANS EBELL

CLEMENTINE MILLER CYRUS ULLIAN

250 HUNTINGTON AVENUE, BOSTON 17, MASS.

Telephone Back Bay 2042

CATALOG SENT ON REQUEST

STEINWAY PIANOFORTE

All applications for advertising space in the Boston Symphony Orchestra programme book should be made to L. S. B. Jefferds, Advertising Manager, Symphony Hall, Boston, Mass.

M. STEINERT & SONS

New England Distributors for

STEINWAY

STEINERT JEWETT WOODBURY

PIANOS

DUO-ART Reproducing Pianos

Pianola Pianos



VICTROLAS VICTOR RECORDS

DeForest Radio Merchandise

STEINERT HALL

162 Boylston Street

BOSTON MASS.

Sakuntala loses the ring while washing clothes in the sacred river.

When Sakuntala is presented to the king, by her companions, as his wife, he does not recognize her, and he repudiates her. Her companions refuse to admit her, as the wife of another, back into her home, and she is left alone in grief and despair; then the nymph, her mother, has pity on her, and takes her to herself.

Now the ring is found by some fishermen and brought back to the king. On his seeing it, his recollection of Sakuntala returns. He is seized with remorse for his terrible deed; the profoundest grief and unbounded yearning for her who has disappeared leave him no more.

On a warlike campaign against some evil demons, whom he vanquishes, he finds Sakuntala again, and now there is no end to their happiness.

In 1910 Sigismund Bachrich gave information to the *Neue Freie Presse* of Vienna about the first performance of the "Sakuntala" overture and "Die Königin von Saba." Bachrich as a youth used to substitute in the orchestra for Goldmark so that the latter could have more time to compose. "In return for this, he had the privilege of being the first to get acquainted with the new manuscripts. When the 'Sakuntala' overture was finished, it was submitted to the Philharmonic Orchestra in Vienna. It is customary with that organization, on receiving a promising manuscript, to play it over at a rehearsal, and then decide by a majority vote whether it should be performed. No one is ever allowed to be present at these trials—not even the composer. Bachrich ascertained when the 'Sakuntala' overture was to be put on trial, and managed to smuggle himself

THE
VERGÉ SHOP
1385 Beacon Street
BROOKLINE
Good Things to Eat
Reservations by Telephone
Brookline 2240

Hélène Phillips
. Sportwear .
Trinity Pl. Entrance
Copley Plaza Hotel

WESTLAND AVENUE GARAGE
INCORPORATED
41–43 WESTLAND AVENUE AND 32–34 ASTOR STREET
ONE MINUTE FROM SYMPHONY HALL
While attending concert store your car at our new and most up-to-date garage. Guard against theft.
Telephones, Back Bay 8862, 8863

Supporting the Theme

THE crash of cymbals and the rumble of tympana have a place even in the richest artistry of music. They borrow a quality from their companion sounds and assist in presenting the theme. Without the percussion instruments, it would be difficult for the orchestra to *punctuate* the song-story, yet, unsupported they have no musical value. The clash of swords, the flash and flame of artillery only suggest the varied opportunities of the percussion section. They draw sharp or shaded lines of contrast with the mellow sweetness of the strings, the wood-winds and the brasses, making more powerful, more dramatic, more *graphic,* each climax of the story.

Printing that completely serves its purpose, leaves nothing neglected or omitted. The type-face, for example, must be selected not only to lend support to the theme, but to draw an influence from the subject, as well. If decorative features are used, they should be in proper proportion and well-balanced. The final result in *good printing* is one that reveals the theme or the function of the printed piece, adorned as necessary but with the basic *purpose* carefully preserved.



The Quality Mark of Printing Service

GEO. H. ELLIS CO.

Incorporated

272 CONGRESS STREET, BOSTON

into a dark corner of the hall. His heart beat violently when it began. When it was over, an unusual thing happened: the players themselves broke into enthusiastic applause, and the conductor, Dessoff, exclaimed in Viennese dialect: 'Ach nee!—ich dächte, dadrüber woll'n wer wohl nich abstimmen' (I' guess there's no need of taking a vote on this'). Bachrich had heard enough. As fast as his legs would carry him, he ran to the Kaiserkrone Café, where Goldmark was waiting for him impatiently. He was so out of breath when he got there that he could not utter a word; but he nodded 'Yes—Yes—Yes,' and the composer understood and rejoiced."

The introduction opens, Andante assai in F major, 3-4, with rich and sombre harmonies in violas, violoncellos (largely divided), and bassoons. Mr. Apthorp fancied that the low trills "may bear some reference to the gurgling of a spring—indicative of Sakuntala's parentage." The tempo changes to Moderato assai, F major (3-4 or 9-8 time). A clarinet and two violoncellos in unison sing the chief theme over soft harmonies in the strings and bassoons. This yearning and sensuous theme is named by some commentators the "Love-theme"; but Dr. Walter Rabl suggests that with the second chief theme it may picture Sakuntala in the sacred grove. Thus do ingenious glossarists disagree. This second theme is introduced by first violins and oboe, and against it second violins and violas sing the first melody as a counter-theme. The figuration has soon a more lively rhythmic character, and a short crescendo leads up to a modulation to A minor, poco più mosso, in which the brass instru-

THOMAS

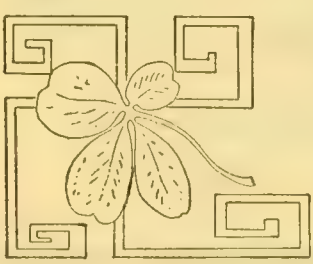
RETTA C. THOMAS

683 BOYLSTON ST.

Imported Models and our own Creations

Gowns, Wraps, Suits, Blouses

Special Attention Given to Reproductions of all French Models



Designer of distinctive gowns

247 NEWBURY STREET

near Fairfield Street

ments give out a third theme, a hunting tune. This theme is developed; it is used in turn by brass, woodwind, and strings. After a fortissimo of full orchestra there is a long development of a new theme (Andante assai in E major), sung by oboe and English horn against harp chords and triplet arpeggios in strings. This theme had a certain melodic resemblance to the second chief theme. The sombre theme of the introduction is heard in the basses. The pace grows livelier (più mosso, quasi Allegro), and the music of the hunt is heard. The climax of the crescendo is reached in F minor, and a cadenza for wind instruments and strings, broken by loud chords, leads to a repetition of the introduction. The first chief theme appears, and is soon followed by the second. The coda begins with a crescendo climax on figures from the hunting theme, which leads to a full orchestral outburst on the two chief themes in conjunction, —first theme in woodwind and violins, second theme in horns in unison. A free climax, which begins with the hunting theme, which is now naturally in F major, brings the brilliantly jubilant close.

The overture is scored for two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, harp (if possible, two harps), and strings. It is dedicated to Ludwig Lakenbacher.

Schubert thought in 1820 of writing an opera based on the story of Sakuntala. The libretto was by P. H. Neumann, and the opera was to be in three acts. Schubert sketched two acts, and the manu-





script some years ago was in Mr. Dumba's possession. Tomaczek's opera was not finished. Perfall's opera in three acts, text by Teichert (Tischbein), was produced at Munich, April 10, 1853; Weingartner's in three acts, text by the composer, at Weimar, March 23, 1884. A ballet, "Sacountala," by L. E. E. de Reyer (scenerio by Théophile Gautier), was produced at Paris, July 20, 1858. Sigismund Bachrich's ballet, "Sakuntala," was produced at Vienna, October 4, 1884. Felix von Woyrsch wrote an overture and entr'actes for a dramatic performance, and there are symphonic poems by C. Friedrich and Philipp Scharwenka. The one by Scharwenka, for solo voices, chorus, and orchestra, was performed at Berlin, March 9, 1885. Stage music to "Sakuntala" by Louis A. Coerne was performed at Smith College, Northampton, Mass. (1904).

Pierre de Bréville wrote incidental music for A. F. Hérold's adaptation, "L'Anneau de Cakuntala" (Théâtre de l'Œuvre, Paris, December 16, 1895), when the part of the heroine was taken by Miss Méry.

Probably the latest musical treatment of the story is Franco Alfano's "Leggenda di Sakùntala," an opera produced at the Teatro Communala of Bologna in December, 1921.

The drama of Kalidasa was played for the first time in English in the Conservatory, Botanic Gardens, Regent's Park, London, July 3, 1899. An adaptation in German, by Marx Moeller, May 1, 1903, was produced at the Royal Theatre, Berlin.

Courteous, Efficient and Prompt Service

"THE BEST OF FOOD THE FINEST CUISINE"

MUSIC EVERY EVENING

THE FAR EAST CO. CHINESE AND AMERICAN RESTAURANT

Noon-day Lunch 11-2 p.m. $.40 ∴ Special Dinner 5.30-8 p.m. $.50 up

Open from 11-12 a.m.

1088 BOYLSTON STREET Tel. Back Bay 2341 BOSTON, MASS.



PENNELL, GIBBS & QUIRING CO. INC., DECORATORS & PAINTERS
203 205 CLARENDON STREET
BOSTON, MASSACHUSETTS

THE SOCIETY OF
Arts & Crafts

Distinctive
Wedding Gifts

9 PARK ST., BOSTON

"Sakuntala" was produced by the Progressive Stage Society at the Madison Square Garden concert hall, June 18, 1905. Jones's metrical translation was used. Eda Bruna took the part of Sakuntala, Edmund Russell that of the "Emperor Dushyanta," and Nathan Aronson that of the "King's charioteer." The New York *Sun* said it was "mounted with many pretty costumes and effects, of which Mr. Russell, with his four changes of costume, his thumb rings, and his elegant set of turquoises, was by far the prettiest. The play, interpreted by various undergraduates and late graduates of dramatic schools, assisted by Mr. Russell and two or three real actors, was presented on a bare stage. At the rear ran a balcony arrangement, and a potted palm represented the forest of a terrestrial paradise in which the first act is supposed to take place. Real live East Indians from Mr. Russell's retinue acted as ushers and peddled programmes."

When "Sakuntala" was produced at the Coronet Theatre, London, on January 23, 1914, S. R. Littlewood wrote the following review for

SANTUNG RESTAURANT

St. James Building
Near Symphony Hall



Telephone, Back Bay
{ 6018
{ 10116

MERCHANT CLUB LUNCHEON
11 a.m. to 2 p.m.

SPECIAL SUNDAY TABLE D'HÔTE DINNER
12 m. to 4 p.m.

MUSIC EVERY DAY AND EVENING

"After Theatre Parties" a Specialty

SPECIALIST IN AMERICAN AND CHINESE DISHES

TO OUR FRIDAY AFTERNOON SUBSCRIBERS

It has been suggested that subscribers who for any reason find themselves unable to attend the Friday Symphony Concerts, and whose tickets would not otherwise be used, send them in to be sold for the benefit of the Boston Symphony Orchestra, Inc. Endowment Fund.

Kindly send such tickets as early each week as convenient to Boston Symphony Orchestra, Inc.

Symphony Hall, Boston.

the *Daily Chronicle:* "There is really only one kind thing that can be done in the way of criticism upon yesterday afternoon's performance at the Coronet Theatre of a fragment of 'Sakuntala,' the beautiful Sanskrit classic that has already been given more than once in London. It is to suggest to the India Office that if ever any form of drama was in need of not only generous, but intelligent, assistance from the Government, it is these performances of what is known as the Indian Dramatic and Friendly Society.

"The society is, of course, part of a movement for the social and artistic encouragement of young Indians in London, which has the India Office's cordial support—as witness the fine house in Cromwell Road that it can boast as its headquarters. Already much has been done. Quite a number of well-known folk have taken an interest in the scheme, and the reading given under its auspices last year by Mr. Rabindranath Tagore is a charming memory. In a word, the society has everything in its favor—Government support, any amount of influential sympathy, a wealth of beautiful art, poetry, and drama wherewith to interest English friends, and in Mr. Tagore himself a great living poet in intimate accord with the movement. But whenever it comes to the actual producing of a play, nothing is more obvious than that what is sorely needed is some able 'producer' just to give these earnest young Indian players an idea of how to 'run a show.' Beauty is all very well, but it cannot possibly be got across the footlights (if there are footlights, that is to say) unless busi-

Rare Old Violins

VIOLAS and 'CELLOS
of exquisite tone
and splendid condition

ITALIAN VIOLIN STRINGS

MUSICIANS SUPPLY COMPANY
218 Tremont Street and 60
LaGrange Street, Boston, Mass.
Telephone, Beach 1882

Foreign Languages Easily Learned

The Berlitz Conversational Method makes the study of any foreign language a surprisingly simple, easy and pleasant matter. Experienced native teachers. Day and Evening Classes and Individual Instruction. Reasonable tuition. Call, write or phone for catalogue.

Trial Lesson Free

BERLITZ
SCHOOL OF
LANGUAGES
Est. 1878 OVER 200 BRANCHES
132 Boylston Street Phone, Beach 3958

SEVENTY YEARS' REPUTATION

BROWN'S BRONCHIAL TROCHES

An old and reliable remedy for throat troubles caused by cold or use of the voice. Free from opiates in any form. Sold only in boxes—never in bulk. Prices, 15c., 35c., 75c., $1.25, at druggists or by mail.

BROWN'S CAMPHORATED SAPONACEOUS DENTIFRICE

Will keep the teeth and gums in healthy condition. Price, 30c., at druggists or by mail.
JOHN I. BROWN & SON, BOSTON, MASS.



BOSTON

Maintained for the Benefit of the South End Music School

Unusual and Artistic Handmade Articles

For Personal and Household use

Christmas Cards and Gifts

Made in Europe and America

30 CHARLES STREET

The Green Door Farm and Garden Shop

N. E. Branch of the

FARM AND GARDEN ASSOCIATION

39 NEWBURY STREET, BOSTON

.. THANKSGIVING SPECIALTIES ..

Turkeys Mince Pies Sugared Cranberries Puddings

Cakes and Sandwiches for Lunches and Afternoon Teas

Place your holiday orders early and

Come in and inspect the tempting handwork suitable for gifts

Telephone orders given prompt attention

Tel. B. B. 4198

KAKAS·BROS. INC.

MANUFACTURERS *RETAILERS*

FURRIERS

RELIABLE FURS RELIABLE INFORMATION

RELIABLE PRICES

NO MISREPRESENTATION AS TO VALUES

COLD STORAGE

72 Chauncy St., Boston - - - Tel. Beach 0048

M. E. PACKARD PIANO TUNER

Reproducing and Player-Piano Expert

191 Willow Avenue, West Somerville

Telephone Connection

Authorized Welte-Mignon Service Man

Formerly with Mason & Hamlin, Ampico Service Man with Chickering & Sons Co.

EST. 1905 B. B. 1693

FRIEDBERG'S

ELECTRIC & LOCKSMITH SHOP

239-241 MASSACHUSETTS AVENUE

ELECTRICAL APPLIANCES

CONTRACTING

FULLY EQUIPPED REPAIR SHOP

VASES CONVERTED INTO LAMPS

ness methods prepare the way. Postponements, omissions, delays, tediums, important parts played atrociously by incompetent English amateurs with Cockney accents, shabby old scenery stuck about anyhow, crude limelight effects, signs everywhere of desperate lack of organization—what is the use of Kalidasa or of Mr. Tagore if audiences are to be treated to this sort of thing? In the case of yesterday's performance, for instance, 'The Maharani of Arakan' and one scene from 'Sakuntala,' were announced, but sure enough, an 'apology' on the programme told us on arrival that 'owing to unavoidable circumstances' the 'Maharani of Arakan' was 'postponed,' but 'will be presented shortly.' Just half an hour late the curtain rose upon an utterly needless and amateurish dance by an apparently English young lady. Then, after a long wait, a long extract was read by a young Indian from Mr. Tagore's well-known opinion on 'Sakuntala.' Then another wait and another long

ANNA WALKER WAKEFIELD

ANNOUNCES HER REMOVAL ON OCTOBER FIRST TO
39 TRINITY PLACE
BOSTON
(Trinity Place is between the Copley Plaza and Westminster Hotels)

AMPLE PARKING SPACE AND GREATLY IMPROVED FACILITIES WILL ENABLE MISS WAKEFIELD TO SERVE HER PATIENTS AND CUSTOMERS MORE EFFICIENTLY THAN EVER BEFORE

TELEPHONE, BACK BAY 7598

.. Custom Underwear ..
UNION SUITS, PETTICOATS and KNICKERS made to Measure in All Styles and Materials

Miss E. T. DRISCOLL .·. 296 BOYLSTON STREET
formerly 49 Temple Place

Miss Farmer's School of Cookery
Established 1902
Home of the Boston Cooking School Cook Book
30 Huntington Avenue, Boston
Practice Classes constanting forming in
Cookery and Household Technique
Demonstration Lectures
Tuesdays and Wednesdays
Miss Alice Bradley, Principal

STRICTLY CUSTOM MADE
Corsets and Ready-to-wear, dainty Lingerie, Negligees, Petticoats, Brassieres, Pantalettes, etc.
MADAM SARA'S LA PATRICIA CORSET
311-314 Little Building

At HOTEL VENDOME

THERE ARE UNUSUAL ACCOMMODATIONS for banquets, dinners, luncheons, receptions, weddings and dances—for all social functions requiring correct appointments and perfect service.

Among the hotels in this city, none is better prepared than **THE VENDOME** to make social affairs attractive and pleasant. Its ideal location on **Commonwealth Avenue at Dartmouth Street, only one block from Copley Square,** makes it easily accessible by motor or "a-foot."

The management will be pleased to submit menus, offer suggestions, and make final arrangements by telephone, correspondence or personal interview.

AFTERNOON TEA (tea, toast and marmalade) IS SERVED IN THE SOLARIUM EVERY DAY INCLUDING SUNDAY FROM 4 UNTIL 6 O'CLOCK. FIFTY CENTS PER PERSON

C. H. GREENLEAF COMPANY, *Proprietors* — *EVERETT B. RICH*, *Managing Director* — *FRANKLIN K. PIERCE*, *Associate Manager*

STATE STREET TRUST CO.

Boston, Mass.

MAIN OFFICE . . . . . 33 STATE STREET

MASSACHUSETTS AVENUE OFFICE

Corner Massachusetts Avenue and Boylston Street

COPLEY SQUARE OFFICE . 581 Boylston Street

INTEREST ALLOWED ON CHECKING ACCOUNTS OF $300 AND OVER

SAFE DEPOSIT VAULTS AT ALL THREE OFFICES

MEMBER FEDERAL RESERVE SYSTEM

WEDDING INVITATIONS

CALLING CARDS

STATIONERY



Poulson

HARPER W POULSON

SOCIAL AND COMMERCIAL STATIONER

284 BOYLSTON STREET BOSTON



Local and Suburban Service

WALL PAPERS

and Especially selected

LINENS and CRETONNES

for Autumn furnishings

Harlow & Howland

Interior Decorators

282 DARTMOUTH STREET

Hill, Smith & Co.

Wholesale and Retail

STATIONERS

Engraving, Die Stamping
and Fine Printing

Blank Book Manufacturers
Modern Loose-leaf Devices
and Supplies

8 MILK STREET

Old South Building

Telephone, Main 1590

Lamping-Nolan

.. Beauty Upkeep ..

Expert in every branch

462 Boylston St. Boston

Est. 1905 Tel. B. B. 5174

Largest and Best Equipped Beauty Salon in New England. Marcel and Permanent Waving, Hairdressing, Muscle Strapping, Face Peeling. Most reliable and latest methods by an Expert. New Scalp Treatment, Special for Oily Scalp.

Electric Baths and Swedish Treatments

Our School - 18 NEWBURY STREET

Day and Evening Classes
Classes forming every Monday

ANTIQUES APPRAISALS

A. CLAYTON PARKER

INTERIOR DECORATOR

Fifteen years with Boston's best Decorators
Designer and Decorator with a
European experience

BACK BAY 6731

Room 317 420 Boylston Street
Berkeley Building Boston, Massachusetts

BOUND COPIES of the

Boston Symphony Orchestra's

PROGRAMME BOOKS

Containing Mr. Philip Hale's analytical and descriptive notes on all works performed during the season ("musically speaking, the greatest art annual of to-day." — W. J. Henderson, New York Sun), may be obtained by addressing

PRICE, $5.00 SYMPHONY HALL

ELIAS HOWE CO. 8 BOSWORTH STREET

OLD VIOLINS, VIOLONCELLOS

VIOLAS, DOUBLE BASSES

MORE THAN 600 IN STOCK

Leather Cases Fine Bows Italian Strings Gold and Silver G Strings

2,000 NEW VIOLINS IN STOCK

ELIAS HOWE CO., 8 Bosworth Street . Boston

description of the play was read by another young Indian. Then another wait, and a quite interesting Sanskrit song was sung from the depths of the orchestra. When in the end the little scene was enacted it was so badly done by English players—with two young Indians nervously looking on in 'thinking parts'—that one was only pained at a really beautiful creation being so destroyed. It is surely time that something was done. We all love 'Sakuntala.' We all wish well to young Indians in London. But muddling helps neither way."

The first "worthy" performance in London, according to the *Times,* was on November 15, 1909, at the Winter Garden Theatre. The translation was by Lawrence Binyon. K. N. Das Gupta adapted the play for the stage. Sakuntala, Sybil Thorndike; Dushyanta, Arthur Wortner; the Hermit, Caleb Porter; the King's Jester, Bruce Winston; Sakuntala's foster father, Gordon Bailey. There was music composed by John H. Foulds.

When "Shakuntala" (*sic*) was produced at the Greenwich Village Theatre, New York, April 8, 1919, the translation was by Sir Monier Monier-Williams. Sakuntala, Beatrice Prentice; the King, Joseph Macaulay. The *Evening Post* said that the play was very well staged; that the music by W. Franke Harling was good. The costumes and stage settings were designed by Livingston Platt.

APOLLO CLUB CONCERT

TUESDAY, NOVEMBER 6, at 8 p.m.

JORDAN HALL

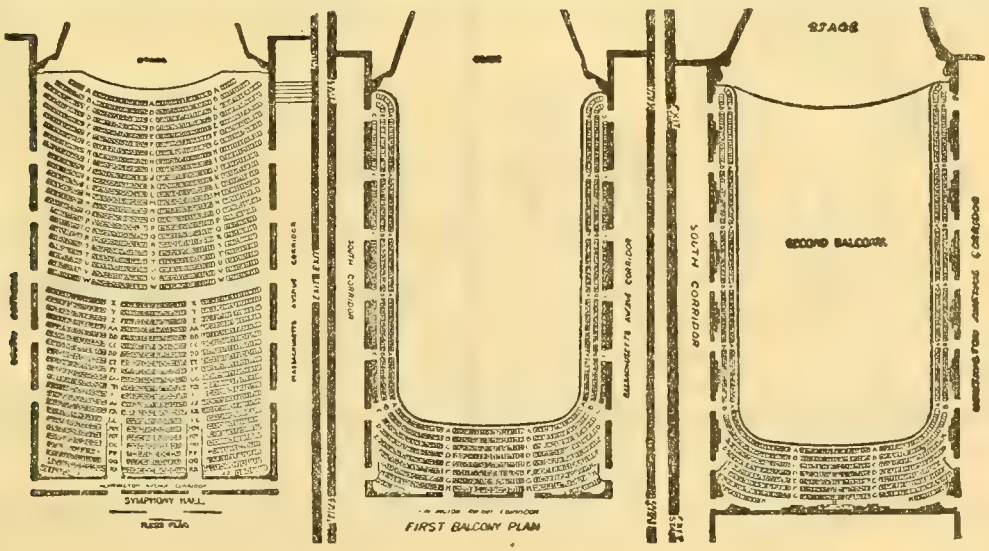
100 male voices

RICHARD CROOKS, *Tenor Soloist*

For tickets or membership apply to

APOLLO CLUB, 3 JOY STREET, BOSTON

Telephone, 0532 Haymarket



The Magic Wand in

LEWANDOS Changes Colors



LEWANDOS

Cleansers and Dyers

Shops

BOSTON
17 Temple Place
29 State Street
79 Summer Street
284 Boylston Street
248 Huntington Avenue

BROOKLINE MASS
1310 Beacon Street Coolidge Corner

CAMBRIDGE MASS
1274 Massachusetts Avenue

MALDEN MASS
30 Pleasant Street

LYNN MASS
22 Munroe Street

SALEM MASS
72 Washington Street

MANCHESTER MASS
28 Central Street

WALTHAM MASS
193 Moody Street

WATERTOWN MASS
1 Galen Street

SPRINGFIELD MASS
294 Bridge Street

WORCESTER MASS
26 Pearl Street

FITCHBURG MASS
570 Main Street

FALL RIVER MASS
197 Bank Street

NEW BEDFORD MASS
672 Purchase Street

PROVIDENCE R I
137 Matthewson Street

NEWPORT R I
231 Thames Street

BRIDGEPORT CONN
213 State Street

WATERBURY CONN
22 East Main Street

NEW HAVEN CONN
123 Church Street

HARTFORD CONN
47 Farmington Avenue

ALBANY N Y
75 North Pearl Street

PHILADELPHIA PA
1901 Chestnut Street

NEW YORK CITY
10 West 48th Street

Collection and Delivery System

EXECUTIVE OFFICES

286 BOYLSTON STREET BOSTON

Telephone Service Back Bay 3900
Connects All Boston Shops

"YOU CAN RELY ON LEWANDOS"

The first trip of the orchestra will take place next week and include concerts in Albany, Ithaca, Toronto, Buffalo and Pittsburgh. There will be no concert in Boston Friday afternoon, November ninth, or Saturday evening, November tenth

Fifth Programme

FRIDAY AFTERNOON, NOVEMBER 16, at 2.30 o'clock

SATURDAY EVENING, NOVEMBER 17, at 8.15 o'clock

Dvořák . . . . . Symphony No. 2 in D minor, Op. 70

I. Allegro maestoso.
II. Poco Adagio.
III. Scherzo: Vivace; Poco meno mosso.
IV. Finale: Allegro.

Franck . . . . . "La Procession," Song with Orchestra

Berlioz . . . . Aria (The Holy Family, reft at the wayside) from "L'Enfance du Christ"

Roussel . . . . . "Pour une Fête de Printemps," Op. 22
(First time in Boston)

Two Negro Spirituals

Moussorgsky . . . . . "Une Nuit sur le Mont Chauve"
("A Night on Bald Mountain")
Orchestral Fantasy

SOLOIST

ROLAND HAYES

There will be an intermission of ten minutes after the symphony

City of Boston, Revised Regulation of August 5, 1898,—Chapter 3, relating to the covering of the head in places of public amusement

Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn.
Attest: J. M. GALVIN, City Clerk.

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

STEINERT SERIES of FOUR CONCERTS

FIRST CONCERT

SUNDAY AFTERNOON, NOVEMBER 4th, at 3.30

at SYMPHONY HALL

THE N.Y. Philharmonic Orchestra

MR. WILLEM VAN HOOGSTRATEN, Conductor
assisted by MME. ANTOINETTE SZUMOWSKA, Pianist
MR. JOSEPH SCHWARTZ, Russian Baritone

TCHAIKOVSKY-WAGNER Program:

SYMPHONIE PATHETIQUE	Tchaikovsky
"WOTAN'S FAREWELL"	Wagner
"PRELUDE" "LIEBESTOD" "Tristan and Isolde"	Wagner
CONCERTO IN F MINOR	Chopin

Tickets, $1, $1.50, $2, $2.50 (plus tax)

THE STEINERT PIANO

SECOND CONCERT

January 27 **Efrem Zimbalist**

The Eminent Russian Violinist

THIRD CONCERT

March 16 **Mme. Schumann-Heink**

Supreme Queen of Song

FOURTH CONCERT

April 27 **Feodor Chaliapin**

Famous Russian Basso

Season tickets for the Steinert series, and tickets for the first concert are now on sale at Steinert and Symphony Halls

SYMPHONY HALL, BOSTON

HUNTINGTON AND MASSACHUSETTS AVENUES

Branch Exchange Telephones, Ticket and Administration Offices, Back Bay 1492

Boston Symphony Orchestra

INC.

PIERRE MONTEUX, Conductor

FORTY-THIRD SEASON, 1923–1924

Programme

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

COPYRIGHT, 1923, BY BOSTON SYMPHONY ORCHESTRA, INC.

THE OFFICERS AND TRUSTEES OF THE BOSTON SYMPHONY ORCHESTRA, Inc.

FREDERICK P. CABOT . . . . . President
GALEN L. STONE . . . . . Vice-President
ERNEST B. DANE . . . . . Treasurer

ALFRED L. AIKEN
FREDERICK P. CABOT
ERNEST B. DANE
M. A. DE WOLFE HOWE
JOHN ELLERTON LODGE
ARTHUR LYMAN
HENRY B. SAWYER
GALEN L. STONE
BENTLEY W. WARREN
E. SOHIER WELCH

W. H. BRENNAN, Manager

G. E. JUDD, Assistant Manager

MUSIC is an essential of every well-regulated home. It is a factor of vital importance in the education of the children, an unending source of inspiration and recreation for the growing generation, a refining, cultivating influence touching every member of the family. It is the common speech that is understood by all, that appeals to everybody, that enlists the sympathies of man, woman and child, of high and low, of young and old in every walk of life.

The PIANO is the universal musical instrument of the home, the instrument that should be in every household. And the greatest among pianos is the STEINWAY, prized and cherished throughout the wide world by all lovers of good music. Or, in the words of a well-known American writer: "Wherever human hearts are sad or glad, and songs are sung, and strings vibrate, and keys respond to love's caress, there is known, respected, revered — loved — the name and fame of STEINWAY."

Catalogue and prices on application

STEINWAY & SONS

STEINWAY HALL

107-109 EAST FOURTEENTH STREET, NEW YORK

REPRESENTED BY THE FOREMOST DEALERS EVERYWHERE

Boston Symphony Orchestra

Forty-third Season, 1923–1924

PIERRE MONTEUX, Conductor

PERSONNEL

Violins.

Burgin, R.	Hoffmann, J.	Gerardi, A.	Hamilton, V.
Concert-master.	Mahn, F.	Krafft, W.	Sauvlet, H.
Theodorowicz, J.			
Gundersen, R.	Pinfield, C.	Fiedler, B.	Siegl, F.
Kassman, N.	Cherkassky, P.	Leveen, P.	Mariotti, V.
Thillois, F.	Gorodetzky, L.	Kurth, R.	Riedlinger, H.
Murray, J.	Goldstein, S.	Bryant, M.	Knudsen, C.
Stonestreet, L.	Tapley, R.	Del Sordo, R.	Messina, S.
Diamond, S.	Erkelens, H.	Seiniger, S.	

Violas.

Fourel, G.	Werner, H.	Grover, H.	Fiedler, A.
Artières, L.	Van Wynbergen, C.	Shirley, P.	Mullaly, J.
	Gerhardt, S.	Kluge, M.	
	Deane, C.	Zahn, F.	

Violoncellos.

Bedetti, J.	Keller, J.	Belinski, M.	Warnke, J.	Langendœn, J.
Schroeder, A.	Barth, C.	Stockbridge, C.	Fabrizio, E.	Marjollet, L.

Basses.

Kunze, M.	Seydel, T.	Ludwig, O.	Kelley, A.	Girard, H.
Keller, K.	Gerhardt, G.	Frankel, I.	Demetrides, L.	

Flutes.	Oboes.	Clarinets.	Bassoons.
Laurent, G.	Longy, G.	Sand, A.	Laus, A.
Bladet, G.	Lenom, C.	Arcieri, E.	Allard, R.
Amerena, P.	Stanislaus, H.	Vannini, A.	Bettoney, F.

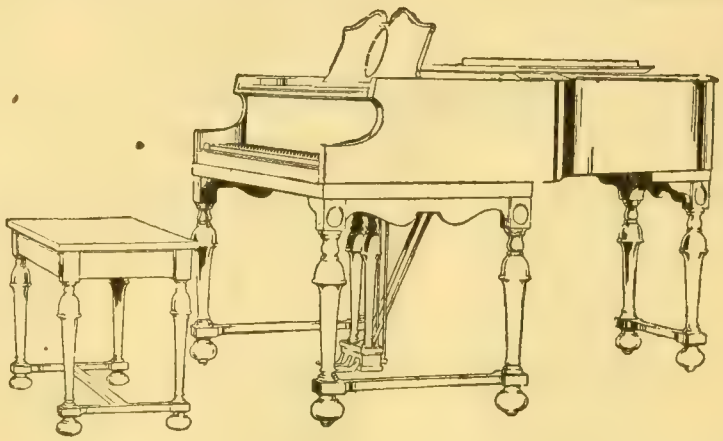
Piccolo.	English Horns.	Bass Clarinet.	Contra-Bassoon.
Battles, A.	Mueller, F.	Mimart, P.	Piller, B.
	Speyer, L.		

Horns.	Horns.	Trumpets.	Trombones.
Wendler, G.	Valkenier, W.	Mager, G.	Hampe, C.
Schindler, G.	Hain, F.	Mann, J.	Adam, E.
Hess, M.	Van Den Berg, C.	Perret, G.	Mausebach, A.
Lorbeer, H.	Gebhardt, W.	Kloepfel, L.	Kenfield, L.
		Schmeisser, K.	

Tuba.	Harps.	Timpani.	Percussion.	
Sidow, P.	Holy, A.	Ritter, A.	Ludwig, C.	Zahn, F.
	Delcourt, L.	Polster, M.	Sternburg, S.	

Organ.	Celesta.	Librarian.
Snow, A.	Fiedler, A.	Rogers, L. J.

A Grand Piano



in the style of

WILLIAM & MARY

an exquisite little instrument—a

Chickering
Established 1823

in a design which adds the finishing touch of faultless taste to the room containing it—forming a center around which the artistic beauty of the home radiates.

The Chickering may be purchased on easy terms of payment.

CHICKERING WAREROOMS

169 Tremont Street

C147

Fifth Programme

FRIDAY AFTERNOON, NOVEMBER 16, at 2.30 o'clock

SATURDAY EVENING, NOVEMBER 17, at 8.15 o'clock

Dvořák . . . . Symphony No. 2 in D minor, Op. 70

I. Allegro maestoso.
II. Poco adagio.
III. Scherzo: Vivace: Poco meno mosso.
IV. Finale: Allegro.

Mozart . . . Aria, "Un aura amorosa" from "Così fan Tutte"

Berlioz . . . . Aria ("The Repose of the Holy Family") from "The Flight into Egypt"

Roussel . . . . . "La Ville Rose" ("The Rosy City") No. 2 of "Evocations"
(First time in Boston)

Two Negro Spirituals
a. "Go Down, Moses."
b. "By-and-By"

Moussorgsky . . . . "Une Nuit sur le Mont Chauve" ("A Night on Bald Mountain") Orchestral Fantasy

SOLOIST
ROLAND HAYES

There will be an intermission of ten minutes after the symphony

For the programme of the PENSION FUND Concert see page 337

City of Boston, Revised Regulation of August 5, 1898,—Chapter 3, relating to the covering of the head in places of public amusement

Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn.
Attest: J. M. GALVIN, City Clerk.

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert



Eleven Men Say:

"A WORLD CRUISE is a 'man's job' and you did it extremely well."
"WE HAVE EATEN at first class hotels all along the way and we are always glad to get back to the boat, as the food is better than at the hotels."
"TOO MUCH CANNOT be said regarding the good time Raymond & Whitcomb have given us on every day during this splendid trip."
"THE BOAT, ITS CAPTAIN, the cuisine and service more than filled our expectations."
"IT IS A PLEASURE to be on a cruise when one hears only words of commendation."
"I CONGRATULATE YOU on the re-charter of the 'Resolute.' I have been on many trips . . . the 'Resolute' is the best equipped for cruising of any ship I have ever been on."
"WE HAVE AN ABUNDANCE of room. We are not stepping on each other's toes on this vessel."
"I HAVE NEVER SEEN anything done on so lavish a scale and I speak from experience after twenty years' work in trying to please the traveling public."
"THE PLEASURES I received will live in my memory forever."
"THE FOOD on the 'Resolute' was perfect in every detail."
"IT WAS SOON evident that there was a master mind working out all details."

These quotations are from voluntary letters from our 1923 cruise-passengers on the sister-ships—"Resolute" and "Reliance."

Round the World Cruise
S. S. "Resolute"—1924

Sailing Eastbound from New York, Jan. 19, 1924; visiting at the proper seasons Egypt, India, Java, the Philippines, etc., China, Japan in Cherry Blossom Time and The South Sea Islands never before visited on a cruise. 127 days. Membership 450 only.

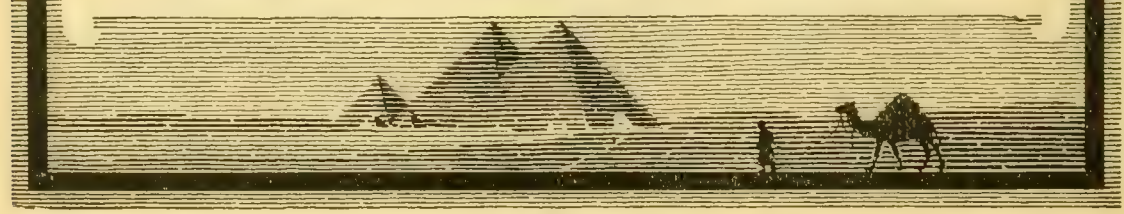
Mediterranean Cruise
S. S. "Reliance"—1924

Sailing from New York, Feb. 9, 1924, visiting Madeira, Spain, Gibraltar, Algeria, the Riviera, Italy, Tunisia, Greece, Turkey, the Holy Land, and Egypt and the Nile—Corsica, Cattaro and Venice visited on our cruise only. 75 days. Membership 450 only.

Booklets describing these cruises sent on request, as well as information concerning our Winter Tours Round the World, to South America, Japan-China, California, Mexico and Hawaii. "Independent Service" (including trips to Bermuda) for those wishing to travel without escort.

Raymond & Whitcomb Company

17 Temple Place Boston Telephone: Beach 6964



Symphony No. 2, D minor, Op. 70 . . . . . Anton Dvořák

(Born at Nelahozeves (Mühlhausen), near Kralup, Bohemia, on September 8, 1841; died at Prague on May 1, 1904)

This symphony is really Dvořák's fifth. He had completed two symphonies, B-flat major and E minor, as early as 1864. A symphony in E-flat and the Scherzo of one in D minor were performed in Bohemia ten years later. The first published symphony, F major, was composed in 1875 and published as Op. 76. Its original opus number on the manscript score was 24.

In February, 1885, Dvořák referred to this symphony in D minor in a letter to his publisher Simrock. He wrote that the symphony had busied him for a long time, but that he was making good progress. He enclosed some thematic quotations. They interested Simrock, who asked Leopold Auer, the violinist, about to visit Prague, to see Dvořák, to find out how far the symphony was complete, and to urge him to make a pianoforte arrangement of it as soon as possible. On March 25, 1885, Dvořák wrote to Simrock: "Whatever may happen to the symphony, it is, thank God, completed. It will be played in London for the first time on April 22, and I am curious as to the result." After the performance he wrote: "The production of the symphony in St. James's Hall is over. It had an excep-

RECENT PIANO MUSIC

ERNEST HARRY ADAMS
Tone Fancies after Famous Paintings
A Leafy Way 50
When the Leaves Turn Red 50
Japanese Dancing Girl 50

MARION BAUER
Six Preludes 75
(*Schmidt's Educational Series No. 286*)
"The Prelude in F-sharp major bears a dedication to E. Robert Schmitz, who has not only given it a place in his concerts in this country but also played it, with sundry other American pieces to a Parisian audience."—*Boston Transcript.*

MRS. H. H. A. BEACH
Op. 83. From Blackbird Hills
(Omaha Tribal Dance) 60
Op. 91. The Fair Hills of Eiré, O!
(Old Irish Melody) 50
"Every effect 'comes through' and the result is excellent."—*Musical Courier*

ORVIL A. LINDQUIST
Violets 50
Alone 50
Rolling Waves 50

M. MOSZKOWSKI
Op. 97. 16 Technical Etudes,
Books I and II, Each 75
(*Schmidt's Educational Series No. 253 a-b*)
"In these Etudes . . . both hands come in for practically the same amount of work. In the modern technical system the left hand is expected to keep up with the right. These studies ask the left hand to be 'on the job.'"—*The Musician.*

DAVID SEQUEIRA
From Old and New Spain
Leyenda Morisca (Moorish Legend) . .50
Minuetto 50
La Filigrana. Gavotte 50
El Bufon (The Jester) 60

TRYGVE TORJUSSEN
Op. 37. In Italy. Suite . .75
(*Schmidt's Educational Series No. 273*)

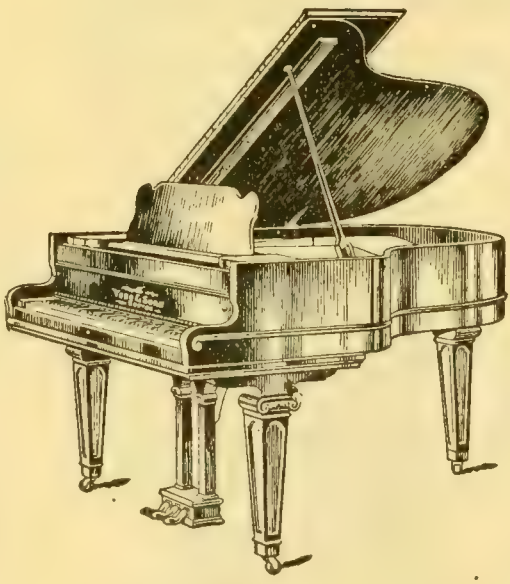
THE ARTHUR P. SCHMIDT CO., 120 Boylston St.

tionally brilliant success." Nor was he deceived in this. He conducted and was enthusiastically applauded. Arthur Sullivan conducted the remaining pieces: Overtures to Spohr's "Faust," Mozart's "Don Giovanni," and Beethoven's "Leonora No. 1"; Clotilde Kleeberg played Weber's Concertstück for pianoforte; Edward Lloyd sang the prize song from "The Mastersingers of Nuremberg" and with Miss Ethrington a duet "How Sweet the Moonlight Sleeps" from Sullivan's "Kenilworth."

After this concert Simrock offered Dvořák 3,000 marks, groaned over the poor sale of the first symphony, the "Husitzka" overture, and the violin concerto, and asked for some more Slavonic Dances. Dvořák revised the score of this symphony in D minor, cutting out at least forty measures from the slow movement.

The composition of the symphony was the result of a commission given to Dvořák by the Philharmonic Society who had elected him a member.

The list of his symphonies as given in the latest music lexicons is as follows: No. 1, D major, Op. 60 (1882); No. 2, D minor, Op. 70 (1885); No. 3, F major (1888—but it was written in 1875); No. 4, G major (1890), and No. 5, "From the New World" (1896); but No. 5 is also known as No. 8, in which case the earliest symphonies, in B-flat, E minor, and E-flat are reckoned as existing.



THE
VOSE GRAND

QUALITY and
REPUTATION

enable you to know in advance that the VOSE is a most satisfactory piano.

WE CHALLENGE
COMPARISON

VOSE & SONS PIANO CO.
160 Boylston St., Boston, Mass.

L. P. HOLLANDER CO.

Est. 1848

GOWNS

IMPORTATIONS and
our own ORIGINALS
on Exhibition

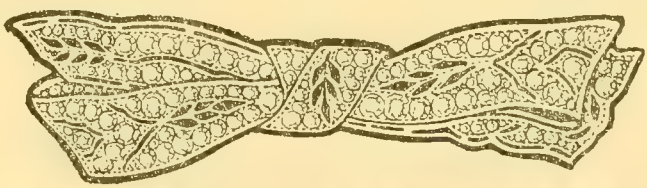
(Third Floor)

202-216 BOYLSTON STREET, BOSTON

LIMA-FISK, INC.

230 BOYLSTON STREET

WILBUR O. LIMA — Opposite the Public Gardens — ARTHUR E. FISK



PEARLS DIAMONDS

AND OTHER PRECIOUS GEMS

WATCHES and GOLD JEWELRY

CHRISTMAS GIFTS MODERATELY PRICED

It has been suggested that the Symphony in D minor, No. 2, was based on the work that included the Scherzo in D minor played in 1874.

Reminiscence hunters have found several "reminders" in this symphony; the horn call from "The Flying Dutchman"; memories of Brahms from the song "Immer leiser wird mein Schlummer," and the third movement of his second pianoforte concerto in the Symphony's first movement; a passage from the love duet in "Lohengrin" and a phrase, "Lausch, geliebter," from the love-duet in "Tristan and Isolde," in the second movement. But the resemblances are slight. It is easy to find reminiscences: see Jean Hubert's curious volume, "Des Réminiscences: Quelques Formes Mélodiques" (Paris, 1895); also Wilhelm Tappert's "Wandernde Melodien" (Berlin, 1890).

The first performance in the United States was at a concert of the Philharmonic Society, New York, Theodore Thomas conductor, on January 9, 1886.

The first performance in Boston was at a concert of the Boston Symphony Orchestra on October 23, 30, 1886. Later performances were on November 19, 1887; March 21, 1891; February 25, 1893; January 4, 1896; April 1, 1899; November 21, 1903; January 28, 1921.

* * *

ADVANTAGES

¶ The *quality* of books displayed on our shelves.
¶ *Knowledge* of the contents of a book.
¶ *Freedom* for the customer.
¶ *Promptness* in importation.
¶ *Location*—one hundred yards from the Harvard Square Subway.

DUNSTER HOUSE BOOKSHOP
26 HOLYOKE STREET & MT. AUBURN
Cambridge, Mass.

DOLL & RICHARDS
WATER COLORS BY SEARS GALLAGHER
PORTRAIT DRAWINGS BY M. LESLEY BUSH-BROWN
NOVEMBER 21ST TO DECEMBER 4TH
71 NEWBURY ST. BOSTON



Announcing to Madame and Mademoiselle, Fur Coats for a brilliant social season—Fur Coats of Slattery Style, Slattery Fine Furs, Slattery Long Service—in Seal Dyed Muskrat (Hudson Seal), Squirrel, Muskrat, Kolinsky, Mole, Nutria, Opossum, Raccoon, Mink and Caracul.

E. T. Slattery Co.

154 Tremont Street Opposite the Common

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and strings.

I. Allegro maestoso, D minor, 6-8. The first theme is announced immediately and softly by violas and violoncellos over a tonic organ-point in horns, double-basses and kettledrums. The phrase is repeated a fifth higher by clarinets in thirds. The latter section of the theme is developed by a fuller orchestra. There is a dialogue between horn and oboe. After modulations the chief theme is repeated by full orchestra. There is a climax, fortissimo. The first horn begins as if it were to continue one of the principal figures, but wood-wind instruments enter with a chromatic transitional phrase, and after a slight retard the second theme, B-flat major, is sung by the wood-wind accompanied by strings. This theme is developed at great length. The first part of the movement is not repeated. The free fantasia and the final section of the first portion of the movement are hardly distinguishable, either formally or harmonically. The rhythm of the chief theme remains unchanged throughout the varied harmonic treatment. The recapitulation section brings the chief theme in D minor, while the second theme now comes in D major. An elaborate coda, beginning *pp* and swelling gradually to *ff*, then dying away, brings the close in D minor.

Bonds of the highest grade

Harris, Forbes & Co
Incorporated
Harris Forbes Building
24 Federal St., Boston

Chandler & Co.

TREMONT ST., NEAR WEST



Drawn from hat shown by Chandler & Co.

DISTINCTIVE HATS

For wear Anytime—Anywhere

CHANDLER & CO.'S hats have that indefinable, intangible something which distinguishes perfect style. Whether it is for motoring, for the street, mingling with the gathering around the tea table, at the Symphony, or for evening wear, Chandler & Co.'s hats give the touch of true vogue to any costume. The usual Chandler standard of perfection is maintained in the exquisite materials and faultless workmanship. The prices are surprisingly moderate.

Sports and Tailored Hats are priced	*Dressier Hats from Paris from our own workroom*	*Dressy Tailored Hats some imported models*
$10 to $15	$25 to $150	$15 to $25

II. Poco adagio, F major, 4-4. This opens with a sort of ecclesiastical theme in full harmony by the wood-wind, accompanied by strings, *pizz.* The expressive second theme is sung by first violins and violoncellos. The movement is now developed freely without great regard for symphonic traditions. The first theme returns in the violoncellos against waving arpeggios for flutes and oboes. There is a return of the second theme. William Foster Apthorp years ago thought this movement noteworthy for "the wealth and beauty of melodic invention displayed in it, for great elaboration in its development, and wonderful richness of orchestration."

III. Scherzo: Vivace, D minor, 6-4. Piquancy is gained by the almost constant juxtaposition of two contrasting themes, or theme and counter-theme; the one in wind, the other in the strings, or *vice versa.* An episode, Poco meno mosso, G major, of a more idyllic character, serves as a Trio.

IV. Finale: Allegro, D minor, 2-2. Almost all the thematic material is taken from the stern opening phrase of its first theme, which keeps reappearing in various forms throughout the movement. This phrase is given at first to clarinets, horns, and violoncellos. The second theme, A major, is at first sung by violoncellos, but before its entrance there is a short staccato motive in an episode, E-flat major, which is much used. The prevailing mode is minor, but the final chord has the major third. "A great deal in this movement reflects, if in a sterner mood, something of Weber's 'diabolism' in 'Der Freischütz.'"

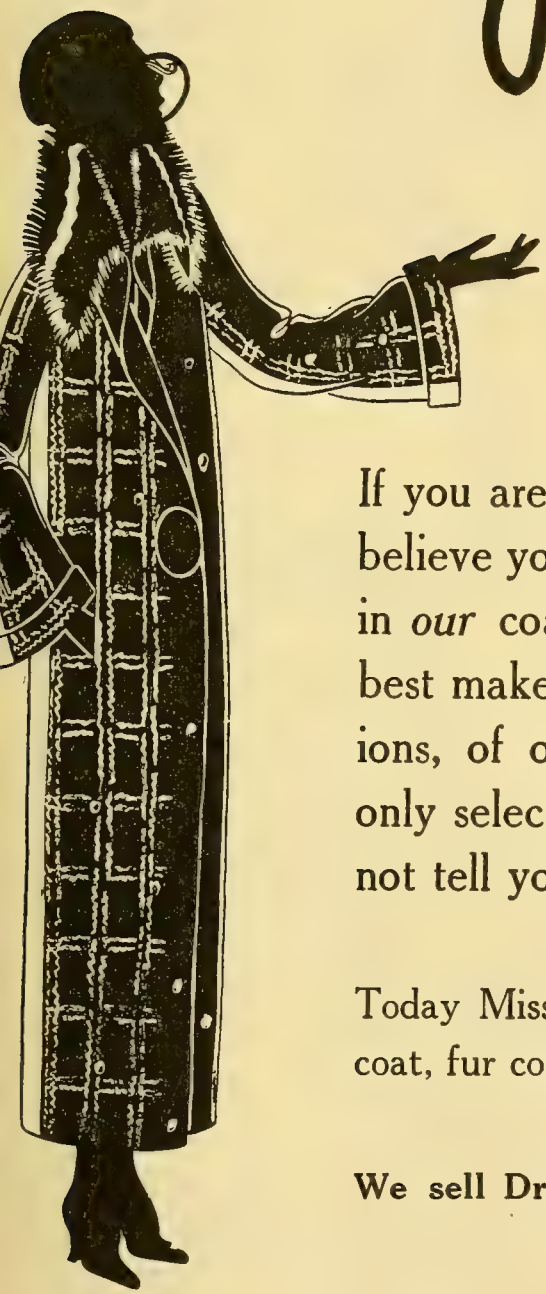
Hurwitch Bros.

L'AUTOMNE
1898 1923
EXHIBITS OF UNUSUAL INTEREST
CONSISTING OF IMPORTED
AND ORIGINAL MODELS
SUITS COATS GOWNS WRAPS
REPRESENTING ELABORATE PREPARATIONS FOR THE COMING
SEASON IN OUR CUSTOM AND READY-TO-WEAR DEPARTMENTS
Second Floor at 344 Boylston St. Near Arlington
BOSTON

729 BOYLSTON STREET BINGHAM GOWNS BOSTON MASSACHUSETTS
ALSO READY TO WEAR
DANCING FROCKS A SPECIALTY

Jays

BOSTON
TEMPLE PLACE
ELEVEN



Third Floor for Coats

If you are at all interested in coats, we believe you will be more than interested in *our* coats. They are from only the best makers, in only the approved fashions, of only the finest materials, with only selected furs. Of course we need not tell you — priced moderately.

Today Miss Silhouette wears a Kasha cloth coat, fur collared, with Wolf or Viatka, 79.00.

We sell Dresses, Skirts, Sweaters, Blouses, Scarfs and Coats.

BOSTON TEMPLE PLACE ELEVEN

Mr. Roland Hayes, tenor, was born at Curryville, Ga., on June 3, 1887. His first musical instruction was from a negro named Calhoun at Chattanooga, Tenn. Mr. Hayes was a student for four years at Fisk University, Nashville. Going to Louisville he was heard at a congress of fire insurance men. One of them urged him to come North. He first came to Boston with the Fisk Jubilee Singers in 1911. Here he made his home, was befriended, and on April 20, 1912, he sang in a concert at Steinert Hall, but his first recital was in Jordan Hall on November 11, 1912. He studied faithfully and intelligently in Boston with Mr. Arthur J. Hubbard, and gave recitals in Jordan Hall and Symphony Hall until his departure for Europe. His first recital in London was on May 31, 1920. In that city he has given sixteen recitals with remarkable success; he has sung with orchestra at Queen's Hall under Sir Henry Wood's direction: throughout the English provinces, in Scotland and in Ireland; and he has sung in oratorio, as in "Elijah" and "Hiawatha."

On April 23, 1921, he was commanded to sing before the King and Queen of England.



William B. Ballard

formerly of V. BALLARD & SONS

Riding Habits Suits

Coats and Gowns

customers' materials used

565 BOYLSTON STREET

Telephone, B. B. 9616

Massachusetts Trust Company

(MEMBER FEDERAL RESERVE SYSTEM)

UPTOWN BRANCH SITUATED DIAGONALLY ACROSS FROM SYMPHONY HALL

Cordially offers you every facility consistent with sound banking.
Commodious Safe Deposit Boxes. Storage Space for Valuables.
Largest Electrified Burglar-proof Safe in the World.
Ample Parking Space.

MAIN BANK
Massachusetts Trust Building
Corner Federal and Franklin Streets

HAYMARKET BRANCH
46 Canal Street
near North Station

MARIA JERITZA



Season 1923-1924

KNABE EXCLUSIVELY

Representative in Boston

C·C·HARVEY Co·

144 Boylston Street

Going to Paris, he gave his first recital at the house of Joseph Salmon, the celebrated violoncellist. He has given a recital in the Salle Erard, and sung about forty times in Parisian salons. On November 4, 1922, he sang at a Colonne concert conducted by Gabriel Pierné ("O Sleep" from Handel's "Semele"; the Prize Song, from "The Mastersingers of Nuremberg," and Three Negro Spirituals). Returning to Boston, he gave a recital in Symphony Hall on January 7, 1923.

He went again to Europe, and sang again in England, and for the first time in cities of Austria, Hungary, and Czecko-Slovakia. After a tour in the United States he will return at the end of next January to Europe, where he has engagements for six months in England, France (he will sing again with the Colonne orchestra in Paris), Italy, and Austria.

Mr. Hayes sings in French, Italian, German, and he is learning Japanese. In Vienna and in Budapest, the critics, enthusiastic, spoke of his pronunciation of German and his diction, "which ninety-nine out of a hundred white persons might take as their example." The Parisian critics were equally warm with regard to his diction in French.

A SET OF DISHES

J·McD·&·S

Crockery
China
Glassware
Gifts

To the child a Set of Dishes means a doll's service; to the bride, enough china to serve six persons; to the mother of grown-up children, sufficient china for family parties.

To us it means the arrangement of our patterns into groups of different sizes, so that you can buy a set of dinnerware to serve four, six, eight, ten, or twelve people.

After you have chosen your set, our Open Stock will serve you. You can add one piece or a dozen at any time. When tragedy crashes into your china, you can replace the breakage.

Jones, McDuffee & Stratton
CORPORATION
Established 1810 33 Franklin St., Boston
Just off Washington Street

JEWELRY

SEMI PRECIOUS STONES

NECKLACES PENDANTS

An assortment of unusual interest

Necklaces—Rose Quartz, Amethyst, Crystal, Carnelian, Lapis, Amazonite, Turquoise, Topaz, Onyx, Jade, Whitby Jet, Chrysoprase, Amber, Tortoise Shell, Ivory, White Coral, Opal, Frosted Crystal, Adventurine, Chalcedony.

Pendants—Rose Quartz, Crystal, Agate, Lapis, Ivory, Carnelian, Amethyst, Labradorite, Topaz, Turquoise, Onyx.

In many cases

Rings and Earrings to match.

R. H. STEARNS CO.

Aria, "Un Aura Amorosa," from "Così fan tutte," Act I., No. 17

Wolfgang Amadeus Mozart

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791)

Andante cantabile, A major, 3-8.

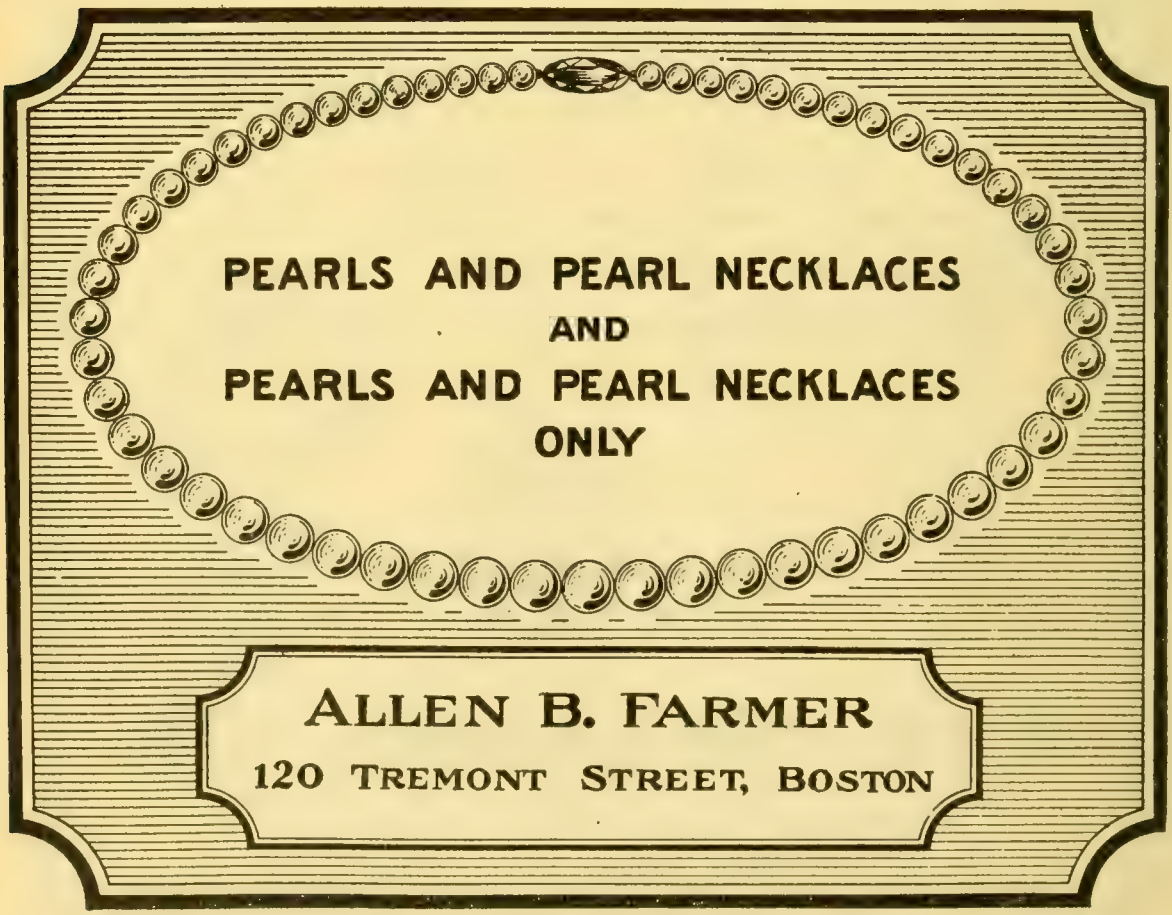
Un' aura amorosa del nostro tesoro
Un dolce ristoro al cor porgerà.
Il cor che nudrito da speme d' amore,
Di un' esca migliore bisogno non ha.

This has been Englished as follows:—

A loving breeze of our treasure brings sweet solace to the heart, which, fed on the hope of love, is far from being in need of any enticement.

The accompaniment is scored for two clarinets, two bassoons, two horns, and strings. The air in the opera is sung by Ferrando. Two lovers, Ferrando one of them, have wagered with Don Alfonso that all women are not coquettish; their sweethearts are true. The lovers return from a feigned journey, and, disguised as Albanians, make hot love to the women, who for a time waver, but at last wed.

The opera in two acts, text by Lorenzo da Ponte, was ordered by the Emperor Joseph II. The libretto was chosen without consultation of Mozart's wishes. He began to compose the music in





More than 100 years in business

CHOPIN—

the Rug Maker

. . . . . a bit startling—but each artist chooses the art-form of his time and place. Chopin, had he been born in the Ancient East, would naturally have turned to the art-form of the Orient—the Rug.

. . . . . For rugs that are works of art, PRAY combs the Ancient East, selecting as a connoisseur only those of rhythmic pattern, enduring quality, harmonious coloring and artistic execution.

You can find Orientals elsewhere, but only at PRAY'S Orientals that most faithfully carry the message of beauty.

John H. Pray & Sons Co.

646 Washington Street, opposite Boylston

BOSTON

December, 1789. The first performance was in Vienna on January 26, 1790. Fiordiligi, Ferrarese del Bene; Dorabella, L. Villeneuve; Despina, Sgra. Bussani; Ferrando, Calvesi; Guglielmo, Benucci; Don Alfonso, Bussani.

When Storace's opera "Gli equivoci," based on Shakespeare's "Comedy of Errors," was performed at Vienna, Calvesi took the part of Antipholus of Syracuse and Michael Kelly that of the Ephesian Antipholus. "We were both of the same height," says Kelly in his "Reminiscences" (written by Theodore Hook), "and strove to render our persons as like each other as we could."

Fault has been found by some with the "foolishness," the "cynicism," the "immorality" of the libretto. Attempts were made to "improve" it in the German version; by Gugler (1858); by L. Schneider and Devrient. The late Vernon Blackburn stoutly defended Da Ponte's text—Da Ponte undoubtedly wrote it, though recently his authorship was disputed without reasonable ground—hearing the opera conducted by Richard Strauss at Munich: "The book is an agreeable charade; it is the mere amplification of a catchword to which Shakespeare was not ashamed to subscribe when he identified woman with frailty."

EARL G MANNING
200 DEVONSHIRE ST BOSTON MASS

Still Another Interesting Investment with an Annuity

A school teacher who had spent nearly thirty years in the Public Schools of Cambridge was forced to retire because of ill health, at age 65.

Her salary had been over $1,800 a year for some years and she was worried as to how she was going to live on her State retirement income of $650 a year, plus the income from $8,000 in securities, amounting to $420—a total of $1,070.

She was pleasantly surprised when I showed her that by diverting her $8,000 investment fund into an ANNUITY, she could receive from that source approximately $900 a year.

This made her total income $1,550, and with care she feels she can now live very comfortably on it.

The best way for a teacher or any elderly person to augment income is through an ANNUITY.

Feel free to consult me.

EARL G. MANNING, *Associate General Agent*
JOHN HANCOCK MUTUAL LIFE INSURANCE COMPANY
200 Devonshire Street, Boston, Mass. Telephone, Congress 7480

Chartered
1792

The Personal Equation

Over a century and a quarter of banking experience has only served to strengthen our belief that adequate financial service is possible without the loss of the personal contact which all business men appreciate.

Our business is founded on this belief, and our steady growth is evidence of the fact that our depositors value the attitude of friendly helpfulness which they find at this institution.

National Union Bank

Washington Street *Boston* Head of State Street

"The Repose of the Holy Family," from "The Flight into Egypt" . . . . . Hector Berlioz

(Born at la Côte Saint-André (Isère), December 11, 1803; died at Paris, March 9, 1869)

On November 12, 1850, at the Saint-Cecilia Hall, Paris, Berlioz conducted the orchestra of the Grand Philharmonic Society of Paris. The program was composed of his own works. One of the compositions, then performed for the first time, was, "Adieu des Bergers à la Sainte Famille, Chanson en chœur de la 'Fuite en Egypte,' mystère de Pierre Ducré, exécuté pour la première fois en 1679."* This was one of Berlioz's little jokes. He told the story of how he came to write the music in a letter addressed to John Ella, director of the Musical Union, London. This letter was inserted in the score of "La Fuite en Egypte," which, dedicated to Ella, was published by Richault, Paris, in 1852. Berlioz wrote to Liszt that the fragments attributed to the imagined Ducré, chapel-master, were the result of "a little joke which I made at the expense of our good gendarmes of French criticism. . . . I made them hear twice 'The Farewell of the Shepherds' by this ancient master, and

*This "Farewell of the Shepherds" was skilfully transcribed for the organ by Alexandre Guilmant.—Ed.

Ruby GOWNS, SUITS and HATS

277 Dartmouth Street, Boston Summer Branch at Magnolia

Lewis F. Perry's Sons Co.
PAINTING AND DECORATING
TELEPHONE, MAIN 4335
101 TREMONT STREET
ROOM 211, BOSTON
Decorators of Symphony Hall

Financing New England Industry

MOST of New England's great textile enterprises make Boston their headquarters. Many of them have taken advantage of the comprehensive banking service offered by the Old Colony Trust Company in financing the purchase of raw materials the world over, and the manufacture, sale and transportation of finished products.

We are equipped to supply, on short notice, credit data and market statistics. We are prepared to handle payments and collections at home and abroad — in short, to act as general fiscal agent.

Our booklet — "*How We Serve Our Clients*" — will be sent upon request.

OLD COLONY TRUST COMPANY

52 Temple Place 17 Court Street 222 Boylston Street

BOSTON

after they had raved over the old school and the pure and simple style, I named myself and sold my score to Richault." The critics were all deceived except possibly Léon Kreutzer, who wrote in *La Gazette Musicale:* "It seemed to me very pretty and the modulations very happy for a period when one scarcely modulated at all."

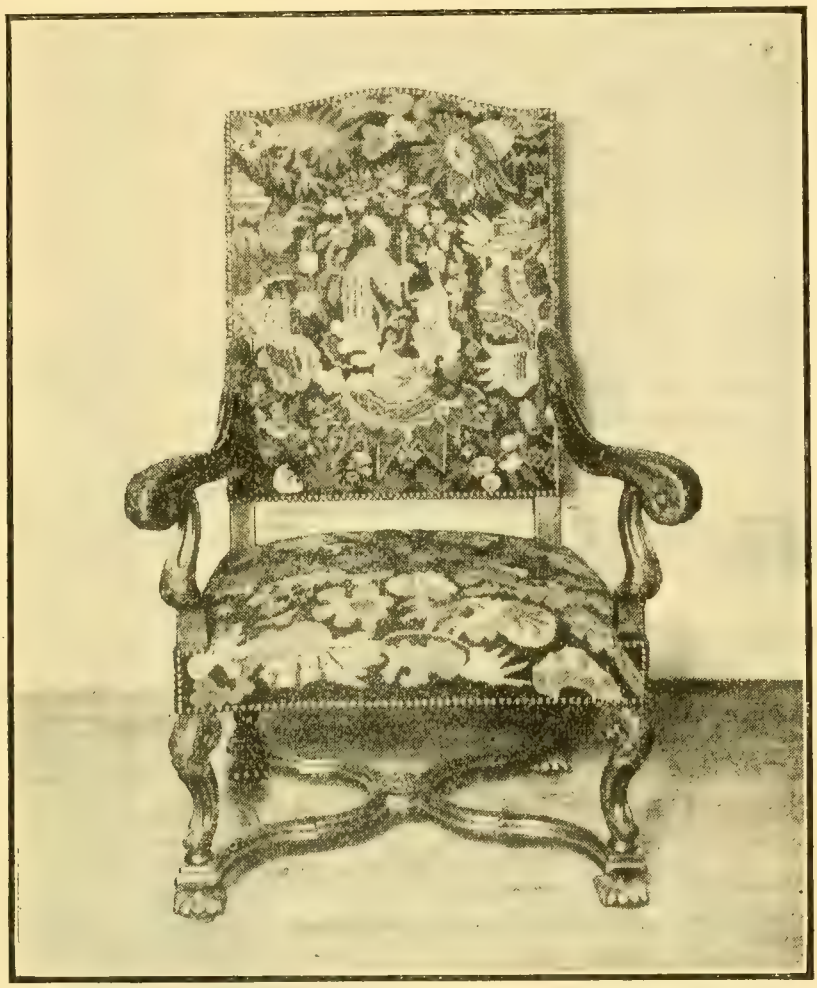
"The Repose of the Holy Family" was first performed at Baden in August, 1852. Then followed performances at London (May, 1853, Gardoni, tenor), Frankfort (August, 1853), Brunswick (October, 1853, Schmetzler, tenor). Soon after he composed the "Farewell of the Shepherds," Berlioz added "The Repose of the Holy Family," and, to use his own words, "a little fugued overture for a small orchestra, in an innocent manner." Thus arranged, "The Flight into Egypt" as a whole was first performed at Leipsic, December 10, 1853, when the tenor was Schneider. Berlioz conducted all those performances. When the work as a whole was first heard in Paris, December 18, 1853, the tenor was Chapron of the Opéra Comique.

"The Flight into Egypt" afterwards formed the second part of Berlioz's "Childhood of Christ," a sacred trilogy; the first part being "Herod's Dream"; the third, "The Arrival at Saïs." The whole work was performed for the first time on December 10, 1854, at Paris, when Berlioz conducted, and Charles Battaille sang the music of the narrator.



HEWINS & HOLLIS
MEN'S FURNISHING GOODS
4 HAMILTON PLACE, BOSTON
OPPOSITE PARK ST. CHURCH

Jordan Marsh Company



A Louis XIII Chair
In Needlepoint

Copied from the original in the Museum at Brussels

French Walnut for the frame, carved by a master hand into ornament typical of Louis XIII—upholstered in splendid needlepoint in a Moorish design—a memory of the day when the Crusade was a living breathing reality.

Typical of the furniture always at the service of our Interior Decorating Staff

Allegretto grazioso, 6-8. The text of Berlioz is as follows:—

Les Pélerins étant venus
En un lieu de belle apparence,
Ou se trouvaient arbres touffus
Et de l'eau pure en abondance,
Saint Joseph dit: "Arrêtez-vous!
Près de cette claire fontaine,
Après si longue peine,
Ici reposons-nous."

L'Enfant Jésus dormait.
Pour lors Sainte Marie,
Arrêtant l'âne, répondit:
"Voyez ce beau tapis d'herbe douce et fleurie,
Le Seigneur pour mon fils au désert l'étendit."

Puis s'étant assis sous l'ombrage
De trois palmiers au vert feuillage.
L'âne paissant, l'enfant dormant.
Les sacrés voyageurs quelque temps sommeillèrent.
Bercés par des songes heureux,
Et les anges du ciel, à genoux autour d'eux.
Le divin Enfant adorèrent. Alleluia!*

*Berlioz wrote the last ten measures "Alleluia!" for "eight voices of unseen angels, four sopranos and four contraltos." Where there is no chorus, the tenor will sing the ten measures of the first soprano."

THEATRE TICKETS FOOTBALL TICKETS

BURKE ADAMS HOUSE

PHONES, BEACH 0935, 0942, 2430

DUSÉ TICKETS GRAND OPERA TICKETS

NEARLY HERE

IMPERATIVE—the quality that makes Bachrach Portraits so desirable is the product of time and care.

Appointments must be made at once to insure delivery for Christmas.

Bachrach

ESTABLISHED 1868

PHOTOGRAPHS OF DISTINCTION

647 BOYLSTON ST. - Back Bay 4155

A fascinating 32-page booklet showing the development of modern photography will be sent upon request.



Stieff

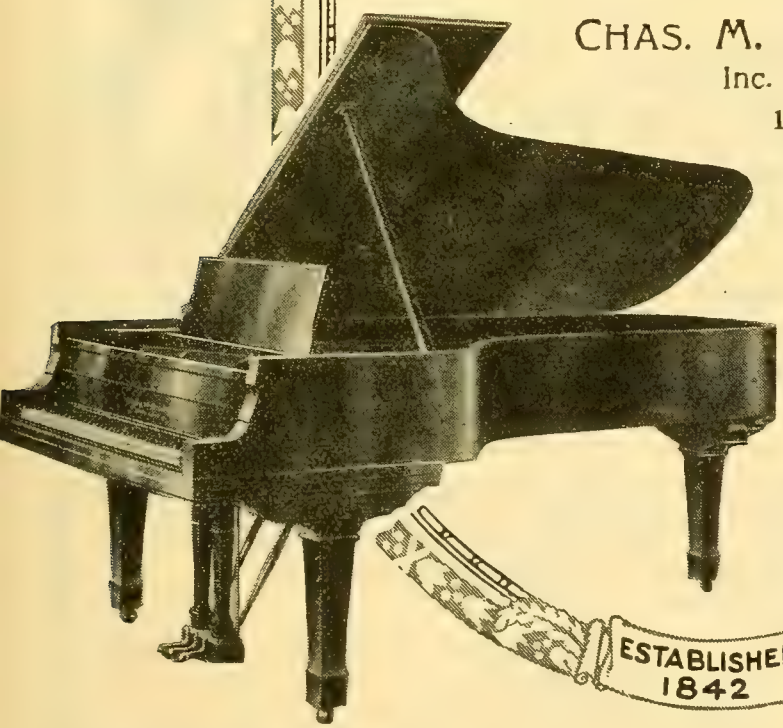
FOR those whose requirements demand perfection and whose tastes demand excellence, find

THE

Stieff

the ultimate expression of musical worth.

Catalogue furnished on request



CHAS. M. STIEFF
Inc.
146 Boylston Street
Boston, Mass.
Established 1842

ESTABLISHED 1842

The following translation into English was made by John Bernhoff for the sumptuous Breitkopf & Härtel edition of Berlioz's works edited by Malherbe and Weingartner:—

Now when the pilgrims, tired and faint, halted at the wayside in a pleasant place, where trees afforded sheltering shade and cool, clear water flowed in abundance, thus spake Joseph: "Here let us stay! Near this cool, refreshing desert spring, faint after a weary journey, here, then, let us rest." The infant Jesus slept. And Mary, while she held the ass's bridle, spake and said: "Lo! now behold this carpet of flowers and sweet grasses; 'tis the Lord hath spread it here for my son in the desert." And they lay them down and rested beneath the shade of sheltering palm-trees. The ass did graze, the infant slept, and the parents reposed with the blessing of Heaven, dreams peaceful and joyous they dream while angels from Heaven o'er them vigil keep, worshipping on bended knees the Holy Child. Alleluia!

The score calls for two flutes, oboe, English horn, two clarinets, and strings.

"The Flight into Egypt" was performed in Boston for the first time at a concert of the Handel and Haydn Society on February 9, 1879, when Charles R. Adams was the narrator. On November 23 of the same year the tenor was William J. Winch.

"The Repose of the Holy Family" was sung by William J. Winch at a concert of the Philharmonic Society in Boston, January 31, 1883.

The Trio for two flutes and harp played by the young Ishmaelites in the third part of the Trilogy has been performed in Boston several times.

A Bit of the Brunswick All Your Own



Of course, you know the Brunswick Shoppe — so near Copley Square, so convenient to Boylston Street shopping, so short a distance from the theatres. This delightful little low-beamed salon and all that is within, is a bit of the Brunswick all your own. For luncheon — for afternoon tea — for supper before the theatre — or just to run into at any odd moment for a tiny nibble and chat with the many friends you are sure to meet there. Claim it for your own—as it truly is!

Afternoon Tea

Ices **Favors** **Brunswick Candy**

The Brunswick Shoppe

Boylston Street at Clarendon

FLORENTINE ARTS AND CRAFTS

Searching for articles you saw while wandering through the fascinating shops of old Florence?

Come in and see our display of

TOOLED LEATHER WOODWORK PRINTS FRAMES CARDS

And many other objets d'art

Imported directly by us

P. CARTONI COMPANY Room 405 **420 Boylston Street**



"Taking the Blue Sky Out of Style"

A Discovery in Style

SUCH is the witchery of Fashion that it is not surprising that some women should think of *correct* clothes only in terms of *high* prices.

But the woman who chooses *here*, quickly changes her views. She finds, in their entirety, the *certified* styles of the season at prices based on *value* instead of on *vogue*.

F. P. O'Connor Co.

TREMONT STREET, 157

Fourth Shop South from West Street

The Nocturnal march from "Herod's Dream" was played at a concert of the Harvard Musical Association on February 12, 1882. Before the performance of the Trilogy at Weimar in February, 1855, Berlioz wrote to Liszt: "There are no violent effects in it; trumpets and cornets-à-pistons are not employed; there are even only two horns. Besides the subject will please the pious souls of the Grand Duke and the Grand Duchesses."

"La Ville Rose" ("The Rosy City"), No. 2 of the Triptych "Evocations," Op. 15 . . . . . Albert Roussel

(Born at Turcoing (Nord), France, April 5, 1869; now living at Paris)

Roussel first journeyed to India and Cochin China, as a French naval officer on The Styx in the winter of 1909–10. He brought back with him the triptych "Evocations"—"Les Dieux dans l'Ombre des Cavernes," "La Ville Rose," and "Aux Bords du Fleuve Sacré." The three pieces were played for the first time at a concert of the Société Nationale de Musique, Paris, on May 18, 1912, when M. Rhene-Baton conducted.

Berry INC.

ANNOUNCE
ARRIVAL OF NEW IMPORTATIONS
GOWNS WRAPS MILLINERY

To the woman who knows smartness, we urge your inspection

Modern Prices Prevailing

Special attention given to the requirements of Brides and Bridesmaids

651-653 BOYLSTON STREET, BOSTON



JACOB THOMA & SON

Importers and Dealers in
Old and New Violins — Bows — Strings — Cases
and Violin-Specialties

Repairers to the Boston Symphony Orchestra
Agents for the Silvestre & Maucotel
Tricolore Tested-Strings

226 TREMONT STREET . BOSTON, MASS.
Opp. Majestic Theatre Telephone, Dewey 1763-W

T. D. Whitney Company

Linen Specialists Since 1796

New Branch Store

288 BOYLSTON STREET

(near Arlington Street)

Table Damasks

and

Decorative Linens

FOR THANKSGIVING

Prices are exactly the same as in our Main Store, Temple Place through to West Street. Merchandise in both places is interchangeable.

T. D. Whitney Company

Everything in Linens

Temple Place through to West Street

288 Boylston Street *Boston, Mass.*



"La Ville Rose" was performed in Philadelphia by the Philadelphia Symphony Orchestra on January 2, 1914. It was performed in Chicago by the Chicago Symphony Orchestra on November 28, 1919.

There is no programme in the score, no motto by way of explanation. The score, dedicated to Carlos de Castera, calls for three flutes (third flute interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, bass drum, cymbals, triangle, Glockenspiel, two harps, and strings. The pieces were published in 1911.

G. Jean-Aubry, speaking of Roussel in his "French Music of To-day"* says: "When, on board the gunboat Le Styx, long ago

*Translated by Edwin Evans from the French.

ANNA WALKER WAKEFIELD

ANNOUNCES HER REMOVAL ON OCTOBER FIRST TO
39 TRINITY PLACE
BOSTON
(Trinity Place is between the Copley Plaza and Westminster Hotels)

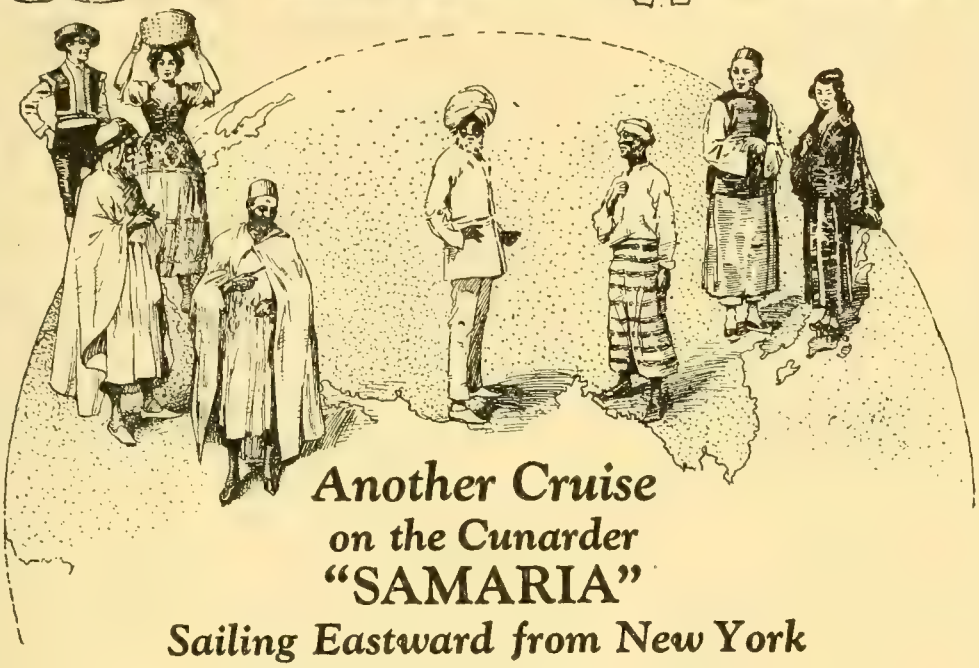
AMPLE PARKING SPACE AND GREATLY IMPROVED FACILITIES WILL ENABLE MISS WAKEFIELD TO SERVE HER PATIENTS AND CUSTOMERS MORE EFFICIENTLY THAN EVER BEFORE

TELEPHONE, BACK BAY 7598

SPECIAL COURSES FOR CHILDREN
under
GERTRUDE BOWES PEABODY
1601 CENTRE ST., Newton Highlands, Mass.
Tel. C. N. 1916-M
Solfeggio, Violin, Ensemble,
Rhythmic-Gymnastics. Classes can be formed combining any of the above subjects
Address above also
THE LONGY SCHOOL OF MUSIC
103 Hemenway St., Boston, Mass.
Tel. Kenmore 2400
THURSDAYS IN PROVIDENCE, R. I.
417 Lauderdale Building
Tel. Gaspee 2880
Also private and class work in all branches of music for adults
Catalogue sent on request
Steinert Piano Used

Hélène Phillips
. Sportwear .
Trinity Pl. Entrance
Copley Plaza Hotel

Around the World



Another Cruise on the Cunarder "SAMARIA"

Sailing Eastward from New York

January 26 to June 3, 1924

CAN you visualize a grand Cruise that will bring you into intimate touch with almost every form of civilization—the rich romance of Egypt, the splendor and magnificence of India, the merging of the old and the new in China! Here is the experience of a lifetime, the enjoyment of a dozen vacations within the space of 130 wonderful days.

Next winter's cruise Around the World on the "Samaria" includes visits to more than 18 foreign countries, 25 different ports of call, and many overland tours, such as excursions to the beautiful Taj Mahal, Benares the Holy City, flowery Kyoto, and sacred Nikko.

Sailing ***Eastward in the Path of Spring,*** you will visit all the countries at the most delightful season — Egypt when the banks of the Nile are carpeted with emerald, India, Burma, Java when it is the coolest.

It will be a cruise of leisure, comfort and luxury—managed by COOK'S TRAVEL SERVICE—the World's Foremost and *only* Travel Organization with a complete chain of permanent offices all along the route.

Cruise Limited to 400 Guests.

THOS. COOK & SON

167 Tremont Street, Boston, 11

New York	Philadelphia	Chicago	San Francisco
Los Angeles	Montreal	Toronto	Vancouver

The average annual expenses of the Boston Symphor
This operating deficit is met by subscriptions. A list of thos

Abbott, Gordon
Adams, Miss Clara A.
Agassiz, Mrs. George R.
Aiken, Mr. and Mrs. Alfred
Ames, Mrs. F. L.
Ames, Mrs. Hobart
Ames, Hobart
Ames, John S.
Ames, Oakes
Ames, Mrs. William H.
Amory, Mrs. Harcourt
Anonymous (3)
Anthony, Mrs. Margaret
Anthony, Miss A. R.
Apthorp, Mrs. H. O.
Atwill, Miss Elizabeth M.

Baker, Mr. and Mrs. G. B.
Baker, Miss Helen S.
Balch, Mrs. John
Barbour, Thomas
Barkhouse, Mrs. Arthur J.
Barlow, R. S.
Barnet, Mr. and Mrs. S. J.
Bartol, Mrs. John W.
Bates, Mrs. Oric
Baylies, Mrs. Walter C.
Beal, Miss Ida G.
Beebe, Miss Sylenda
Bigelow, Dr. W. S.
Blake, Mrs. Arthur W.
Blake, Estate of William P.
Bliss, Henry W.
Boit, Mrs. John E.
Bostwick, Juliette C.
Bradford, Mary G.
Bradlee, Mrs. Arthur T.
Bradlee, Miss S. C.
Brandegee, Mr. and Mrs. E. D.
Bremer, Mrs. J. L.
Brown, George W.
Bullard, Miss Ellen T.
Burdett, Everett W.
Burr, Mrs. Heman
Burr, I. Tucker

Cabot, Mrs. Arthur T.
Cabot, Frederick P.
Cabot, Henry B.
Cabot, Mrs. Sewall
Cate, Martin L.
Chadbourne, Mrs. J. H.
Chapin, Horace D.
Cheever, Dr. and Mrs. D.
Coale, Mrs. George O. G.
Codman, Miss C. A.
Codman, Mrs. Russell S.
Coffin, Winthrop
Colby, A. E.
Coleman, Miss E. L.
Conant, Mrs. William C.
Converse, Mrs. Costello C.
Converse, M. M.
Coolidge, Mr. and Mrs. Harold J.
Coolidge, Mrs. J. G.
Coolidge, Mrs. J. T.
Coolidge, Julian L.
Coolidge, Mrs. T. J.
Coonley, Howard
Corey, Mrs. H. D.
Cotting, Mrs. C. E.
Cotton, Miss Elizabeth A.
Courtney, Mr. and Mrs. Paul G.
Craig, Mrs. Helen M.
Crosby, Mrs. S. V. R.
Crowninshield, Mrs. F. B.
Cummings, Estate of Mrs. Charles A.
Cummings, Mr. and Mrs. Charles K.
Curtis, Mrs. G. S. (Estate of)
Curtis, Miss Harriot S.
Cushing, Mrs. W. E.

Dabney, Mr. and Mrs. George
Dana, R. H.
Dane, Mr. and Mrs. Ernest B.
Davenport, Mrs. George W.
Derby, Miss Elizabeth P.
Dexter, Miss Rose L.
Dixey, Mrs. Richard C.
Dodd, Mrs. Henry
Dole, Mrs. Charles F.
Dupee, W. A.

Eager, Miss Mabel T.
Edwards, Robert J.
Eisemann, Julius
Eisemann, Ludwig
Elliot, Mrs. John W.
Ely, Miss Augusta C.
Ernst, Mrs. Harold C.
Eustis, H. D.
Eustis, The Misses

Farlow, Dr. and Mrs. John W.
Faulkner, Miss Fannie M.
Fay, Mrs. D. B.
Fenollosa, William S.
Fish, Frederick P.
Fitch, Miss Carrie T.
Fitz, Mrs. R. H.
Fitz, Mrs. W. Scott
Foote, Arthur
Foote, George L.
Forbes, Allan
Forbes, Mrs. Ralph E.
Fox, Miss Alice M.
French, Mrs. Hollis
Frothingham, Mrs. Langdon
Frothingham, Mrs. Louis A.
Fuller, Alvan T.

Gay, E. Howard
Grandin, Mrs. John L., Jr.
Greene, Mr. and Mrs. Edwin Farnham
Greenough, Mrs. H. V.
Greenwood, Mr. and Mrs. Levi]
Guild, Miss Eleanor
Guild, Miss S. L.

Hall, Mrs. H. S.
Hall, Mrs. John L.
Hallowell, Mr. and Mrs. Frank
Hallowell, N. Penrose
Hammond, Mrs. Edward
Harte, Mrs. Richard
Hathaway, Miss Ellen R.
Haughton, Mrs. M. G.
Haven, Parkman B.
Hayward, Mrs. G. G.
Hicks, Mrs. John Jay
Higginson, F. L., Jr.
Hill, Mr. and Mrs. Edward B.
Hill, Mrs. John F.
Hobart, Philip W.
Holmes, Mr. and Mrs. E. J.
Holmes, Ida E.
Homans, Miss Katharine A.
Homans, Miss Marian
Hood, Miss Helen
Houghton, Clement S.
Houghton, Elizabeth G.
Howe, Mrs. George D.
Howe, Henry S.
Howe, Mrs. Henry S.
Howe, M. A. DeWolfe
Hunnewell, Mrs. Arthur
Hunnewell, Mrs. Henry S.
Hunt, Miss Abby W.

Jackson, Mrs. James, Jr.
Jackson, Miss Marian C.
Jaques, Miss H. L.
Johns, Clayton
Johnson, Miss Edith Morse
Johnson, Mrs. E. J.

Keeler, Mrs. A. M.

The Orchestra can be carried on only by the generosity of those w
financially. All such are invited to join in sustaining the Orchestra.

)rchestra exceed its average income by about $95,000.00.
ho have subscribed for the season 1923-24 follows:

ent, Mrs. Edward L.
imball, The Misses
irg, Mrs. Henry P.
ing, The Misses
oshland, Mr. and Mrs. Abraham
oshland, Mr. and Mrs. Jesse

ımb, Miss Aimee
ımb, Horatio A.
ımson, Clement R.
ane, Mrs. G. M.
ıng, Mrs. B. J.
ıng, Miss Margaret Ruthven
ıpham, Henry G.
ısell, Miss Elizabeth
ısell, Josiah M.
ıwrence, Mrs. John
ıwrence, Miss Sarah
ee, Miss Bertha
ee, George C.
ee, Joseph
eland, Mrs. Lester
eman, J. Howard
ewis, Mrs. George
odge, John E.
oring, Miss Louisa P.
oring, Mrs. Thacher
oring, William Caleb
othrop, Mrs. Thornton K.
othrop, Mrs. William S. H.
owell, Miss Lucy
yman, Arthur
yon, Mrs. George Armstrong
yon, Mrs. W. H.

Iacomber, John R.
Iaguire, Mrs. Emily M.
Iason, Miss Fanny P.
n Memoriam—C. S. D.
Iiller, Miss Mildred A.
Iilliken, Arthur N.
Ioir, Mrs. John
Ioors, Mrs. Arthur W.
Iorse, Miss Frances R.
Iorse, Miss J. G.
Iorse, J. Torrey, Jr.
Iorss, Mr. and Mrs. Charles A.
Iotley, Mrs. E. Preble
Iumford, Mrs. George S.
Iurfitt, Mrs. S. C.
IcKibbin, Miss Emily W.
IacLaurin, Mrs. Richard C.

ewell, Mrs. Edward A.
ickerson, William E.

Norcross, Mrs. Otis

Oakes, Francis J., Jr.
Osgood, Emily L.
Paine, Rev. George L.
Paine, R. T. 2d
Parkman, Henry
Parkman, Mrs. Henry
Peabody, Charles
Peabody, Mrs. Endicott
Peabody, Margaret
Perera, Mrs. Gino L.
Peters, Mrs. William Y.
Phillips, Mrs. John C.
Phillips, Mrs. W.
Pickman, Dudley L.
Pitman, Mrs. B. F.
Post, Mrs. John R.
Potter, Mrs. Murray A.
Pratt, Mrs. L. Mortimer, Jr.

Rand, E. K.
Ranney, Miss Helen M.
Rantoul, Mrs. Neal
Reed, Miss Emily
Reed, Miss Ida B.
Richardson, Mrs. F. L. W.
Richardson, Mrs. John
Richardson, W. K.
Robb, Russell
Robinson, B. L.
Rogers, H. L.
Rollins, Mrs. J. W.
Rothschild, John
Rothwell, Bernard J.
Russell, Mrs. Richard S.
Russell, Mrs. Robert S.

Sachs, Prof. Paul J.
Sagendorph, George
Saltonstall, Mrs. John
Saltonstall, Leverett
Saltonstall, Richard
Saltonstall, Mrs. R. M.
Sanger, Mrs. George P.
Saville, Mrs. William
Sawyer, Mr. and Mrs. Henry B.
Sears, Miss Annie L.
Sears, Miss Mary P.
Sears, Richard D.
Sears, William R.
Shaw, Mrs. Q. A., Jr.
Silsbee, Mrs. George S.
Slocum, Mrs. William H.
Smith, F. Morton
Spalding, Walter R.
Sprague, Mrs. Phineas W.
Stackpole, Mrs. Frederick D.
Stackpole, Mr. and Mrs. Pierpont L.
Steinert, Alexander
Stevenson, Mr. and Mrs. R. H., Jr.
Stone, Galen L.
Stone, Mrs. Galen L.
Stone, Nathaniel H.
Sturges, Alice K.
Swallow, Maude C.

Taft, Edward A.
Tapley, Miss Alice
Tappan, Miss Mary A.
Torbert, Dr. James R.
Tower, Florence E.
Tuckerman, Mrs. L. S.

Vaughan, Bertha H.
Vaughan, Mrs. Henry G.

Wadsworth, Mrs. A. F.
Ware, Mrs. Arthur L.
Waring, Mrs. Guy
Warren, Mrs. Bayard
Warren, Mr. and Mrs. Bentley W.
Webster, Mr. and Mrs. Edwin S.
Weeks, Mr. and Mrs. Robert S.
Weeks, Sinclair
Welch, E. Sohier
Weld, Mrs. Bernard C.
Weld, Mrs. Charles G.
Weld, Miss Mary
Wheatland, Richard
Wheelwright, Miss Mary C.
White, Miss Gertrude R.
Whitin, Mrs. G. Marston
Whiting, Mrs. Jasper
Whitman, William
Whitney, Mrs. Margaret F. G.
Whitwell, Mr. and Mrs. Frederick S.
Williams, Moses
Wilson, Miss A. E.
Winsor, Mrs. Alfred
Wolcott, Mrs. Roger
Wood, William E.

elieve it important in the life of Boston and are willing to help it

midshipman Albert Roussel watched the coming of the dawn on the banks of some Oriental and sacred river, within his sensitive and musical soul he was perhaps already dreaming composedly of these 'Evocations' of to-day. . . . There is no composer who speaks less of his works than Albert Roussel, and there are no works behind which their composer effaces himself more completely than these" (M. Jean-Aubry is referring to earlier works). "Yet they express themselves as much one way as the other by discreet self-revelations and efficacious reticences.

"In the 'Evocations,' the same purpose has led him to tell his impressions, regardless of theses of ethnographic references, of geographical descriptions, and of all the apparatus that, in order to suggest authenticity, causes even truth to crumble and vanish from the heart. In his vision, dreams play as much part as realities. If his impressions were inspired by India, the country remains at least in these 'Evocations,' voluntarily undefined. Whether India, Tibet, Indo-China, or China, is of little consequence. Only the quality of the dream is to be considered, and that of Albert Roussel is suave and voluptuous. Darkness gradually disperses, in the distance appears the rosy City, which then fades away as in a mirage or a dream, and the choirs on the banks of the sacred river see night dissolve at the light touch of the sun, whom their united voices greet with love." (The third "Evocation" is for orchestra, solo voices, and chorus.) Roussel describes the "Evocations" as "a symphony in three parts."

* * *



The Sure Sign of Superiority

PERFUMERY
AND
TOILET ARTICLES

The largest and most complete
line in New England

LIONCEAU SPECIALTIES

S. S. PIERCE CO.

INTRODUCTION TO

MUSIC APPRECIATION and HISTORY

By DOROTHY TREMBLE MOYER

For the Division of University Exension Massachusetts
Department of Education

Price, $1.50 postpaid

All music lovers respond to the emotional appeal of music; but only a few understand, as we do in literature, its form and structure and the ideas which underlie it. To give, simply, such an understanding is the purpose of this book which, in a concise series of chapters free from all technical language, traverses the history of music from its most primitive origins down to the present day. Different forms, styles, schools and periods are lucidly explained with the help of numerous illustrations, both half-tone and music examples.

ADOPTED FOR USE BY THE
DIVISION OF UNIVERSITY EXTENSION IN MASSACHUSETTS

Equally valuable for use by classes in any educational institution, or for individual study

OLIVER DITSON COMPANY, BOSTON 10

178-179 Tremont Street

Order of your local dealer

THE EMPLOYERS'
LIABILITY ASSURANCE CORPORATION
Limited of London, England

SAMUEL APPLETON
United States Manager
132 WATER ST. - BOSTON

Symphony
FLOWER SHOP

240 HUNTINGTON AVENUE
Diagonally across from Symphony Hall

Telephones, Back Bay 8241, 58238

NEW YORK LONDON PARIS

The list of his compositions includes these works:

ORCHESTRAL MUSIC:—

"Résurrection," Op. 4, Symphonic prelude (after Tolstoi's novel), 1903. Performed by the Société Nationale de Musique, May 17, 1904.

"Vendanges," a sketch, 1905. Performed at one of Alfred Cortot's concerts in Paris, May 18, 1905. Not published, and not included by M. Roussel in his list sent to us.

"Le Poème de la Forêt," Op. 7, symphony in four parts 1904–06. The Finale, "Faunes et Dryades," was performed at a Lamoureux concert in Paris, November 10, 1907. The first performance of the whole work was at the Monnaie, Brussels, on March 20, 1908, Sylvain Dupuis conductor.

"Danse de l'Oiseau sacré," fragment of a work for England. Not published; not in M. Roussel's list.

"Evocations," Op. 15. Three symphonic sketches: (1) "Les dieux dans l'Ombre des Cavernes"; (2) "La Ville rose"; (3) "Aux bords du Fleuve sacré." 1910–11. Inspired by his voyages to the Orient.

"Pour une Fête de Printemps," Op. 23. Produced at Paris, Oct. 29, 1921.

Symphony. Produced at a Colonne concert, Paris, March 4, 1922.

Sinfonietta. In preparation.

OPERA-BALLET:—

"Le Festin de l'Araignée," Op. 17 (book by G. de Voisins). Produced at the Théâtre des Arts, Paris, April 3, 1913. Sahary Djelli, dancer; Grovlez conductor. Gilbert des Voisins, the grandson of the famous dancer Marie Taglioni.

"Padmâvati," in two acts, Op. 18 (poem by Louis Laloy), Paris, Opéra, June 1, 1923. Chief dancers: Mlles. Johnsson, Schwarz, Lorcia, Bourgat, and M. Ricaux. Singers: Mmes. Lapeyrette and Jane Laval. MM. Franz, Rouard, Fabert, Narcon. Philippe Gaubert conductor. The version for pianoforte and voices was published in 1919.

JOHN A. REARDON, Jr.



Interior Decorator

Draperies Furniture
Wall Papers

103 ST. JAMES AVE., BOSTON
Reardon Building
Telephones, Back Bay { 10974 / 6609

"New Paris"
PATISSERIE ET CONFISERIE FRANCAISE
K. CONSTANTIN CO.
FRENCH PASTRY — CATERERS — FRENCH ICE CREAM
Telephone, Back Bay 2566 — 407 BOYLSTON STREET — BOSTON, MASS.
TEA ROOM

TOWN TAXI TOWN TAXI

Taxi Cabs

AT

SYMPHONY HALL

AFTER ALL CONCERTS

Notify the usher or taxi agent at entrance

TOURING CARS *LIMOUSINES*

Low Rates *Quality Service*

TOWN TAXI

INCORPORATED

BACK BAY 5300

TOWN TAXI TOWN TAXI

MUSIC FOR THE STAGE:—

"Le Marchand de sable qui passe," Op. 13, Lyric Tale by G. Jean-Aubry. Reduced orchestra. Produced at Havre, December 16, 1908. First performance of the music in Paris at a Golschmann concert, December 6, 1919.

VOICE AND ORCHESTRA:—

"La Menace," Op. 9. Poem by Henri de Régnier. 1907.

CHORAL WORKS:—

Deux Madrigals (for four voices): (1) Le Souci (de Habert); (2) Chanson; de XVe Siècle. 1897. Not published; not in M. Roussel's list.

"The Birth of the Lyre," for orchestra and chorus (fragment of Sophocles), 1922.

CHAMBER MUSIC:—

Quintet for strings and horn. 1900. Not published; not in M. Roussel's list.

Sonata for pianoforte and violin. 1901. Not published; not in M. Roussel's list.

Pianoforte Trio, Op. 2. 1902.

Divertissement for wind instruments and pianoforte, Op. 6. 1906.

Sonata, D minor, for pianoforte and violin, Op. 11. 1908.

SONGS:—

Quatre Poèmes (Henri de Régnier): Le Départ, Vœux, Jardin mouillé, Madrigal lyriqué, Op. 3. 1903.

Quatre Poèmes (Henri de Régnier): Adieux, Nuit d'automne, Invocation, Odelette. 1907.

A un jeune gentilhomme, ode chinoise (translated by Roche). 1907.

Flammes (G. Jean-Aubry), Op. 10. 1908.

Amoureux séparés, poème chinois de Fu-Mi (translated by Roche), Op. 12, 1908.

Light (G. Jean-Aubry). 1918.

A Farewell (English poem by Oliphant). 1918.

Sarabande (René Chalupt). 1919.

PIERCE-ARROW

In the building of the Pierce-Arrow there is an honest satisfaction born of the knowledge of work conscientiously done, and a justifiable pride in the public's estimate of it.

Pierce-Arrow Motor Cars

J. W. MAGUIRE COMPANY

AGENTS FOR EASTERN MASSACHUSETTS
AND NEW HAMPSHIRE

741-743-745 BOYLSTON STREET - - - BOSTON

TELEPHONE, BACK BAY 2316-2317



VLADIMIR

DE PACHMANN

uses and endorses

The Baldwin Piano

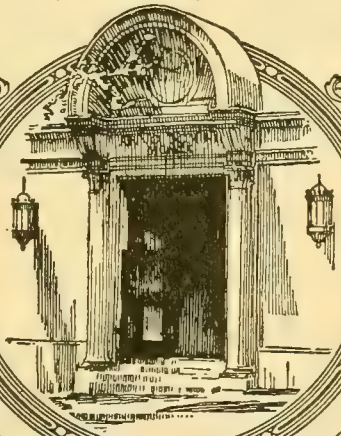
exclusively

The Baldwin Piano Co.

Represented by

The A. M. HUME MUSIC CO.

196 Boylston Street, Boston, Mass.



Le Bachélier de Salamanque (René Chalupt). 1919.

Light, Sarabande, and Le Bachélier de Salamanque were sung by Mme. Lucy Veuillemin at a concert of the Société Nationale de Musique, Paris, on December 27, 1919.

Odelette, Invocation, Adieu, and the Ode chinoise were sung for the first time by Jean Bathori in Paris, on January 11, 1908.

PIANOFORTE:—

Des Heures passant: (1) Graves, légerés; (2) Joyeuses; (3) Tragiques; (4) Champêtres. Op. 1. 1898. Not in M. Roussel's list.

Conte à la poupée. 1904. Not in M. Roussel's list.

Rustiques: (1) Danse au bord de l'eau; (2) Promenade sentimentale en forêt; (3) Retour de fête. Op. 5. 1906.

Suite: (1) Prélude; (2) Sicilienne; (3) Bourrée; (4) Ronde. Op. 14. 1909.

Sonatine, Op. 16. 1913.

Doute. 1919.

HARP:—

Solo. Impromptu. 1919.

* * *

"La Poème de la Forêt" was performed in Boston at one of Mrs. Richard J. Hall's concerts, Mr. Longy conductor, on March 11, 1912.

"Le Festin de l'Araignée" was performed in Boston for the first time by the Scala orchestra, Mr. Toscanini conductor, on January 8, 1921. It was performed by the Boston Musical Association, Mr. Longy conductor, on January 20, 1921.

Songs by Roussel have been heard in Boston. Maggie Teyte sang "A un jeune gentilhomme" as far back as December 18, 1913.

Boston Conservatory of Music

INCORPORATED

AGIDE JACCHIA, Director

ORCHESTRAL and CHORAL TRAINING CLASSES

CONDUCTED by the DIRECTOR

Free to Students of the Conservatory

250 HUNTINGTON AVENUE, BOSTON 17, MASS.

Telephone Back Bay 2042

CATALOG SENT ON REQUEST

STEINWAY PIANOFORTE

All applications for advertising space in the Boston Symphony Orchestra programme book should be made to L. S. B. Jefferds, Advertising Manager, Symphony Hall, Boston, Mass.

M. STEINERT & SONS

New England Distributors for

STEINWAY

STEINERT JEWETT WOODBURY

PIANOS

DUO-ART Reproducing Pianos

Pianola Pianos



VICTROLAS VICTOR RECORDS

DeForest Radio Merchandise

STEINERT HALL

162 Boylston Street

BOSTON MASS.

TWO NEGRO SPIRITUALS

(From Work's Afro-American Folk-Songs)

"Go Down, Moses"

While this song is a simple chronicle of an event in Biblical history, it is just as plainly preaching freedom "in a Biblical way."

An old Negro preacher is interpreting slavery in terms of Egyptian bondage, every now and then throwing out a hint that freedom was coming to the Negro, too.

The melody, according to bits of information gathered from a surprising source, is hoary with age. Either the Negroes got it from the Hebrews, or the Hebrews got it from the Negroes. The time was probably the age of the Pharaohs.

STRICTLY CUSTOM MADE
Corsets and Ready-to-wear, dainty Lingerie, Negligees, Petticoats, Brassieres, Pantalettes, etc.
MADAM SARA'S LA PATRICIA CORSET
311-314 Little Building

Miss Farmer's School of Cookery
Established 1902
Home of the Boston Cooking School Cook Book
30 Huntington Avenue, Boston
Practice Classes constanting forming in
Cookery and Household Technique
Demonstration Lectures
Tuesdays and Wednesdays
Miss Alice Bradley, Principal

THE
VERGÉ SHOP
1385 Beacon Street
BROOKLINE
Good Things to Eat
Reservations by Telephone
Brookline 2240

GRACE HORNE'S GALLERIES
Stuart Street at Dartmouth
Trinity Court, Boston, Mass.
EXHIBITION of PAINTINGS during November and December
ROSS MOFFETT
HARRY LEITH-ROSS
CHARLES E. D. RODICK
EXHIBITION of PHOTOGRAPHS by
Ananda Coomaraswarmy
MODERN CRAFTS by
GEORGE GEBELEIN
SIDNEY CALLOWHILL
and others
visitors are welcome

WESTLAND AVENUE · GARAGE
INCORPORATED
41–43 WESTLAND AVENUE AND 32–34 ASTOR STREET
ONE MINUTE FROM SYMPHONY HALL
While attending concert store your car at our new and most up-to-date garage. Guard against theft.
Telephones, Back Bay 8862, 8863

Matching the Idea

MECHANICAL processes are but the groundwork of productive skill. Their contributions are generally to volume and quite rarely to the pleasing qualities of beauty and refinement.

Yet, the unusual products, those of distinctive quality, are the result of methods that combine good judgment, good taste and good materials with the skillful handling of mechanical units.

PRINTING reaches its highest point of usefulness when all its details are centered upon a single, practical effect.

Through half a century of conscientious service, we have endeavored to maintain a high reputation by consistently striving to *match the customer's idea!*

GEO. H. ELLIS CO.

Incorporated

272 Congress Street

BOSTON, MASS.

The Quality Mark of Printing Service

Go down, Moses, way down in Egypt land,
Tell old Pharoah, let my people go;
When Israel was in Egypt land, let my people go.
Oppressed so hard they could not stand,
Let my people go.
Go down, Moses, way down in Egypt land;
Tell old Pharoah, let my people go.

Thus said the Lord, bold Moses said,
Let my people go.
If not I'll smite your first-born dead!
Let my people go.
Go down, Moses, etc.

* * *

"By-and-By"

Oh! by-and-by, by-and-by
I'm goin' to lay down dis heavy load;
I know my robe's a-goin' to fit-a-me well,
I tried it on at the gates of hell.
Oh! by-and-by I'm a-goin' to lay down dis heavy load.
Some of these mornings, bright and fair,
Goin' to take-a my wings and cleave the air;
Oh! by-and-by I'm a-goin' to lay down dis heavy load.

The instrumentation of the accompaniment to "Go down, Moses" is by Harry T. Burleigh of New York; that of "By-and-By" is by Anthony Bernard of London.

THOMAS

RETTA C. THOMAS

683 BOYLSTON ST.

Imported Models and our own Creations

Gowns, Wraps, Suits, Blouses

Special Attention Given to Reproductions of all French Models

Designer of distinctive gowns
247 NEWBURY STREET
near Fairfield Street

"Une Nuit sur le Mont-Chauve" ("A Night on Bald Mountain"); Fantaisie for Orchestra: Posthumous Work Completed and Orchestrated by Rimsky-Korsakov

Modest Petrovitch Moussorgsky

(Born at Karevo, district of Toropeta, in the government of Pskov, on March 28, 1835; died at Petrograd on March 28, 1881)

In September, 1860, Moussorgsky wrote to Balakirev: "I have also been given a most interesting piece of work to do, which must be ready by next summer: a whole act of 'The Bald Mountain' (after Megden's drama 'The Witch'). The assembly of the witches, various episodes of witchcraft, the pageant of all the sorcerers, and a finale, the witch dance and homage to Satan. The libretto is very fine. I have already a few materials for the music, and it may be possible to turn out something very good."* In September, 1862, he wrote to Balakirev, saying that his friend's attitude towards "The Witches" (*sic*) had embittered him. "I considered, still consider, and shall consider forever that the thing is satisfactory. . . . I come forth with a first big work. . . . I shall alter neither plan nor working-out; for both are in close relationship with the con-

*The extracts from Moussorgsky letters are taken from an interesting article by M. D. Calvocoressi published in the *Musical Quarterly* (N.Y.) of July, 1923.

At the Sign of the Golden Harp

380 Boylston Street
(NEAR ARLINGTON)

Scale Exercises for Violinists

For Perfect Control of the Left and Right Hand

By JACQUES MALKIN
(American Academic Series No. 11)

A masterly exposition of Scale Study based on entirely new and unconventional instructive principles and written with the set purpose of enabling the student to gain the maximum benefit in the minimum of time. Thorough, complete and with much explanatory text in English and French.

PRICE $1.25

Carl Fischer INC.
MUSIC INSTRUMENTS
BACK 9000
DAY 9001

Delicious
Hot Luncheons
and Dainty
Afternoon Tea
at
Huyler's
200 Boylston Street

tents of the scene, and are carried out in a spirit of genuineness, without tricks or make-believes. . . . I have fulfilled my task as best I could. The one thing I shall alter is the percussion, which I have misused." A letter to Rimsky-Korsakov dated July, 1867, shows that he did rewrite "A Night on Bald Mountain," but remained unwilling to make further alterations:—

"On the eve of St. John's night, June 23, I finished, with God's help, 'St. John's Night on the Bare Mountain,' a tone picture consisting of the following episodes: (1) Assembly of the Witches, hubbub and chatter; (2) Satan's pageant; (3) Ceremonies in honor of Satan; (4) Witch-dance. I wrote the score straight away, without preliminary rough draft. I began on June 10th or thereabouts, and on the 23d came the time to rejoice. The work is inscribed to Balakirev by special request—and, I need not add, to my great joy. . . . Your favorite bits have come out quite well in the scoring, and I have added a good deal to what I wrote. In the 'Ceremonies,' for instance, comes a passage which will make Cui say that I ought to attend a musical class. Here it is:" (seven measures in notation) "in B minor —the witches glorifying Satan, as you see, nakedly, in all primitive barbarity. In the witch dance comes the following rather original call, the strings and piccolo trilling on B-flat" (five measures in notation), "as I have said, over a trill on B-flat! G minor over B-flat major alternates in amusing wise with G-flat major over B-flat minor, with interruptions by the chords in F-sharp minor breaking in—a thing which would lead to my expulsion from the class to which Cui would have me consigned for the greater glory of my witches.

"As regards plan and form, the work is fairly novel. Introduction in

Courteous, Efficient and Prompt Service
"THE BEST OF FOOD THE FINEST CUISINE"
MUSIC EVERY EVENING
THE FAR EAST CO. CHINESE AND AMERICAN RESTAURANT
Noon-day Lunch 11-2 p.m. $.40 Open from 11-12 a.m.
Special Dinner 5.00-8 p.m. $.50 up
Sunday Dinner $.85 and $1.25
1088 BOYLSTON STREET Tel. Back Bay 2342 BOSTON, MASS.


PENNELL, GIBBS & QUIRING CO. INC., DECORATORS & PAINTERS
203-205 CLARENDON STREET
BOSTON, MASSACHUSETTS

THE SOCIETY OF
Arts & Crafts
Distinctive
Christmas Gifts
9 PARK ST., BOSTON

two sections (the witches assemble), motive in D minor with a bit of working-out (their chatter) connected with Satan's train in B-flat major (I have been careful to avoid the 'Hungarian March' effect); motive of the procession without working-out, but followed by a response in E-flat minor (the ribald character, in that key, is most amusing), ending with the whole-tone scale in *moto contrario* which leads to D major. Then comes, in B minor, the glorification, in Russian style, with variations and a semi-ecclesiastic *quasi-trio;* a transition introduces the witch-dance, whose first motive is in D minor, and which also consists of variations in Russian style. At the end of the dance comes the whole-tone scale, and figures from the introduction reappear—which should be rather effective.

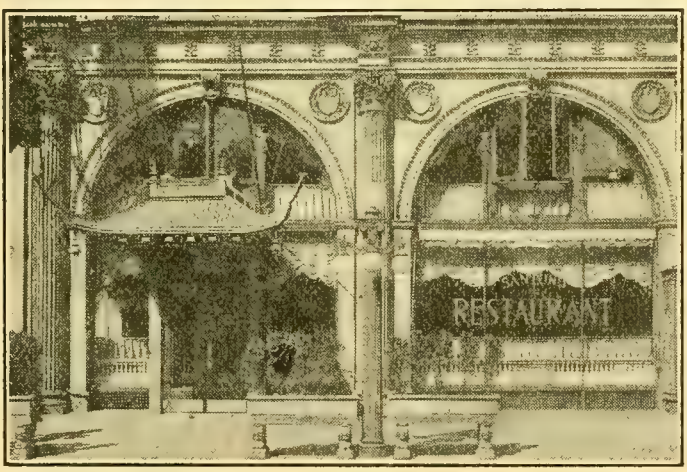
"You do not know the witch-dance yet: it is compact and glowing. I think the form—variations and calls interspersed—was the most suitable in which to cast that evocation of pother. The general character of the thing is warmth: nothing drags, all is firmly connected without German transitions—which of course would have introduced an element of coldness. Please God, you will hear and judge.

"In my opinion, 'St. John's Night' is something new, which ought to impress thoughtful musicians favorably. I regret the distance between us two, for I should like us to examine the new-born score together. Let it clearly be understood, however, that I shall never start remodelling it; with whatever shortcomings it is born, with them it must live if it is to live at all. Yet if we were to talk things over together, a good deal might be made clear, and to good purpose."

During the winter of 1871–72 the director of the opera at Petrograd planned that Moussorgsky, Borodin, Rimsky-Korsakov and Cui should each write a portion of a fairy opera "Mlada." Moussorgsky

SANTUNG RESTAURANT

St. James Building
Near Symphony Hall



Telephone, Back Bay
{ 6018
{ 10116

MERCHANT CLUB LUNCHEON
11 a.m. to 2 p.m.

SPECIAL SUNDAY TABLE D'HÔTE DINNER
12 m. to 4 p.m.

MUSIC EVERY DAY AND EVENING

"After Theatre Parties" a Specialty

SPECIALIST IN AMERICAN AND CHINESE DISHES

PERMANENT WAVE SPECIALIST

Twelve years' experience in Permanent Waving has taught me the **only** safe method is the Nestle Lanoil

Miss LILLIAN J. KANE

420 BOYLSTON STREET . . . . . BOSTON
Room 312 Tel. B.B. 8798

was to write music for some folk scenes, a march for the procession of Slav princes and a great fantastical scene "The Sacrifice to the Black Goat on Bald Mountain." This would give him the opportunity of using his symphonic poem. The project fell through on account of pecuniary reasons. Rimsky-Korsakov's "Mlada" was produced at Petrograd in 1892. An excerpt from this opera was introduced by Serge de Diaghilev in the ballet "Cleopatra," which Mr. Monteux conducted at the Boston Opera House on November 9, 1916. Gertrude Hoffmann brought out this ballet with the excerpt at the Shubert Theatre, Boston, on February 19, 1912. The third act, "Night on Mt. Triglav," of Rimsky-Korsakov's opera (arranged in concert form) was performed in Boston at a Symphony concert, Mr. Monteux conductor, on December 23, 1921.

In 1877 Moussorgsky undertook to write an opera "The Fair at Sorotchinsi," based on a tale by Gogol. He purposed to introduce in it "A Night on Bald Mountain," and he revised the score.

It is said that the original version of the symphonic poem was for pianoforte and orchestra; that the revision for "Mlada" was for orchestra and chorus; that the work was to serve as a scenic interlude in the unfinished opera, "The Fair at Sorotchinsi."

Rimsky-Korsakov as Moussorgsky's musical executor revised the score of the poem. He retained the composer's argument:—

Rare Old Violins

VIOLAS and 'CELLOS
of exquisite tone
and splendid condition

ITALIAN VIOLIN STRINGS

MUSICIANS SUPPLY COMPANY
218 Tremont Street and 60
LaGrange Street, Boston, Mass.
Telephone, Beach 1882

Foreign Languages Easily Learned

The Berlitz Conversational Method makes the study of any foreign language a surprisingly simple, easy and pleasant matter. Experienced native teachers. Day and Evening Classes and Individual Instruction. Reasonable tuition. Call, write or phone for catalogue.

Trial Lesson Free

BERLITZ
SCHOOL OF
LANGUAGES
Est. 1878 OVER 200 BRANCHES
132 Boylston Street Phone, Beach 3958

SEVENTY YEARS' REPUTATION

BROWN'S BRONCHIAL TROCHES

An old and reliable remedy for throat troubles caused by cold or use of the voice. Free from opiates in any form. Sold only in boxes—never in bulk. Prices, 15c., 35c., 75c., $1.25, at druggists or by mail.

BROWN'S CAMPHORATED SAPONACEOUS DENTIFRICE

Will keep the teeth and gums in healthy condition. Price, 30c., at druggists or by mail.

JOHN I. BROWN & SON, BOSTON, MASS.



BOSTON

Maintained for the Benefit of the South End Music School

Unusual and Artistic Handmade Articles

For Personal and Household use

Christmas Cards and Gifts

Made in Europe and America

30 CHARLES STREET

The Green Door Farm and Garden Shop

N. E. Branch of the

FARM AND GARDEN ASSOCIATION

39 NEWBURY STREET, BOSTON

.. *THANKSGIVING SPECIALTIES* ..

Turkeys Mince Pies Sugared Cranberries Puddings

Cakes and Sandwiches for Lunches and Afternoon Teas

Place your holiday orders early and
Come in and inspect the tempting handwork suitable for gifts

Telephone orders given prompt attention
Tel. B. B. 4198

KAKAS·BROS. INC.

MANUFACTURERS *RETAILERS*

FURRIERS

RELIABLE FURS RELIABLE INFORMATION
RELIABLE PRICES

NO MISREPRESENTATION AS TO VALUES COLD STORAGE

72 Chauncy St., Boston - - - Tel. Beach 0048

M. E. PACKARD PIANO TUNER

Reproducing and Player-Piano Expert

191 Willow Avenue, West Somerville
Telephone Connection

Authorized Welte-Mignon Service Man

Formerly with Mason & Hamlin, Ampico Service Man with Chickering & Sons Co.

EST. 1905 B. B. 1693

FRIEDBERG'S

ELECTRIC & LOCKSMITH SHOP

239-241 MASSACHUSETTS AVENUE

ELECTRICAL APPLIANCES
CONTRACTING
FULLY EQUIPPED REPAIR SHOP
VASES CONVERTED INTO LAMPS

"Subterranean din of supernatural voices. Appearance of Spirits of Darkness, followed by that of the god Tchernobog.* Glorification of Tchernobog. Black mass. Witches' Sabbath. At the height of the Sabbath, there sounds far off the bell of the little church in a village which scatters the Spirits of Darkness. Daybreak."

The form is simple: a symphonic Allegro is joined to a short Andante; Allegro feroce; Poco meno mosso.

"A Night on Bald Mountain," dedicated to Vladimir Stassov, is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, tam-tam, bell in D, and strings.

The first performance was at a concert of the Russian Symphony Society at Petrograd on October 27, 1886. Rimsky-Korsakov conducted. The piece met with such success that it was played later in that season.

The first performance in the United States was at Chicago in one of a series of Russian Concerts of Folk Music given in June (5th to 13th inclusive), 1893 (World's Columbian Exposition). The Exposition Orchestra was conducted by V. J. Hlavac.

The first performance in Boston was by the Orchestral Club, conducted by Mr. Longy, on January 5, 1904.

*Tchernobog, the Black God, and Katschei, the Immortal, the Man Skeleton figure in the third act (third scene) of Rimsky-Korsakov's "Mlada." The scene is near Mount Triglav, where there is a Sabbat. The music of Tchernobog is sung by twelve to sixteen basses, using speaking-trumpets.

AMERICA'S FOREMOST FLORIST

76th year

Thos. F. Galvin INCORPORATED

FLOWERS

BOSTON
1 PARK STREET
AND
549 BOYLSTON STREET

NEW YORK
561 FIFTH AVENUE
AT
46th STREET

.. Custom Underwear ..
UNION SUITS, PETTICOATS and KNICKERS made to Measure in All Styles and Materials

Miss E. T. DRISCOLL .·. 296 BOYLSTON STREET
formerly 49 Temple Place

At HOTEL VENDOME

THERE ARE UNUSUAL ACCOMMODATIONS for banquets, dinners, luncheons, receptions, weddings and dances—for all social functions requiring correct appointments and perfect service.

Among the hotels in this city, none is better prepared than **THE VENDOME** to make social affairs attractive and pleasant. Its ideal location on **Commonwealth Avenue at Dartmouth Street, only one block from Copley Square,** makes it easily accessible by motor or "a-foot."

The management will be pleased to submit menus, offer suggestions, and make final arrangements by telephone, correspondence or personal interview.

AFTERNOON TEA (tea, toast and marmalade) IS SERVED IN THE SOLARIUM EVERY DAY INCLUDING SUNDAY FROM 4 UNTIL 6 O'CLOCK. FIFTY CENTS PER PERSON

C. H. GREENLEAF COMPANY, *Proprietors* — *EVERETT B. RICH*, *Managing Director* — *FRANKLIN K. PIERCE*, *Associate Manager*

STATE STREET TRUST CO.

Boston, Mass.

MAIN OFFICE . . . . . 33 STATE STREET

MASSACHUSETTS AVENUE OFFICE

Corner Massachusetts Avenue and Boylston Street

COPLEY SQUARE OFFICE . 581 Boylston Street

INTEREST ALLOWED ON CHECKING ACCOUNTS OF $300 AND OVER

SAFE DEPOSIT VAULTS AT ALL THREE OFFICES

MEMBER FEDERAL RESERVE SYSTEM

WEDDING INVITATIONS

CALLING CARDS

STATIONERY

MAH-JONGG



Poulson

HARPER W POULSON

SOCIAL AND COMMERCIAL STATIONER

284 BOYLSTON STREET BOSTON



Local and Suburban Service

WALL PAPERS

and Especially selected

LINENS and CRETONNES

for Autumn furnishings

Harlow & Howland

Interior Decorators

282 DARTMOUTH STREET

Hill, Smith & Co.

Wholesale and Retail

STATIONERS

Engraving, Die Stamping
and Fine Printing

Blank Book Manufacturers
Modern Loose-leaf Devices
and Supplies

8 MILK STREET

Old South Building

Telephone, Main 1590

Lamping-Nolan

.. Beauty Upkeep ..

Expert in every branch

462 Boylston St. Boston

Est. 1905 Tel. B. B. 5174

Largest and Best Equipped Beauty Salon in New England. Marcel and Permanent Waving, Hairdressing, Muscle Strapping, Face Peeling. Most reliable and latest methods by an Expert. New Scalp Treatment, Special for Oily Scalp.

Electric Baths and Swedish Treatments

Our School - 18 NEWBURY STREET

Day and Evening Classes

Classes forming every Monday

ANTIQUES APPRAISALS

A. CLAYTON PARKER

INTERIOR DECORATOR

Fifteen years with Boston's best Decorators

Designer and Decorator with a European experience

BACK BAY 6731

Room 317 420 Boylston Street

Berkeley Building Boston, Massachusetts

BOUND COPIES of the

Boston Symphony Orchestra's

PROGRAMME BOOKS

Containing Mr. Philip Hale's analytical and descriptive notes on all works performed during the season ("musically speaking, the greatest art annual of to-day." — W. J. Henderson, New York Sun), may be obtained by addressing

PRICE, $5.00 SYMPHONY HALL

ELIAS HOWE CO. 8 BOSWORTH STREET

OLD VIOLINS, VIOLONCELLOS

VIOLAS, DOUBLE BASSES

MORE THAN 600 IN STOCK

Leather Cases Fine Bows Italian Strings Gold and Silver G Strings

2,000 NEW VIOLINS IN STOCK

ELIAS HOWE CO., 8 Bosworth Street . Boston

The Boston Symphony Orchestra gave a performance in Boston on April 23, 1920.

The Russian Walpurgisnacht, or Witches' Sabbath, took place on Bald Mountain, which is near Kiev in Southern Russia. "The peasants place on the window or before the door of the cottage, the night of Ivan Koupalo (Sabatina), nettles which drive away the witches. It is on this night that Baba Yaga, sorcerers and sorceresses, meet on Bald Mountain to dance and enjoy their Sabbath. It is said that on this night they are especially enervated and malignant." ("Moussorgsky" by Pierre d'Alheim, Paris, 1896.)

ADDENDA: Programme Book for October 26, 27, 1923, page 191. Add to the list of compositions by Frank Bridge performed in Boston:

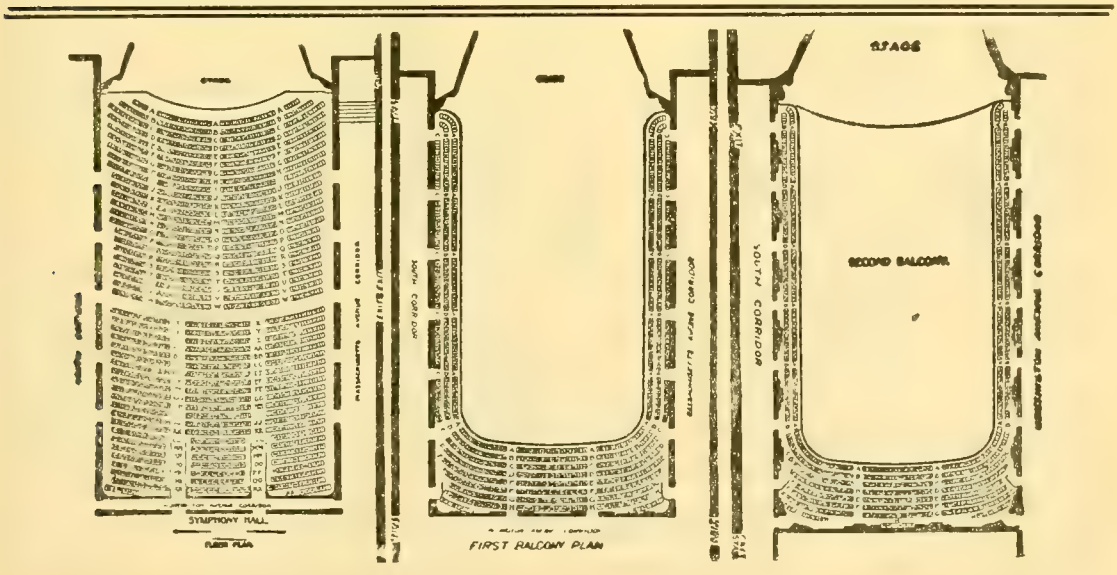
Sonata for violoncello and pianoforte (Gladys Berry and Margaret Gorham Glaser), February 13, 1923.

Song, "Thy Hand in Mine" (Eva Gauthier), December 8, 1920.

ERRATA:—

Programme book of October 26–27, page 152, line 3. Change "January 20" with reference to a performance of "Old Dances and Airs" arranged by Respighi, to "January 21."

Programme book of November 2–3, page 246, overture to "Sakuntala." The first performance in Boston was at a concert of the Harvard Musical Association on January 5, 1871, not on December 6, 1877. This mistake has appeared in the programme books since March 11, 1899, when Mr. Apthorp was editor, and it escaped correction until now. We are indebted to Mr. George W. Chadwick for the correction.



The Magic Wand in

LEWANDOS Changes Colors



LEWANDOS
Cleansers and Dyers

Shops

BOSTON
17 Temple Place
29 State Street
79 Summer Street
284 Boylston Street
248 Huntington Avenue

BROOKLINE MASS
1310 Beacon Street Coolidge Corner

CAMBRIDGE MASS
1274 Massachusetts Avenue

MALDEN MASS
30 Pleasant Street

LYNN MASS
22 Munroe Street

SALEM MASS
72 Washington Street

MANCHESTER MASS
28 Central Street

WALTHAM MASS
193 Moody Street

WATERTOWN MASS
1 Galen Street

SPRINGFIELD MASS
294 Bridge Street

WORCESTER MASS
26 Pearl Street

FITCHBURG MASS
570 Main Street

FALL RIVER MASS
197 Bank Street

NEW BEDFORD MASS
672 Purchase Street

PROVIDENCE R I
137 Matthewson Street

NEWPORT R I
231 Thames Street

BRIDGEPORT CONN
213 State Street

WATERBURY CONN
22 East Main Street

NEW HAVEN CONN
123 Church Street

HARTFORD CONN
47 Farmington Avenue

ALBANY N Y
75 North Pearl Street

PHILADELPHIA PA
1901 Chestnut Street

NEW YORK CITY
10 West 48th Street

Collection and Delivery System

EXECUTIVE OFFICES

286 BOYLSTON STREET BOSTON

Telephone Service Back Bay 3900
Connects All Boston Shops

"YOU CAN RELY ON LEWANDOS"

Sixth Programme

FRIDAY AFTERNOON, NOVEMBER 23, at 2.30 o'clock

SATURDAY EVENING, NOVEMBER 24, at 8.15 o'clock

Mahler . . . . . Symphony in D major, No. 1

I. Langsam. Schleppend wie ein Naturlaut.
II. Kraftig bewegt, doch nicht zu schnell.
III. Feierlich und gemessen, ohne zu schleppen.
IV. Strümisch bewegt.

Vaughan Williams . . . Fantasia on a Theme by Thomas Tallis for Double Stringed Orchestra

Fauré . . . . . "Pelleas and Melisande," Suite from the Stage Music to Maeterlinck's Tragedy, Op. 80

I. Prelude: Quasi adagio.
II. "The Spinning Woman": Andantino quasi allegretto.
III. Molto adagio.

Borodin . . . . Polovtsian Dances from "Prince Igor"

There will be an intermission of ten minutes after the symphony

City of Boston, Revised Regulation of August 5, 1898,—Chapter 3, relating to the covering of the head in places of public amusement

Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn.
Attest: J. M. GALVIN, City Clerk.

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

STEINERT HALL

THURSDAY EVENING, DECEMBER 6th, at 8.15

JOINT RECITAL

.. BY ..

Kemp Stillings and Frances Newsom

VIOLINISTE *SOPRANO*

PROGRAM

Sonate in C minor ..... Heinrich Franz Biber (1644–1704)

KEMP STILLINGS

Rec. and Aria from the "Creation" ..... Haydn
Du Bist die Ruh' ..... Schubert
Staendchen ..... Strauss

FRANCES NEWSOM

Tallahassee Suite ..... Cyril Scott

KEMP STILLINGS

O Quand Je Dors ..... Liszt
Villanelle Les Petits Canards ..... Chabrier
O Mio Babbino Caro ..... from "Gianni Schicchi" ..... Puccini
Ah Fors e Lui ..... from "La Traviata" ..... Verdi

FRANCES NEWSOM

Mood ..... Kemp Stillings
Der Schmetterling ..... Hubay
Mazurka ..... Zarzycki

KEMP STILLINGS

I Am The Wind ..... Dedicated to Frances Newsom .... Kemp Stillings
The Little Shepherd's Song ..... Wintter Watts
The Little Fish's Sons ..... Arensky
Wind Flowers ..... Josten
The Three Cavaliers ..... Russian Folk Song—arr. by Kurt Schindler

FRANCES NEWSOM

THE STEINWAY PIANO

Reserved seats $1.50, $1.00, 0.50 (Plus War Tax)
Tickets are now on sale at the Hall

TUESDAY AFTERNOON, NOVEMBER 20, at 3.00
FRIDAY EVENING, NOVEMBER 23, at 8.15

Return to Boston after Several Seasons, of

BEATRICE HERFORD

In her ORIGINAL MONOLOGUES

Two Entirely Different Programs containing New Numbers and Old Favorites

Tickets, $1.00, $1.50 and $2.00 (plus tax), at Steinert Hall Box Office now.
Miss Herford is under the management of JAMES B. POND, 25 W. 43rd St. New York

SYMPHONY HALL, BOSTON

HUNTINGTON AND MASSACHUSETTS AVENUES

Branch Exchange Telephones, Ticket and Administration Offices, Back Bay 1492

Boston Symphony Orchestra

INC.

PIERRE MONTEUX, Conductor

FORTY-THIRD SEASON, 1923–1924

Programme

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

COPYRIGHT, 1923, BY BOSTON SYMPHONY ORCHESTRA, INC.

THE OFFICERS AND TRUSTEES OF THE BOSTON SYMPHONY ORCHESTRA, Inc.

FREDERICK P. CABOT . . . . . President
GALEN L. STONE . . . . . Vice-President
ERNEST B. DANE . . . . . Treasurer

ALFRED L. AIKEN
FREDERICK P. CABOT
ERNEST B. DANE
M. A. DE WOLFE HOWE
JOHN ELLERTON LODGE
ARTHUR LYMAN
HENRY B. SAWYER
GALEN L. STONE
BENTLEY W. WARREN
E. SOHIER WELCH

W. H. BRENNAN, Manager

G. E. JUDD, Assistant Manager

MUSIC is an essential of every well-regulated home. It is a factor of vital importance in the education of the children, an unending source of inspiration and recreation for the growing generation, a refining, cultivating influence touching every member of the family. It is the common speech that is understood by all, that appeals to everybody, that enlists the sympathies of man, woman and child, of high and low, of young and old in every walk of life.

The PIANO is the universal musical instrument of the home, the instrument that should be in every household. And the greatest among pianos is the STEINWAY, prized and cherished throughout the wide world by all lovers of good music. Or, in the words of a well-known American writer: "Wherever human hearts are sad or glad, and songs are sung, and strings vibrate, and keys respond to love's caress, there is known, respected, revered — loved — the name and fame of STEINWAY."

Catalogue and prices on application

STEINWAY & SONS

STEINWAY HALL

107-109 EAST FOURTEENTH STREET, NEW YORK

REPRESENTED BY THE FOREMOST DEALERS EVERYWHERE

Boston Symphony Orchestra

Forty-third Season, 1923–1924

PIERRE MONTEUX, Conductor

PERSONNEL

Violins.

Burgin, R.	Hoffmann, J.	Gerardi, A.	Hamilton, V.
Concert-master.	Mahn, F.	Krafft, W.	Sauvlet, H.
Theodorowicz, J.			
Gundersen, R.	Pinfield, C.	Fiedler, B.	Siegl, F.
Kassman, N.	Cherkassky, P.	Leveen, P.	Mariotti, V.
Thillois, F.	Gorodetzky, L.	Kurth, R.	Riedlinger, H.
Murray, J.	Goldstein, S.	Bryant, M.	Knudsen, C.
Stonestreet, L.	Tapley, R.	Del Sordo, R.	Messina, S.
Diamond, S.	Erkelens, H.	Seiniger, S.	

Violas.

Fourel, G.	Werner, H.	Grover, H.	Fiedler, A.
Artières, L.	Van Wynbergen, C.	Shirley, P.	Mullaly, J.
	Gerhardt, S.	Kluge, M.	
	Deane, C.	Zahn, F.	

Violoncellos.

Bedetti, J.	Keller, J.	Belinski, M.	Warnke, J.	Langendœn, J.
Schroeder, A.	Barth, C.	Stockbridge, C.	Fabrizio, E.	Marjollet, L.

Basses.

Kunze, M.	Seydel, T.	Ludwig, O.	Kelley, A.	Girard, H.
Keller, K.	Gerhardt, G.	Frankel, I.	Demetrides, L.	

Flutes.	Oboes.	Clarinets.	Bassoons.
Laurent, G.	Longy, G.	Sand, A.	Laus, A.
Bladet, G.	Lenom, C.	Arcieri, E.	Allard, R.
Amerena, P.	Stanislaus, H.	Vannini, A.	Bettoney, F.

Piccolo.	English Horns.	Bass Clarinet.	Contra-Bassoon.
Battles, A.	Mueller, F.	Mimart, P.	Piller, B.
	Speyer, L.		

Horns.	Horns.	Trumpets.	Trombones.
Wendler, G.	Valkenier, W.	Mager, G.	Hampe, C.
Schindler, G.	Hain, F.	Mann, J.	Adam, E.
Hess, M.	Van Den Berg, C.	Perret, G.	Mausebach, A.
Lorbeer, H.	Gebhardt, W.	Kloepfel, L.	Kenfield, L.
		Schmeisser, K.	

Tuba.	Harps.	Timpani.	Percussion.	
Sidow, P.	Holy, A.	Ritter, A.	Ludwig, C.	Zahn, F.
	Delcourt, L.	Polster, M.	Sternburg, S.	

Organ.	Celesta.	Librarian.
Snow, A.	Fiedler, A.	Rogers, L. J.



Proposing the exchange of your little used or silent piano—

FOR one which brings with it a rich endowment of the playing of the greatest pianists in the world—the

AMPICO

IN THE

Chickering

Established 1823

Then—the great Rachmaninoff—the captivating Levitzki—the amazing Nyiregyhazi—and scores of others will play your piano for you whenever you desire to hear them.

The cultivating, uplifting, restorative power of music becomes yours—through the daily companionship with the masters.

Let us tell you how easily you may make this treasure of music your own

CHICKERING WAREROOMS
169 TREMONT STREET, BOSTON

Sixth Programme

FRIDAY AFTERNOON, NOVEMBER 23, at 2.30 o'clock

SATURDAY EVENING, NOVEMBER 24, at 8.15 o'clock

Mahler . . . . . Symphony in D major, No. 1

I. Langsam. Schleppend wie ein Naturlaut.
II. Kraftig bewegt, doch nicht zu schnell.
III. Feierlich und gemessen, ohne zu schleppen.
IV. Stürmisch bewegt.

(First time in Boston)

Vaughan Williams . . . Fantasia on a Theme by Thomas Tallis for Double Stringed Orchestra

Fauré . . . . . "Pelleas and Melisande," Suite from the Stage Music to Maeterlinck's Tragedy, Op. 80

I. Molto adagio.
II. "The Spinning Woman": Andantino quasi allegretto.
III. Prelude: Quasi adagio.

Borodin . . . . Polovtsian Dances from "Prince Igor"

There will be an intermission of ten minutes after the symphony

City of Boston, Revised Regulation of August 5, 1898,—Chapter 3, relating to the covering of the head in places of public amusement

Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn.

Attest: J. M. GALVIN, City Clerk.

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

4th Annual Raymond-Whitcomb

MIDNIGHT-SUN CRUISE

visiting

Iceland North Cape Norwegian Fjords

To sail June 26, 1924

by the

S. S. "Franconia" of the Cunard Line

The Ship

This newest Cunard liner was built especially for long cruises. Fifty rooms have private baths. The staterooms are large, and practically all have beds instead of berths, as well as hot and cold running water. The decks are unusually wide, and the saloons spacious. It is the largest ship ever to sail to the North Cape.

The Route

The route includes fascinating Iceland, rarely visited by travelers, the wonderful North Cape, and the famous Fjords of Norway. For a week the Midnight Sun will be visible. France and England will be reached on July 21 — in season for summer travel abroad.

Rates $875 and upward, including return passage on the "Franconia," "Aquitania," Mauretania," "Berengaria," or other Cunard steamships.

Make reservations now

Suggestions for Winter Travel

Round the World Cruise Mediterranean Cruise

West Indies Cruises

California, Mexico, Hawaii, Florida, Europe, South America

Raymond & Whitcomb Co.

17 Temple Place Boston Tel. Beach 6964

SYMPHONY, D MAJOR, NO. 1 . . . . . GUSTAV MAHLER

(Born at Kalischt in Bohemia, July 1 (or 7), 1860; died at Vienna, May 18, 1911)

Mahler began the composition of this symphony in 1883–84, when he was second conductor at the Cassel Opera House. He completed the work in 1888, when he was conductor at the Budapest Opera House. The first performance was at a Philharmonic concert in that city on November 20, 1889, under the composer's direction. The first performance in the United States was at a concert of the Philharmonic Society in New York on December 16, 1909. Mahler conducted, as conductor of the Society.

When the symphony was first performed at Budapest it was set down on the programme as "Symphonic Poem in two Parts." The symphony was performed at a concert of the Tonkünstler Fest at Weimar on June 3, 1894.* It is well known that Mahler abhorred programme notes; that when his works were performed he insisted that no analysis should be printed for the edification of the audience. But at Weimar this symphony was known as the "Titan," after Jean Paul Richter's romance of that name; the programme bore a motto, "From the Days of Youth," for the first part; for the

*The performance was not satisfactory. Mahler had only one and a hasty rehearsal, and the acoustic properties of the Weimar Court Theatre were then wretched.

RECENT PIANO MUSIC

ERNEST HARRY ADAMS
Tone Fancies after Famous Paintings
A Leafy Way 50
When the Leaves Turn Red . . .50
Japanese Dancing Girl 50

MARION BAUER
Six Preludes 75
(*Schmidt's Educational Series No. 286*)
"The Prelude in F-sharp major bears a dedication to E. Robert Schmitz, who has not only given it a place in his concerts in this country but also played it, with sundry other American pieces to a Parisian audience."—*Boston Transcript.*

MRS. H. H. A. BEACH
Op. 83. From Blackbird Hills (Omaha Tribal Dance) 60
Op. 91. The Fair Hills of Eiré, O! (Old Irish Melody) 50
'Every effect 'comes through' and the result is excellent."—*Musical Courier*

ORVIL A. LINDQUIST
Violets 50
Alone 50
Rolling Waves 50

M. MOSZKOWSKI
Op. 97. 16 Technical Etudes, Books I and II, Each 75
(*Schmidt's Educational Series No. 253 a-b*)
"In these Etudes . . . both hands come in for practically the same amount of work. In the modern technical system the left hand is expected to keep up with the right. These studies ask the left hand to be 'on the job.'"—*The Musician.*

DAVID SEQUEIRA
From Old and New Spain
Leyenda Morisca (Moorish Legend) . .50
Minuetto 50
La Filigrana. Gavotte 50
El Bufon (The Jester) 60

TRYGVE TORJUSSEN
Op. 37. In Italy. Suite . .75
(*Schmidt's Educational Series No. 273*)

THE ARTHUR P. SCHMIDT CO., 120 Boylston St.

second, "Commedia Umana." What is more, the different movements were described as follows:

I. "Spring and no end." The Introduction pictures the awakening of Nature in early morning.

II. "Garland of Flowers."*

III. "Under Full Sail."

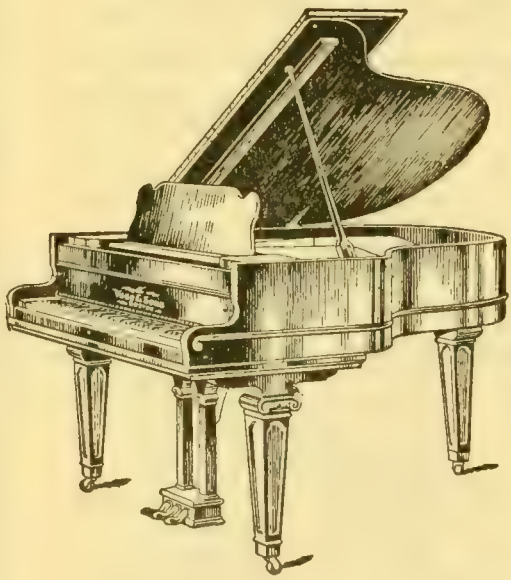
IV. "The Hunter's Funeral Procession; a dead march in the manner of Callot.† The following is to serve as explanation if it is necessary: The composer found the exterior incitement to this musical work in the burlesque picture of the hunter's funeral procession in an old fairy book well known to all children throughout South Germany. The beasts of the woods escort the coffin of the dead forester to the grave; hares bear the banneret, while a band of Bohemian musicians accompanied by cats, toads, crows, and others making music, and stags, roes, foxes, and other four-legged and feathered animals of the woods conduct in farcical attitudes the procession. This movement, conceived as the expression of a now ironically joyous, now mysteriously brooding, spirit, is followed immediately by 'Dall' inferno' (Allegro furioso), as the sudden outbreak of a deeply wounded heart."

V. "Dall' inferno al Paradiso."

Now there is no programme in the published score. Ernst Otto

*"Bluminen-Kapitel." Not easily translated. Mr. Felix Borowski, the author of the admirably written and instructive programme books of the Chicago Symphony Orchestra, translates "Mosaic."—P. H.

†Jacques Callot, painter designer, engraver (born at Nancy in 1593; died there in 1635).



THE
VOSE GRAND

QUALITY and
REPUTATION

enable you to know in advance that the VOSE is a most satisfactory piano.

WE CHALLENGE
COMPARISON

VOSE & SONS PIANO CO.
160 Boylston St., Boston, Mass.

L. P. HOLLANDER CO.

Est. 1848

CHRISTMAS GIFTS

OF

UNUSUAL DISTINCTION

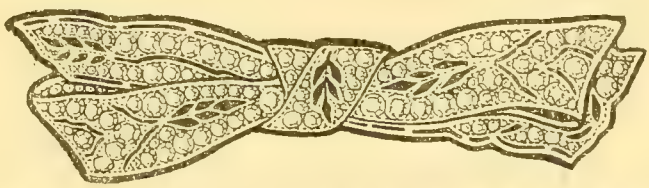
Imported and Domestic

202-216 BOYLSTON STREET, BOSTON

LIMA-FISK, INC.

230 BOYLSTON STREET

WILBUR O. LIMA — Opposite the Public Gardens — ARTHUR E. FISK



PEARLS DIAMONDS

AND OTHER PRECIOUS GEMS

WATCHES and GOLD JEWELRY

CHRISTMAS GIFTS MODERATELY PRICED

Nodnagel in his "Jenseits von Wagner und Liszt" (Königsberg, 1902)—he heard the performance at Weimar, but errs when he says it was the first—is of the opinion that Mahler writing the description of the fourth movement was poking fun at programme notes. Nodnagel states that the grotesque Dead March in Callot's manner is built on the "universally known" canon "Frère Jacques." "But what in the world has the sleeping Brother Jacques of the children's canon got to do with the burial of the hunter? And what have both to do with the 'Commedia Umana'? Or with the 'deeply wounded heart' or with 'Titan'?"

I. Langsam. Schleppend wie ein Naturlaut (Slow. Spun out as a sound of Nature.) D major, 4-4. There is an introduction. Some of the material is employed in the main movement, the chief subject of which, given out by violoncellos and double-basses, is taken from "Ging heut' Morgen über's Feld"* ("As I walked abroad this morn"), the second of the four "Songs of a Travelling Journeyman," written at Cassel in 1883, but not published until 1897. A division of this melody is given to the strings. In a new section is a theme for horns. At last a new subject enters, which is heard in the Finale.

II. Kräftig bewegt (strongly agitated), A major, 3-4. This movement is in the nature of a Scherzo, with its first part built on a theme given to the wood-wind. Trio—F major, G major. Then a return of the first part.

*This was sung in Boston at a concert of the Boston Symphony Orchestra on February 6, 1915, by Paul Draper.

ADVANTAGES

¶ The *quality* of books displayed on our shelves.
¶ *Knowledge* of the contents of a book.
¶ *Freedom* for the customer.
¶ *Promptness* in importation.
¶ *Location*—one hundred yards from the Harvard Square Subway.

DUNSTER HOUSE BOOKSHOP
26 HOLYOKE STREET & MT. AUBURN
Cambridge, Mass.

DOLL & RICHARDS
WATER COLORS BY SEARS GALLAGHER
PORTRAIT DRAWINGS BY M. LESLEY BUSH-BROWN
NOVEMBER 21ST TO DECEMBER 4TH
71 NEWBURY ST. BOSTON



Announcing to Madame and Mademoiselle, Fur Coats for a brilliant social season—Fur Coats of Slattery Style, Slattery Fine Furs, Slattery Long Service—in Seal Dyed Muskrat (Hudson Seal), Squirrel, Muskrat, Kolinsky, Mole, Nutria, Opossum, Raccoon, Mink and Caracul.

E. T. Slattery Co.

154 Tremont Street Opposite the Common

III. Feierlich und gemessen (in a solemn and measured manner), D minor, 4-4. This is the dead march in Callot's manner. The subject given to the double-basses taken from the Old French canon "Frère Jacques." The oboe soon has a counter melody. Later, oboes introduce a new theme, while trumpets have a counter subject. In a passage "Mit Parodie" bass drum and cymbals are busy. G major. A folksong theme is given to the first violins. After a short pause, the chief theme returns.

IV. Stürmisch bewegt (stormily), F minor, 2-2. A motive from the first movement is used. The opening subject of the main movement (Energisch) was also heard in the first movement. A new theme for first violins. After use of all this the pace changes (Langsam). The ending is of a triumphal nature.

The symphony is scored for four flutes (two interchangeable with piccolos), four oboes, English horn, four clarinets (one in E-flat, doubled if possible), bass clarinet, three bassoons, double-bassoon, seven horns, four trumpets, three trombones, bass tuba, kettledrums (two drummers), bass drum, cymbals, triangle, tam-tam, harp, and strings.

These works of Mahler have been heard in Boston at concerts of this orchestra:—

1906. Symphony No. 5, C-sharp minor, February 3, 24.
1913. Symphony No. 5, April 19, November 22.
1914. Symphony No. 5, February 28.
1915. "Lieder eines fahrenden Gesellen" with orchestra (Paul Draper, tenor), February 6.

Bonds of the highest grade

Harris, Forbes & Co
Incorporated
Harris Forbes Building
24 Federal St., Boston

Chandler & Co.

TREMONT ST., NEAR WEST



Drawn from hat shown by Chandler & Co.

DISTINCTIVE HATS

For wear Anytime—Anywhere

CHANDLER & CO.'S hats have that indefinable, intangible something which distinguishes perfect style. Whether it is for motoring, for the street, mingling with the gathering around the tea table, at the Symphony, or for evening wear, Chandler & Co.'s hats give the touch of true vogue to any costume. The usual Chandler standard of perfection is maintained in the exquisite materials and faultless workmanship. The prices are surprisingly moderate.

Sports and Tailored Hats are priced	*Dressier Hats from Paris from our own workroom*	*Dressy Tailored Hats some imported models*
$10 to $15	$25 to $150	$15 to $25

1917. Songs: "Ich atmet' einen Lindenduft" and "Rheinlegendchen," with orchestra (Julia Culp), April 6.

On January 22 and February 3, 1918, the orchestra and a chorus trained by Stephen Townsend performed Mahler's Symphony, C minor, No. 2, at an extra concert. May Peterson, soprano; Merle Alcock, contralto. Dr. Muck conducted.

*
* *

Mahler visited Boston as conductor of the Metropolitan Opera House and conductor of the Philharmonic Society of New York. At the Boston Theatre he conducted "Die Valkyrie" April 8, 1908 (Mmes. Morena, Leffler-Burkhardt, Kirkby-Lunn, and Messrs. Burrian, Blass, Van Rooy); "Don Giovanni," April 9, 1908 (Mmes. Eames, Fornia, Farrar, and Messrs. Scotti, Bonci, Blass, Mühlmann, and Barocchi); "Tristan und Isolde," April 11, 1908 (Mmes. Fremstad and Homer, Messrs. Burgstaller, Van Rooy, Mühlmann, Blass, Reiss, Bayer).

He conducted in Symphony Hall a concert of the Philharmonic Society of New York, which then visited Boston, for the first time, on February 26, 1910. Berlioz, "Fantastic Symphony"; Bach, Suite (an arrangement by Mahler of movements from the second and the third Suites with the use of a "piano-harpsichord" played by Mahler); Beethoven, Overture, "Leonore" No. 3; Strauss, "Till Eulenspiegel's Merry Pranks."

Hurwitch Bros.

L'AUTOMNE
1898 1923

EXHIBITS OF UNUSUAL INTEREST
CONSISTING OF IMPORTED
AND ORIGINAL MODELS

SUITS COATS GOWNS WRAPS

REPRESENTING ELABORATE PREPARATIONS FOR THE COMING SEASON IN OUR CUSTOM AND READY-TO-WEAR DEPARTMENTS

Second Floor at 344 Boylston St. Near Arlington
BOSTON

729 BOYLSTON STREET

BINGHAM
GOWNS

BOSTON
MASSACHUSETTS

ALSO READY TO WEAR

DANCING FROCKS A SPECIALTY

Jays

BOSTON
TEMPLE PLACE
ELEVEN



Thanksgiving Time—

Festivities—all through the week—and a time when one's apparel comes in for severe appraisal. There's a glow of satisfaction—a certain serenity in being Jays-clad. You *know* you're right.

We sell Daytime and Evening Dresses, also Blouses, Sweaters, Scarfs and Coats.

BOSTON TEMPLE PLACE ELEVEN

FANTASIA ON A THEME BY THOMAS TALLIS FOR DOUBLE-STRINGED ORCHESTRA . . . . . RALPH VAUGHAN WILLIAMS

(Williams: Born at Down Amprey, on the borders of Gloucestershire and Wiltshire, England, on October 12, 1872; living in London. Tallis: Supposed to have been born in the second decade of the sixteenth century in London; died on November 23, 1585)

This Fantasia was written for the Gloucester (Eng.) Festival of 1910 and first performed in the Gloucester Cathedral. The first performance in the United States was at a concert of the Symphony Society of New York, Walter Damrosch conductor, on March 9, 1922. The Fantasia was published in 1921. The first performance in Boston was by the Boston Symphony Orchestra on October 27, 1922.

The score contains this note:

"The second orchestra: two first violin players, two second violin players, two viola players, two violoncello players and one contrabass player—these should be taken from the third desk of each group (or in the case of the contrabass by the first player of the second desk) and should if possible be placed apart from the first orchestra. If this is not practicable, they should play sitting in their normal places. The solo parts are to be played by the leader in each group."



William B. Ballard

formerly of V. BALLARD & SONS

Riding Habits Suits

Coats and Gowns

customers' materials used

565 BOYLSTON STREET

Telephone, B. B. 9616

Massachusetts Trust Company

(MEMBER FEDERAL RESERVE SYSTEM)

UPTOWN BRANCH SITUATED DIAGONALLY ACROSS FROM SYMPHONY HALL

Cordially offers you every facility consistent with sound banking.
Commodious Safe Deposit Boxes. Storage Space for Valuables.
Largest Electrified Burglar-proof Safe in the World.
Ample Parking Space.

MAIN BANK
Massachusetts Trust Building
Corner Federal and Franklin Streets

HAYMARKET BRANCH
46 Canal Street
near North Station

MARIA JERITZA



Season 1923-1924

KNABE EXCLUSIVELY

Representative in Boston

C·C·HARVEY·CO·

144 Boylston Street

Thomas Tallis, called "The father of English cathedral music," organist, retained his position in the Chapel Royal uninterruptedly from his appointment in the reign of Henry VIII. until his death in the reign of Elizabeth. The long list of his printed compositions and manuscripts not printed is to be found in Grove's Dictionary (revised edition).

For the following information we are indebted in great part to the Programme Notes of the New York Symphony Society's concert already named.

In 1567 Tallis wrote eight tunes, each in a different mode, for Archbishop Parker's Metrical Psalter. (The famous tune of Tallis for "Veni Creator" is of this period.) The Cantus Firmus is in the tenor part. The explanatory note in the vocal score is worth quoting:

"The tenor of these partes (*sic*) be for the people when they will syng alone, the other parts (*sic*) put for greater queers, or to such as will syng or play them privately."

The nature of the eight tunes was thus described:

The first is meeke; deuout to see.
The second sad in majesty.
The third doth rage: and roughly brayth.
The fourth doth fawne; and flattery playth.
The fyfth delight: and laugheth the more.
The sixth bewaileth: it weepeth full sore.
The seventh tredeth stoute: in froward race.
The eyghth goeth milde: in modest pace.

Vaughan Williams chose the third tune for his Fantasia. Modern

Within your pocketbook

J·McD·&·S

Crockery
China
Glassware
Gifts

Many people feel that the amount of money they have to spend on a dinner set, glassware, fancy china or pottery is their individual problem. It is ours as well. For we must carry an assortment of each to meet the needs and tastes of our customers and to come within the price they wish to pay.

We have been buying china and glass for more than 100 years. We have studied the tastes and fashions of each generation of customers. Today our buyers are visiting all the factories that make the best of their particular grade of goods, so that we may supply your wants readily and at the right prices.

Jones, McDuffee & Stratton
CORPORATION
Established 1810 33 Franklin St., Boston
Just off Washington Street

Handkerchiefs

From the plain linen handkerchiefs to those made of rare laces the range is so wide that it is always possible to find in our stock just what is appropriate either for use or for a gift.

Sheer Hand-spun Handkerchiefs

Exquisitely Embroidered Handkerchiefs

Novelty and Colored Handkerchiefs

Embroidered Initial Handkerchiefs

Plain Hemstitched Handkerchiefs

Colored Silk Handkerchiefs

HANDKERCHIEFS FOR MEN AND WOMEN AND CHILDREN

R. H. STEARNS CO.

ears will fail to hear the raging and braying; but Tallis thought this tune appropriate for the second Psalm:

> Why fumeth in sight: the Gentile spite
> In fury raging stout?

The ecclesiastical character is preserved in his Fantasia by Williams who retained the old harmonies, in spite of his modern instrumentation.

* * *

Vaughan Williams was educated at Charterhouse (1887–90) and at Trinity College, Cambridge (1892–95). In 1890–92 he was at the Royal College of Music, London, and after taking his degree at Cambridge he spent 1895–96 at the Music College, where he studied composition with Parry and Stanford, the organ with Parrett, the pianoforte with Herbert Sharpe and G. P. Moore. At Cambridge he had studied composition with Charles Wood. In 1897–98 he had lessons in composition from Max Bruch in Berlin. He also took lessons in Paris for two months from Ravel. "When the Frenchman had asked relentlessly, 'But why do you do so and so?' and 'Why should such and such be done?' the Englishman could only rub his eyes and say: 'Well, why indeed? And thank you very much for the hint.' After which he came home and wrote 'Wenlock Edge.'" In 1901 Williams received the degree of Mus. D. from Cambridge. From 1896 to 1899 he was organist of South Lambert Church. He has lectured for the Oxford University Extension in Oxford and London. In 1914, at the age of forty-two, he enlisted

PEARLS AND PEARL NECKLACES
AND
PEARLS AND PEARL NECKLACES
ONLY

ALLEN B. FARMER
120 TREMONT STREET, BOSTON



More than 100 years in business

CHOPIN—

the Rug Maker

. . . . . a bit startling—but each artist chooses the art-form of his time and place. Chopin, had he been born in the Ancient East, would naturally have turned to the art-form of the Orient—the Rug.

. . . . . For rugs that are works of art, PRAY combs the Ancient East, selecting as a connoisseur only those of rhythmic pattern, enduring quality, harmonious coloring and artistic execution.

You can find Orientals elsewhere, but only at PRAY'S Orientals that most faithfully carry the message of beauty.

John H. Pray & Sons Co.

646 Washington Street, opposite Boylston

BOSTON

as a private in the R. A. M. C. As stretcher-bearer and scrubber of floors he served in France and at Salonica. He passed the examination for an artillery commission in 1917 and won special commendation for his place on the list. He is now conductor of the Bach Choir in London.

It was stated in September, 1922, that Vaughan Williams was writing a lyric work in which the scene is an English village in the time of Napoleon Bonaparte.

The "London" symphony was performed in Boston by the Boston Symphony Orchestra on February 18 and April 15, 1921; April 27, 1923.

A song by Vaughan Williams, "The Roadside Fire," was sung in Boston by Kennerly Rumford on January 5, 1913. On February 2 of the same year he repeated the song and added "Silent Noon." Other songs have from time to time been sung here—his French folk-song "L'Amour de Moy," by Mme. Eva Gauthier, December 8, 1920, and January 22, 1921. Of the more important works, "On Wenlock Edge" was performed at a concert of the Boston Musical Association, Mr. Longy conductor, on March 24, 1920, with Rulon Y. Robison, tenor. There was another performance with the same singer in the Copley Theatre at a concert of the MacDowell Club orchestra, Mr. Longy conductor, January 30, 1921.

* * *

Folk Ballet about Old King Cole and the Empress Helena, Cambridge (Eng.) Musical Festival, June 5, 1923. "We are reminded

EARL G. MANNING
200 DEVONSHIRE ST BOSTON MASS

Still Another Interesting Investment with an Annuity

A school teacher who had spent nearly thirty years in the Public Schools of Cambridge was forced to retire because of ill health, at age 65.

Her salary had been over $1,800 a year for some years and she was worried as to how she was going to live on her State retirement income of $650 a year, plus the income from $8,000 in securities, amounting to $420—a total of $1,070.

She was pleasantly surprised when I showed her that by diverting her $8,000 investment fund into an ANNUITY, she could receive from that source approximately $900 a year.

This made her total income $1,550, and with care she feels she can now live very comfortably on it.

The best way for a teacher or any elderly person to augment income is through an ANNUITY.

Feel free to consult me.

EARL G. MANNING, *Associate General Agent*
JOHN HANCOCK MUTUAL LIFE INSURANCE COMPANY
200 Devonshire Street, Boston, Mass. Telephone, Congress 7480

Chartered
1792

The Personal Equation

Over a century and a quarter of banking experience has only served to strengthen our belief that adequate financial service is possible without the loss of the personal contact which all business men appreciate.

Our business is founded on this belief, and our steady growth is evidence of the fact that our depositors value the attitude of friendly helpfulness which they find at this institution.

National Union Bank

Washington Street *Boston* Head of State Street

in it that the nursery monarch was an historical person and the grandfather of Constantine the Great. The story, which follows the nursery rhyme closely, is unfolded in dances based on the traditional figures of folk dance. Except for the three melodies played by the fiddlers, which are folk tunes, the music is original; its melodies have the peculiar flavor, a little harsh despite their beauty, which we have come to associate with this composer. They are, as might be expected, thoroughly in keeping with the spirit of the entertainment. The ballet was danced with great spirit and amazing precision by members of the Cambridge branch of the English Folk Dance Society, and the production was enhanced by the beautiful setting provided by Nevile's Court, Trinity College. Before the ballet the dancers gave an exhibition of Morris dances, country dances, and singing games."—*London Times.*

Psalm XC—the metrical version beside the prose version, Three Choirs Festival, Worcester (Eng.), September 3, 1923. "A bass voice (Norman Allin) recited the prose, while 'O God, our help in ages past' was sung in detached lines by the choir. A beautiful effect is produced by the contrast of minor and major. The orchestra is silent until a final recapitulation of the opening verses of the Psalm, and before this there are some rather intricate modulations, which imperil the intonation of the unaccompanied choir. Here there was some uncertainty, but elsewhere the intonation was extraordinarily good. Dr. Vaughan Williams conducted his motet."—*The Times* (September 6, 1923.)

Ruby GOWNS, SUITS and HATS

277 Dartmouth Street, Boston Summer Branch at Magnolia

Lewis F. Perry's Sons Co.
PAINTING AND DECORATING
TELEPHONE, MAIN 4335
101 TREMONT STREET
ROOM 211, BOSTON
Decorators of Symphony Hall

Financing New England Industry

MOST of New England's great textile enterprises make Boston their headquarters. Many of them have taken advantage of the comprehensive banking service offered by the Old Colony Trust Company in financing the purchase of raw materials the world over, and the manufacture, sale and transportation of finished products.

We are equipped to supply, on short notice, credit data and market statistics. We are prepared to handle payments and collections at home and abroad — in short, to act as general fiscal agent.

Our booklet — "*How We Serve Our Clients*" — will be sent upon request.

OLD COLONY TRUST COMPANY

52 Temple Place 17 Court Street 222 Boylston Street

BOSTON

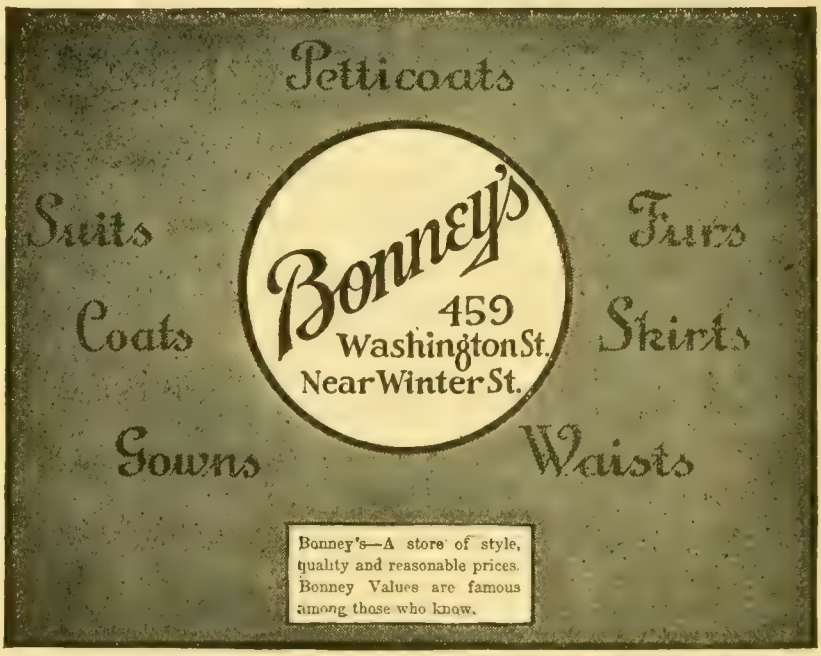
"Pelleas and Melisande," Orchestral Suite, Op. 80, taken from the Stage Music to Maeterlinck's Play . . Gabriel Fauré

(Born at Pamiers (Ariège), France, May 13, 1845; now living at Paris)

Maurice Maeterlinck's "Pelléas et Mélisande" was published in 1892. When it was played for the first time in Paris,—at the Bouffes Parisiens, May 17, 1893,*—there was no incidental music. Fauré's music was written for the performance in English given by Mrs. Patrick Campbell in London, June 21, 1898. This music was played here in Boston at the performance given by Mrs. Patrick Campbell and her company at the Boston Theatre, April 12, 1902, when the cast was as follows: Arkel, Daniel McCarthy; Golaud, G. S. Titheradge; Melisande, Mrs. Patrick Campbell; Queen Genevieve, Mrs. Theodore Wright; Pelleas, Herbert Waring; Yniold, Alethea Burroughs; the Doctor, Gilbert Trent; an old servant, George Arliss. The English translation was by J. W. Mackall.

The suite, arranged by Fauré from his incidental music, was first played at a Lamoureux concert in Paris, February 3, 1901. The first performance in London was at a Promenade Concert, H. J. Wood conductor, September 18, 1902. The suite was performed in Boston at a concert of the New England Conservatory Orchestra,

*The cast was as follows: Arkel, Émile Raymond; Golaud, Lugné-Poë; Mélisande, Miss Meuris; Geneviève, Miss Camée; Pelléas, Miss Marie Aubry; Little Yniold, Miss Georgette Loyer.



HEWINS & HOLLIS
MEN'S FURNISHING GOODS
4 HAMILTON PLACE, BOSTON
OPPOSITE PARK ST. CHURCH

Jordan Marsh Company



Dance Hats

Dance hats glint with gold and silver, gleam with jeweled settings, or shine through misted lace.

Our Millinery Salon is showing a large collection of these hats, both imported and our own reproductions.

The hat sketched is priced at 30.00

March 8, 1904. It was played at concerts of the Boston Symphony Orchestra in Boston, December 17, 1904, December 2, 1905, March 18, 1911. Vincent d'Indy conducted at the latter concert. The suite was played by the Boston Opera House Orchestra at the Opera House on February 28, 1911, and January 21, 1912, when Mr. Caplet conducted; also at a performance of the play in French on January 30, 1912.

The story of Maeterlinck's tragedy is a simple one. The gray-bearded Golaud, brother of young Pelleas and grandson of old Arkel, king of Allemonde, was a-wandering in the forest, hunting a boar. He came upon a young girl weeping by a spring; she was beautiful and mysterious. She would not tell her age, she would not name her country. Her clothing was that of a princess, but it was torn; her crown had fallen into the water. Golaud questioned her, and she wept afresh. He took her to the dismal castle, where he lived with old Arkel and with his mother, Genevieve, and with his little son, Yniold, for Golaud had been married and his wife was dead. Six months went by and Golaud wedded Melisande. Pelleas came to the castle, and soon he and Melisande loved each other at first with a timid love; but as Pelleas determined to go away the lovers met for the last time in the park at night. Golaud had long had his suspicions. He had warned Pelleas by showing him the depths that smelled of death in the castle vaults; he had employed the little Yniold as an unconscious spy. Finding his brother and Melisande alone in the park so late at night, he killed

THEATRE TICKETS FOOTBALL TICKETS

BURKE ADAMS HOUSE

PHONES, BEACH 0935, 0942, 2430

DUSÉ TICKETS GRAND OPERA TICKETS

NEARLY HERE

IMPERATIVE—the quality that makes Bachrach Portraits so desirable is the product of time and care.

Appointments must be made at once to insure delivery for Christmas.

Bachrach

ESTABLISHED 1868

PHOTOGRAPHS OF DISTINCTION

647 BOYLSTON ST. - Back Bay 4155

A fascinating 32-page booklet showing the development of modern photography will be sent upon request.



Stieff

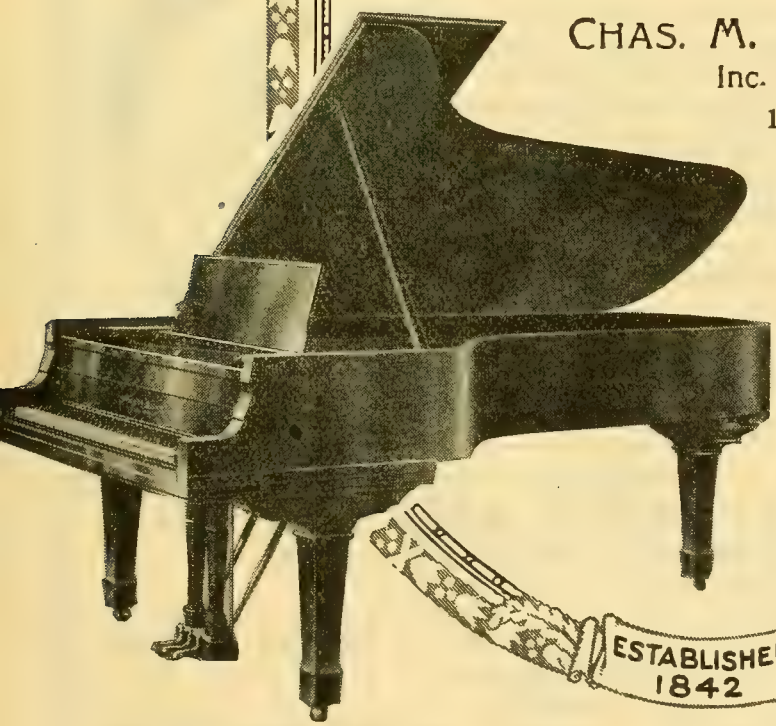
FOR those whose requirements demand perfection and whose tastes demand excellence, find

THE

Stieff

the ultimate expression of musical worth.

Catalogue furnished on request



CHAS. M. STIEFF
Inc.
146 Boylston Street
Boston, Mass.
Established 1842

ESTABLISHED
1842

him and wounded her. The wound was a slight one; "a bird would not die of it," the physician said; but Melisande could not live; "She was born without cause—to die; and she dies without cause." Melisande in her sick-room gave birth to a little girl; but Golaud had but one thought: Were Pelleas and Melisande guilty toward him? He questioned the dying woman, but, though she assured him of her innocence, his soul was not quieted. Such is the motive of this play in which weak and shadowy mortals in some unknown land are represented as oppressed by dark and malevolent powers. No wonder that, to quote from Alfred Bruneau, "the idea of fatality, of death, on which all the pieces of Maeterlinck are based, the atmosphere of sorrowful legend which enwraps them as in a great veil of crape, that which is distant and enigmatical in them, their vague personages, poor kings, poor people, poor inhabitants of unnamed lands whom fate leads by the hand in the mist of the irreparable, the resigned, naïve, gentle, or solemn conversation of these passive unfortunates—all this suited in a most exact manner the temperament of Claude Debussy." One might add "and that of Gabriel Fauré."

The suite, arranged from Fauré's stage music, is in three movements.

The first is the prelude to the play. Quasi adagio, G major, 3-4. It begins with a simple theme for strings. which is developed with the assistance of wind instruments. Here and there are harp notes. There is a theme for violoncellos, flutes, bassoon. A horn calls mys-

A Bit of the Brunswick All Your Own



Of course, you know the Brunswick Shoppe — so near Copley Square, so convenient to Boylston Street shopping, so short a distance from the theatres. This delightful little low-beamed salon and all that is within, is a bit of the Brunswick all your own. For luncheon — for afternoon tea — for supper before the theatre — or just to run into at any odd moment for a tiny nibble and chat with the many friends you are sure to meet there. Claim it for your own—as it truly is!

Afternoon Tea

Ices **Favors** **Brunswick Candy**

The Brunswick Shoppe

Boylston Street at Clarendon

FLORENTINE ARTS AND CRAFTS

Searching for articles you saw while wandering through the fascinating shops of old Florence?

Come in and see our display of

TOOLED LEATHER WOODWORK PRINTS FRAMES CARDS

And many other objets d'art

Imported directly by us

P. CARTONI COMPANY Room 405 **420 Boylston Street**



"Taking the Blue Sky Out of Style"

A Discovery in Style

SUCH is the witchery of Fashion that it is not surprising that some women should think of *correct* clothes only in terms of *high* prices.

But the woman who chooses *here*, quickly changes her views. She finds, in their entirety, the *certified* styles of the season at prices based on *value* instead of on *vogue*.

F. P. O'Connor Co

TREMONT STREET, 157

Fourth Shop South from West Street

teriously in the forest. The movement is charged with the pensive, twilight melancholy that characterizes so much of Fauré's music.

The second movement, "Fileuse" ("The Spinner"), is the second entr'acte. The stage direction for the first scene of act iii. is as follows: "A room in the castle. Pelleas and Melisande are discovered. Melisande is spinning with a distaff at the back of the room." Andantino quasi allegretto, G major, 3-4. The spinning figure is in the first violins; plaintive melodies in wood-wind instruments. G minor; spinning figure in second violins and violas; again a plaintive solo use of wind instruments and a like use of the first violins. There is a return to G major, with the spinning figure in the strings, with wind instruments in solos and with an effective figure for the harp.

The third movement is associated with the final tragic scene. Molto adagio, D minor, 3-4.

MELISANDE. Is it you, grandfather?
ARKEL. Yes, my child. What do you wish me to do?
MELISANDE. Is it true that winter is here?
ARKEL. Why do you ask?
MELISANDE. Because it is cold, and there are no more leaves.
ARKEL. Are you cold? Do you wish the windows shut?
MELISANDE. No, no, not until the sun has sunk into the sea. It sets slowly; so winter has begun?
ARKEL. Yes. You do not like winter?
MELISANDE. Oh no. I am afraid of the cold. I dread the bitter cold.
ARKEL. Do you feel better?

Berry INC.

ANNOUNCE
ARRIVAL OF NEW IMPORTATIONS
GOWNS WRAPS MILLINERY

To the woman who knows smartness, we urge your inspection

Modern Prices Prevailing

Special attention given to the requirements of Brides and Bridesmaids

651-653 BOYLSTON STREET, BOSTON



JACOB THOMA & SON

Importers and Dealers in
Old and New Violins — Bows — Strings — Cases
and Violin-Specialties

Repairers to the Boston Symphony Orchestra
Agents for the Silvestre & Maucotel
Tricolore Tested-Strings

226 TREMONT STREET . BOSTON, MASS.
Opp. Majestic Theatre Telephone, Dewey 1763-W

T. D. Whitney Company

Linen Specialists Since 1796

New Branch Store

288 BOYLSTON STREET

(near Arlington Street)

Table Damasks

and

Decorative Linens

FOR THANKSGIVING

Prices are exactly the same as in our Main Store, Temple Place through to West Street. Merchandise in both places is interchangeable.

T. D. Whitney Company

Everything in Linens

Temple Place through to West Street

288 Boylston Street *Boston, Mass.*



MELISANDE. Yes; yes; I no longer have all those anxieties.
ARKEL. Do you wish to see your child?
MELISANDE. What child?
ARKEL. Your child. You are a mother. You have put into the world a little girl.
MELISANDE. Where is she?
ARKEL. Here.
MELISANDE. It is strange—I cannot raise my arms to take her.
ARKEL. That's because you are still very weak. I'll hold it myself; look.
MELISANDE. She does not laugh. She is little. She, too, will weep. I am sorry for her.

(The room is gradually filled with the servants of the castle, who take their places silently along the walls and wait.)

GOLAUD (*suddenly rising*). What's this? What are all these women going to do here?
THE PHYSICIAN. They are the servants.
ARKEL. Who called them?
THE PHYSICIAN. Not I.

ANNA WALKER WAKEFIELD

ANNOUNCES HER REMOVAL ON OCTOBER FIRST TO
39 TRINITY PLACE
BOSTON
(Trinity Place is between the Copley Plaza and Westminster Hotels)

AMPLE PARKING SPACE AND GREATLY IMPROVED FACILITIES WILL ENABLE MISS WAKEFIELD TO SERVE HER PATIENTS AND CUSTOMERS MORE EFFICIENTLY THAN EVER BEFORE

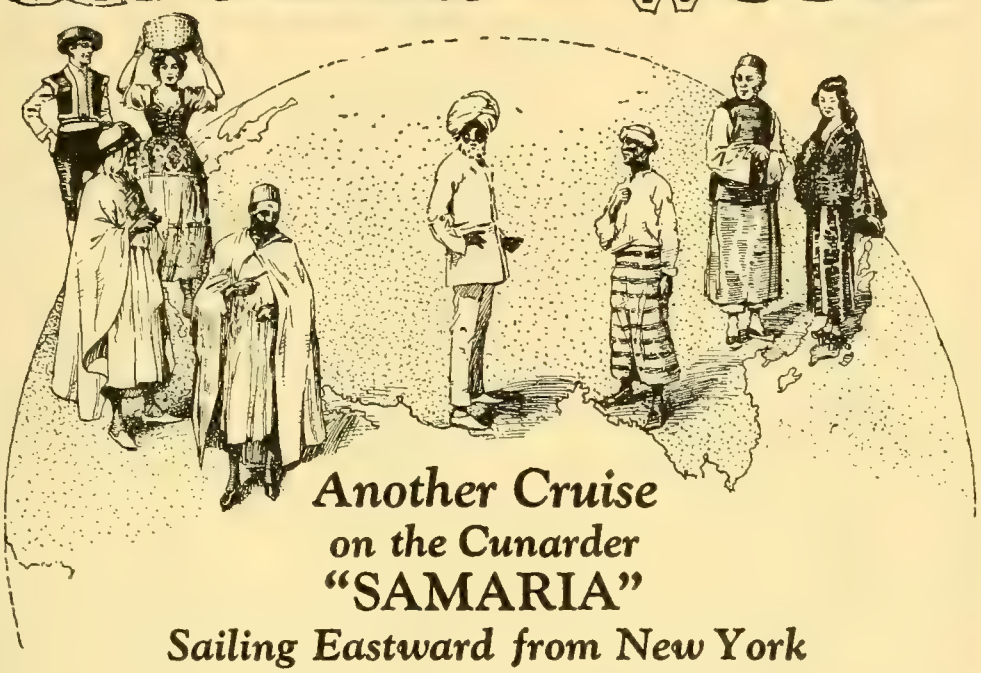
TELEPHONE, BACK BAY 7598

SPECIAL COURSES FOR CHILDREN
under
GERTRUDE BOWES PEABODY
1601 CENTRE ST., Newton Highlands, Mass.
Tel. C. N. 1916-M
Solfeggio, Violin, Ensemble, Rhythmic-Gymnastics. Classes can be formed combining any of the above subjects
Address above also
THE LONGY SCHOOL OF MUSIC
103 Hemenway St., Boston, Mass.
Tel. Kenmore 2400
THURSDAYS IN PROVIDENCE, R. I.
417 Lauderdale Building
Tel. Gaspee 2880
Also private and class work in all branches of music for adults
Catalogue sent on request
Steinert Piano Used



Hélène Phillips
. Sportwear .
Trinity Pl. Entrance
Copley Plaza Hotel

Around the World



Another Cruise on the Cunarder "SAMARIA"

Sailing Eastward from New York

January 26 to June 3, 1924

CAN you visualize a grand Cruise that will bring you into intimate touch with almost every form of civilization—the rich romance of Egypt, the splendor and magnificence of India, the merging of the old and the new in China! Here is the experience of a lifetime, the enjoyment of a dozen vacations within the space of 130 wonderful days.

Next winter's cruise Around the World on the "Samaria" includes visits to more than 18 foreign countries, 25 different ports of call, and many overland tours, such as excursions to the beautiful Taj Mahal, Benares the Holy City, flowery Kyoto, and sacred Nikko.

Sailing ***Eastward in the Path of Spring,*** you will visit all the countries at the most delightful season — Egypt when the banks of the Nile are carpeted with emerald, India, Burma, Java when it is the coolest.

It will be a cruise of leisure, comfort and luxury—managed by COOK'S TRAVEL SERVICE—the World's Foremost and *only* Travel Organization with a complete chain of permanent offices all along the route.

Cruise Limited to 400 Guests.

THOS. COOK & SON

167 Tremont Street, Boston, 11

New York	Philadelphia	Chicago	San Francisco
Los Angeles	Montreal	Toronto	Vancouver

The average annual expenses of the Boston Sympho
This operating deficit is met by subscriptions. A list of the

Abbott, Gordon
Adams, Miss Clara A.
Agassiz, Mrs. George R.
Aiken, Mr. and Mrs. Alfred
Ames, Mrs. F. L.
Ames, Mrs. Hobart
Ames, Hobart
Ames, John S.
Ames, Oakes
Ames, Mrs. William H.
Amory, Mrs. Harcourt
Anonymous (3)
Anthony, Mrs. Margaret
Anthony, Miss A. R.
Apthorp, Mrs. H. O.
Atwill, Miss Elizabeth M.

Baker, Mr. and Mrs. G. B.
Baker, Miss Helen S.
Balch, Mrs. John
Barbour, Thomas
Barkhouse, Mrs. Arthur J.
Barlow, R. S.
Barnet, Mr. and Mrs. S. J.
Bartol, Mrs. John W.
Bates, Mrs. Oric
Baylies, Mrs. Walter C.
Beal, Miss Ida G.
Beebe, Miss Sylenda
Bigelow, Dr. W. S.
Blake, Mrs. Arthur W.
Blake, Estate of William P.
Bliss, Henry W.
Boit, Mrs. John E.
Bostwick, Juliette C.
Bradford, Mary G.
Bradlee, Mrs. Arthur T.
Bradlee, Miss S. C.
Brandegee, Mr. and Mrs. E. D.
Bremer, Mrs. J. L.
Brown, George W.
Bullard, Miss Ellen T.
Burdett, Everett W.
Burr, Mrs. Heman
Burr, I. Tucker

Cabot, Mrs. Arthur T.
Cabot, Frederick P.
Cabot, Henry B.
Cabot, Mrs. Sewall
Cate, Martin L.
Chadbourne, Mrs. J. H.
Chapin, Horace D.
Cheever, Dr. and Mrs. D.
Coale, Mrs. George O. G.
Codman, Miss C. A.
Codman, Mrs. Russell S.
Coffin, Winthrop
Colby, A. E.
Coleman, Miss E. L.
Conant, Mrs. William C.
Converse, Mrs. Costello C.
Converse, M. M.
Coolidge, Mr. and Mrs. Harold J.
Coolidge, Mrs. J. G.
Coolidge, Mrs. J. T.
Coolidge, Julian L.
Coolidge, Mrs. T. J.
Coonley, Howard
Corey, Mrs. H. D.
Cotting, Mrs. C. E.
Cotton, Miss Elizabeth A.
Courtney, Mr. and Mrs. Paul G.
Craig, Mrs. Helen M.
Crosby, Mrs. S. V. R.
Crowninshield, Mrs. F. B.
Cummings, Estate of Mrs. Charles A.
Cummings, Mr. and Mrs. Charles K.
Curtis, Mrs. G. S. (Estate of)
Curtis, Miss Harriot S.
Cushing, Mrs. W. E.

Dabney, Mr. and Mrs. George
Dana, R. H.
Dane, Mr. and Mrs. Ernest B.
Davenport, Mrs. George W.
Derby, Miss Elizabeth P.
Dexter, Miss Rose L.
Dixey, Mrs. Richard C.
Dodd, Mrs. Henry
Dole, Mrs. Charles F.
Dupee, W. A.

Eager, Miss Mabel T.
Edwards, Robert J.
Eisemann, Julius
Eisemann, Ludwig
Elliot, Mrs. John W.
Ely, Miss Augusta C.
Ernst, Mrs. Harold C.
Eustis, H. D.
Eustis, The Misses

Farlow, Dr. and Mrs. John W.
Faulkner, Miss Fannie M.
Fay, Mrs. D. B.
Fenollosa, William S.
Fish, Frederick P.
Fitch, Miss Carrie T.
Fitz, Mrs. R. H.
Fitz, Mrs. W. Scott
Foote, Arthur
Foote, George L.
Forbes, Allan
Forbes, Mrs. Ralph E.
Fox, Miss Alice M.
French, Mrs. Hollis
Frothingham, Mrs. Langdon
Frothingham, Mrs. Louis A.
Fuller, Alvan T.

Gay, E. Howard
Grandin, Mrs. John L., Jr.
Greene, Mr. and Mrs. Edwi Farnham
Greenough, Mrs. H. V.
Greenwood, Mr. and Mrs. Lev
Guild, Miss Eleanor
Guild, Miss S. L.

Hall, Mrs. H. S.
Hall, Mrs. John L.
Hallowell, Mr. and Mrs. Fran
Hallowell, N. Penrose
Hammond, Mrs. Edward
Harte, Mrs. Richard
Hathaway, Miss Ellen R.
Haughton, Mrs. M. G.
Haven, Parkman B.
Hayward, Mrs. G. G.
Hicks, Mrs. John Jay
Higginson, F. L., Jr.
Hill, Mr. and Mrs. Edward
Hill, Mrs. John F.
Hobart, Philip W.
Holmes, Mr. and Mrs. E. J.
Holmes, Ida E.
Homans, Miss Katharine A.
Homans, Miss Marian
Hood, Miss Helen
Houghton, Clement S.
Houghton, Elizabeth G.
Howe, Mrs. George D.
Howe, Henry S.
Howe, Mrs. Henry S.
Howe, M. A. DeWolfe
Hunnewell, Mrs. Arthur
Hunnewell, Mrs. Henry S.
Hunt, Miss Abby W.

Jackson, Mrs. James, Jr.
Jackson, Miss Marian C.
Jaques, Miss H. L.
Johns, Clayton
Johnson, Miss Edith Morse
Johnson, Mrs. E. J.

Keeler, Mrs. A. M.

The Orchestra can be carried on only by the generosity of those financially. All such are invited to join in sustaining the Orchestra.

chestra exceed its average income by about $95,000.00.
o have subscribed for the season 1923-24 follows:

t, Mrs. Edward L.
ball, The Misses
ɜ, Mrs. Henry P.
ɜ, The Misses
ıland, Mr. and Mrs. Abraham
ıland, Mr. and Mrs. Jesse

ıb, Miss Aimee
ıb, Horatio A.
ıson, Clement R.
e, Mrs. G. M.
g, Mrs. B. J.
g, Miss Margaret Ruthven
ham, Henry G.
ell, Miss Elizabeth
ell, Josiah M.
rence, Mrs. John
rence, Miss Sarah
Miss Bertha
George C.
Joseph
nd, Mrs. Lester
ıan, J. Howard
is, Mrs. George
ge, John E.
ng, Miss Louisa P.
ng, Mrs. Thacher
ng, William Caleb
hrop, Mrs. Thornton K.
hrop, Mrs. William S. H.
vell, Miss Lucy
ıan, Arthur
n, Mrs. George Armstrong
n, Mrs. W. H.

comber, John R.
guire, Mrs. Emily M.
son, Miss Fanny P.
Memoriam—C. S. D.
ler, Miss Mildred A.
liken, Arthur N.
ir, Mrs. John
ors, Mrs. Arthur W.
rse, Miss Frances R.
rse, Miss J. G.
rse, J. Torrey, Jr.
rss, Mr. and Mrs. Charles A.
tley, Mrs. E. Preble
mford, Mrs. George S.
rfitt, Mrs. S. C.
Kibbin, Miss Emily W.
cLaurin, Mrs. Richard C.

vell, Mrs. Edward A.
kerson, William E.

Norcross, Mrs. Otis

Oakes, Francis J., Jr.
Osgood, Emily L.
Paine, Rev. George L.
Paine, R. T. 2d
Parkman, Henry
Parkman, Mrs. Henry
Peabody, Charles
Peabody, Mrs. Endicott
Peabody, Margaret
Perera, Mrs. Gino L.
Peters, Mrs. William Y.
Phillips, Mrs. John C.
Phillips, Mrs. W.
Pickman, Dudley L.
Pitman, Mrs. B. F.
Post, Mrs. John R.
Potter, Mrs. Murray A.
Pratt, Mrs. L. Mortimer, Jr.

Rand, E. K.
Ranney, Miss Helen M.
Rantoul, Mrs. Neal
Reed, Miss Emily
Reed, Miss Ida B.
Richardson, Mrs. F. L. W.
Richardson, Mrs. John
Richardson, W. K.
Robb, Russell
Robinson, B. L.
Rogers, H. L.
Rollins, Mrs. J. W.
Rothschild, John
Rothwell, Bernard J.
Russell, Mrs. Richard S.
Russell, Mrs. Robert S.

Sachs, Prof. Paul J.
Sagendorph, George
Saltonstall, Mrs. John
Saltonstall, Leverett
Saltonstall, Richard
Saltonstall, Mrs. R. M.
Sanger, Mrs. George P.
Saville, Mrs. William
Sawyer, Mr. and Mrs. Henry B.
Sears, Miss Annie L.
Sears, Miss Mary P.
Sears, Richard D.
Sears, William R.
Shaw, Mrs. Q. A., Jr.
Silsbee, Mrs. George S.
Slocum, Mrs. William H.
Smith, F. Morton
Spalding, Walter R.
Sprague, Mrs. Phineas W.
Stackpole, Mrs. Frederick D.
Stackpole, Mr. and Mrs. Pierpont L.
Steinert, Alexander
Stevenson, Mr. and Mrs. R.H., Jr.
Stone, Galen L.
Stone, Mrs. Galen L.
Stone, Nathaniel H.
Sturges, Alice K.
Swallow, Maude C.

Taft, Edward A.
Tapley, Miss Alice
Tappan, Miss Mary A.
Torbert, Dr. James R.
Tower, Florence E.
Tuckerman, Mrs. L. S.

Vaughan, Bertha H.
Vaughan, Mrs. Henry G.

Wadsworth, Mrs. A. F.
Ware, Mrs. Arthur L.
Waring, Mrs. Guy
Warren, Mrs. Bayard
Warren, Mr. and Mrs. Bentley W.
Webster, Mr. and Mrs. Edwin S.
Weeks, Mr. and Mrs. Robert S.
Weeks, Sinclair
Welch, E. Sohier
Weld, Mrs. Bernard C.
Weld, Mrs. Charles G.
Weld, Miss Mary
Wheatland, Richard
Wheelwright, Miss Mary C.
White, Miss Gertrude R.
Whitin, Mrs. G. Marston
Whiting, Mrs. Jasper
Whitman, William
Whitney, Mrs. Margaret F. G.
Whitwell, Mr. and Mrs. Frederick S.
Williams, Moses
Wilson, Miss A. E.
Winsor, Mrs. Alfred
Wolcott, Mrs. Roger
Wood, William E.

Pledges received from New Subscribers to noon, November 21st

Bates, The Misses
Bishop, Miss Margaret

(Continued on following page)

elieve it important in the life of Boston and are willing to help it

Bradlee, Mr. and Mrs. Thos. S.
Browning, Mrs. C. A.
Buckingham, Miss M. H.
Colt, Mr. and Mrs. James D.
Farrington, Robert D.
French, Miss Katharine
Gilbert, Mrs. Ellen J.
Grover, Mrs. Frances L.
Hill, Arthur D.
Johnson, Mr. and Mrs. Arthur S.
Luce, Stephen B.
Moore, Mrs. Edward C.
Nutter, George R.
Patton, James E.
Pfaelzer, Mrs. Franklin T.
Pratt, Mrs. Walter W.
Rousmaniere, Mrs. E. S.
Shaw, Mrs. Henry S.
Sheldon, Katharine H.
Thayer, Mrs. W. H.
Wendell, Mrs. Barrett
Wheelwright, Miss Mary C.
Whittier, Mrs. Albert R.

GOLAUD. Why did you come here? Nobody summoned you. What are you going to do here? What does all this mean? Answer me!

(*The servants do not answer.*)

ARKEL. Do not speak so loud. She is going to sleep; she has shut her eyes.

GOLAUD. It is not—?

THE PHYSICIAN. No, no; see, she breathes.

ARKEL. Her eyes are full of tears. Now it is her soul that weeps. Why does she stretch out her arms? What does she want?

THE PHYSICIAN. Toward her child, no doubt. It's the struggle of the mother against—

GOLAUD. Now? At this moment? It must be said, say it! Say it!

THE PHYSICIAN. Perhaps.

GOLAUD. At once? Oh, oh! I must speak to her. Melisande! Melisande! Leave me alone! leave me alone with her!

ARKEL. No, no; do not approach her. Do not disturb her. Do not speak to her again. You do not know what the soul is.



The Sure Sign of Superiority

S. S. PIERCE CO.

BOSTON BROOKLINE

SINCE 1831

CONFECTIONERY

IN UNLIMITED VARIETY
UNSURPASSED FOR QUALITY, PURITY, AND DELICIOUSNESS

YOUR PERSONAL ASSORTMENT

Among the many delightful S. S. PIERCE Candies are some, perhaps, which please you even more than the others. We will gladly record these so that thereafter when ordering you need simply specify

"MY PERSONAL ASSORTMENT"

DITSON SONGS

ON THE PROGRAMMES OF FAMOUS SINGERS

SOPHIE BRASLAU, *Contralto*

The Sweetest Story Ever Told	Stults
Eili, Eili	Shalitt-Fisher
Chinoiserie	Rybner
Pirate Dreams	Huerter
Consecration	Manney
In Autumn	Josten
The Faltering Dusk	Kramer
I Heard a Cry	Fisher

ANNA CASE, *Soprano*

May Morning	Manney
Orpheus With His Lute	Manney
Angelus	Renard
Bon Jour, Ma Belle	Behrend

OLIVER DITSON COMPANY, BOSTON 10

178-179 Tremont Street

Order of your local dealer

THE EMPLOYERS'
LIABILITY ASSURANCE CORPORATION
Limited of London, England

SAMUEL APPLETON
United States Manager
132 WATER ST. - BOSTON

Symphony
FLOWER SHOP

240 HUNTINGTON AVENUE

Diagonally across from Symphony Hall

Telephones, Back Bay 8241, 58238

NEW YORK LONDON PARIS

GOLAUD. It's not my fault! It's not my fault!

ARKEL. Listen, listen. We must now speak in low tones. She must no longer be disturbed. The human soul is very silent. The human soul likes to go away alone. It suffers so timidly. But the sadness, Golaud—but the sadness of all that one sees! Oh! oh! oh!

(*At this moment all the servants fall suddenly on their knees at the back of the room.*)

ARKEL (*turning*). What is it?

THE PHYSICIAN (*nearing the bed and examining the body*). They are right.

(*A long silence.*)

ARKEL. I saw nothing. Are you sure?

THE PHYSICIAN. Yes, yes.

ARKEL. I heard nothing. So quickly, so quickly— All at once. She goes away without a word.

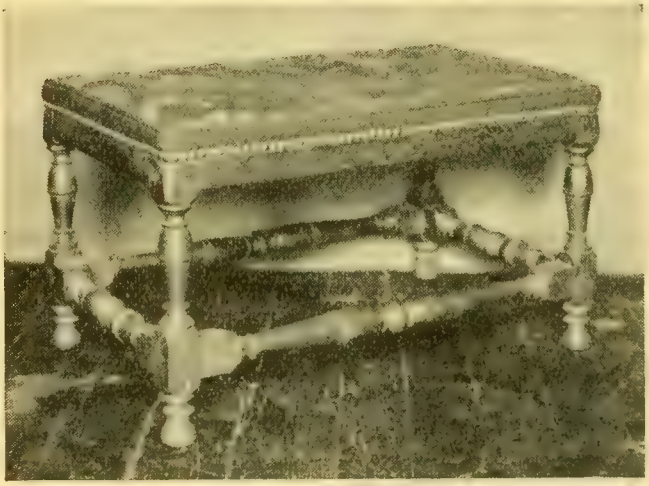
GOLAUD (*sobbing*). Oh! oh! oh!

ARKEL. Do not remain here, Golaud. She wishes silence now. Come, come. It is terrible, but it is not your fault. It was a little being, so peaceful, so timid, and so silent. It was a poor little mysterious being, like all of us. She is there, as though she were the big sister of her baby. Come. come. My God! My God! I shall not understand anything about it. Let us not stay here. Come; the child should not remain here in this room. She must live now in her place. It is the turn of the poor little one.

(*They go out in silence.*)

The suite, dedicated to Mme. la Princesse Edmond de Polignac, is scored for two flutes, two oboes, two clarinets, two bassoons,

JOHN A. REARDON, Jr.



Interior Decorator

Draperies Furniture
Wall Papers

103 ST. JAMES AVE., BOSTON
Reardon Building
Telephones, Back Bay { 10974 / 6609

"New Paris"
PATISSERIE ET CONFISERIE FRANCAISE
K. CONSTANTIN CO.
FRENCH PASTRY — CATERERS — FRENCH ICE CREAM
Telephone, Back Bay 2566 — 407 BOYLSTON STREET — BOSTON, MASS.
TEA ROOM

TOWN TAXI TOWN TAXI

Taxi Cabs

AT

SYMPHONY HALL

AFTER ALL CONCERTS

Notify the usher or taxi agent at entrance

TOURING CARS *LIMOUSINES*

Low Rates *Quality Service*

TOWN TAXI

INCORPORATED

BACK BAY 5300

TOWN TAXI TOWN TAXI

four horns, two trumpets, kettledrums, harps, strings. The drums are not used in the second movement.

* * *

"Pelléas et Mélisande." Opera in five acts by Claude Debussy, Opéra-Comique, Paris, April 30, 1902*; incidental music by Gabriel Fauré; music by William Wallace; overture by Garnet Wolseley Cox (London, February 26, 1903); incidental music by Sibelius; Symphonic poem by Arnold Schoenberg.

The play was performed in French at the Boston Opera House on January 30, 1912. Mélisande, Mme. Leblanc-Maeterlinck; Geneviève, Mme. d'Oligé; Pelléas, Réné Maupré; Golaud, Jean Durozat; Arkel, Jean Duval; Le petit Yniold, Shery; Un médecin, D. Leo; Servantes, Madeleine de Courcy, Robertine. ("Shery" was little Sheridan Russell.)

*Golaud, Dufranne; Pelléas, Périer; Arkel, Vieuille; Un médecin, Vignié; Le petit Yniold, Le petit Blondin; Mélisande, Mary Garden; Geneviève, Miss Gerville-Réache. Conductor, André Messager. First performance in the United States at the Manhattan Opera House, New York, February 19, 1908: Golaud, Dufranne; Pelléas, Périer; Arkel, Arimondi; Un médecin, Crabbe; Le petit Yniold, Miss Sigrist; Mélisande, Mary Garden; Geneviève, Miss Gerville-Réache. Conductor, Cleofonte Campanini. First performance in Boston, April 1, 1909, at the Boston Theatre: Goulaud, Dufranne; Pelléas, Dalmores; Arkel, Vieuille; Un médecin, Crabbe; Le petit Yniold, Miss Trentini; Mélisande, Mary Garden; Geneviève, Miss Gerville-Réache. Conductor, C. Campanini. In later years the part of Mélisande was taken at the Boston Opera House by Georgette Leblanc-Maeterlinck (1912), Mary Garden, and Louise Edvina; Pelléas by Riddez; Golaud by Marcoux, Dufranne; Arkel by Lankow; Geneviève by Maria Gay.

PIERCE-ARROW

In the building of the Pierce-Arrow there is an honest satisfaction born of the knowledge of work conscientiously done, and a justifiable pride in the public's estimate of it.

Pierce-Arrow Motor Cars

J. W. MAGUIRE COMPANY

AGENTS FOR EASTERN MASSACHUSETTS
AND NEW HAMPSHIRE

741-743-745 BOYLSTON STREET - - - BOSTON

TELEPHONE, BACK BAY 2316-2317



VLADIMIR

DE PACHMANN

uses and endorses

The Baldwin Piano

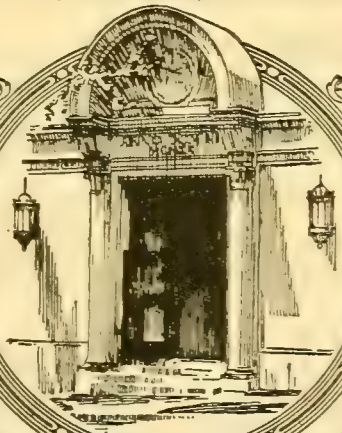
exclusively

The Baldwin Piano Co.

Represented by

The A. M. HUME MUSIC CO.

196 Boylston Street, Boston, Mass.



Polovtsian Dances from "Prince Igor," Act II., No. 17

Alexander Porphyrievich Borodin

(Born at Petrograd, November 12, 1834; died there February 27, 1887)

These dances form the final of the second act (No. 8 in the opera is a dance of young Polovtsian girls following a girls' chorus). With some of these dances, choral song is joined. In the Introduction, the oboe, supported by harp and violoncellos (*pizz.*), plays the melody of the women's chorus. Then follows a "dance of savage men," Allegro vivo, with a lively tune for clarinet with which the former song is joined. General dance, Allegro. Dance of prisoners; dance of little boys alternating with dance of men with chorus. "Dance of young girls with undulating movements"—with a return of the song heard at the beginning; slow dance of young girls and rapid dance of little boys; dance of these boys alternating with dance of men accompanied by a chorus; general dance, Allegro con spirito with chorus.

The orchestral part of this finale is scored for piccolo, two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass trombone, kettledrums, snare drum, bass drum, tambourine, cymbals, triangle, Glockenspiel, harp, and strings.

* * *

Boston Conservatory of Music

INCORPORATED

AGIDE JACCHIA, Director

ORCHESTRAL and CHORAL TRAINING CLASSES

CONDUCTED by the DIRECTOR

Free to Students of the Conservatory

250 HUNTINGTON AVENUE, BOSTON 17, MASS.

Telephone Back Bay 2042

CATALOG SENT ON REQUEST

STEINWAY PIANOFORTE

All applications for advertising space in the Boston Symphony Orchestra programme book should be made to L. S. B. Jefferds, Advertising Manager, Symphony Hall, Boston, Mass.

M. STEINERT & SONS

New England Distributors for

STEINWAY

STEINERT JEWETT WOODBURY

PIANOS

DUO-ART Reproducing Pianos

Pianola Pianos



VICTROLAS VICTOR RECORDS

DeForest Radio Merchandise

STEINERT HALL

162 Boylston Street

BOSTON MASS.

The march and dances from "Prince Igor" were played in Boston for the first time at a Boston Opera House concert, December 1, 1912. André Caplet conducted. The programme also included Balakirev's "Thamar" (first time); fragments of the second act of "Boris Godounoff"—Mmes. Claessens (the nurse), Barnes (Xénia); Gautier (Théodore), and Vanni Marcoux (Boris)—first time; Rimsky-Korsakov's Caprice on Spanish Themes; "The Sleeping Princess" of Borodin; the "Song of Varlam" from "Boris Godounoff," sung by Mr. Marcoux. The dances were played there again on December 22, 1912.

The ballet from "Prince Igor" was performed for the first time in Boston by Diaghilev's Ballet Russe at the Boston Opera House, February 1, 1916. Mr. Bolm was the chief warrior. Mr. Ansermet

STRICTLY CUSTOM MADE
Corsets and Ready-to-wear, dainty Lingerie, Negligees, Petticoats, Brassieres, Pantalettes, etc.
MADAM SARA'S LA PATRICIA CORSET
311-314 Little Building

Miss Farmer's School of Cookery
Established 1902
Home of the Boston Cooking School Cook Book
30 Huntington Avenue, Boston
Practice Classes constanting forming in
Cookery and Household Technique
Demonstration Lectures
Tuesdays and Wednesdays
Miss Alice Bradley, Principal

THE
VERGÉ SHOP
1385 Beacon Street
BROOKLINE
Good Things to Eat
Reservations by Telephone
Brookline 2240

GRACE HORNE'S GALLERIES
Stuart Street at Dartmouth
Trinity Court, Boston, Mass.
EXHIBITION of PAINTINGS during November and December
ROSS MOFFETT
HARRY LEITH-ROSS
CHARLES E. D. RODICK
EXHIBITION of PHOTOGRAPHS
by
Ananda Coomaraswarmy
MODERN CRAFTS by
GEORGE GEBELEIN
SIDNEY CALLOWHILL
and others
visitors are welcome

WESTLAND AVENUE GARAGE
INCORPORATED
41–43 WESTLAND AVENUE AND 32–34 ASTOR STREET
ONE MINUTE FROM SYMPHONY HALL
While attending concert store your car at our new and most up-to-date garage. Guard against theft.
Telephones, Back Bay 8862, 8863

Arranging the Details

WE marvel at the ingenuity of the construction engineer, building with complex masses of materials and solving almost endless physical difficulties.

Most remarkable of his abilities seems to be the *progressive order* with which his work is done. Builders are masters of detail.

The Printer of today has similar responsibilities and in the management and control of the many operations of his craft, is the foundation of his service.

Even in those cases where a customer does not furnish a "detail working plan," we are able to assemble the varied elements that effectively present the purpose of his printed message.



The Quality Mark of Printing Service

GEO. H. ELLIS CO.

Incorporated

272 CONGRESS STREET BOSTON, MASS.

conducted. There were other performances there that season. The ballet was performed again by the Ballet Russe at the Boston Opera House on November 7, 1916. Mr. Monteux conducted. There were other performances that week.

The dances were played here at a concert of the Boston Symphony Orchestra on April 9, 1920.

The opera "Prince Igor" in a prologue and four acts, left unfinished by Borodin, completed by Rimsky-Korsakov and Glazounov, was produced at Petrograd, November 4, 1890. The chief singers were Mmes. Olguina and Slawina and Messrs. Melnikov, Wassilev, Ougrinowitch, and Stravinsky.* The first performance in the United States was at the Metropolitan Opera House, New York, December 30, 1915.

* * *

Borodin's first symphony, E-flat major, begun in 1862, completed in 1867, was performed at Petrograd, January 16, 1869. He then wrote a few songs and worked on an opera based on Mey's drama "The Betrothed of the Tsar," but the subject finally displeased him and he put the work aside, although it was far advanced. Then Vladimir Stassov (1824–1906), a celebrated art and music critic of Petrograd, furnished him with the scenario of a libretto founded

*Fedor Ignatizvich Stravinsky, the father of Igor Stravinsky, the celebrated composer.



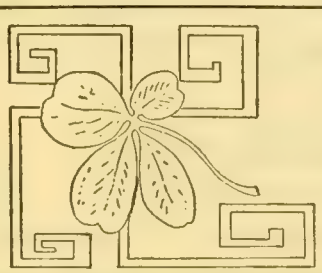
RETTA C. THOMAS

683 BOYLSTON ST.

Imported Models and our own Creations

Gowns, Wraps, Suits, Blouses

Special Attention Given to Reproductions of all French Models



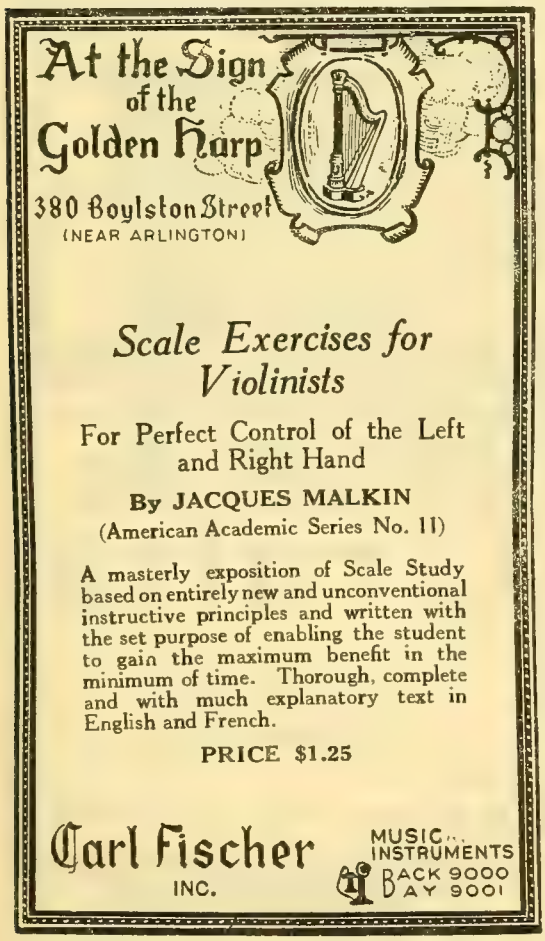
Designer of distinctive gowns

247 NEWBURY STREET

near Fairfield Street

on a national epic poem, "The Epopee of Igor's Army," by an unknown author, but considered worthy of a place by the side of the classic epics. This poem told the story of an expedition of Russian princes against the Polovtsians, a nomadic people of the same origin as that of the ancient Turks. The Polovtsians invaded the Russian principalities in the twelfth century. The struggle between Russian and Asiatic nationalities pleased Borodin. He wrote the libretto and thoroughly prepared himself: he read old epic poems, "The Battle Beyond the Don," "The Battle of Mamaï"; he read the epics and folk-songs of Little Russia; he collected old folk-tunes and received from the traveler Hunfalvi songs of Middle Asia; he introduced comic characters for the sake of contrast. Having composed a few pages of music, he was discouraged at the end of a year. Stassov hints that Borodin's discouragement grew from those near him, among them his wife: the time had passed, they said, for writing operas on heroic or legendary subjects; the modern drama was the thing. When any one deplored in his presence the loss of so much material, he replied that it would go into his second symphony.

In 1871 Ghédeunov, the director of the Russian Opera, wished to produce an operatic ballet "Mlada." The fourth act was intrusted to Borodin. He, Cui, Moussorgsky, and Rimsky-Korsakov were to write the vocal music; Minkus, the ballet music. Borodin read and read books on the religious ceremonies of the Slavs, as the





treatise by Professor Srezniewski. He worked zealously on the music. The scenery demanded so great on expense that the production was postponed. Borodin turned to his second symphony, but did not forget "Prince Igor." Encouraged by Dr. Schonorov, who served in the Caucasus, he revised the libretto, introducing material intended for "Mlada."

He worked under disadvantages. His wife, Catherine Sergeïewna Protopopowa (she died August 9, 1887), an excellent pianist, was an invalid; his own health was wretched. In April, 1875, he wrote a dismal letter to Mme. Karmalina in which he spoke of his professional, academic, and scientific work, his interest in the teaching of women, his embarrassed pecuniary condition. His mind was distracted. "I am like a consumptive who hardly able to breathe, dreams of making the goat's-milk cure, of travelling in the Midi, or running over fields studded with flowers. Yet I dream of writing a opera. . . . I have already written a grand Polovtsian march, an air for Jaroslawna, the lament of Jaroslawna in the last act, a little chorus of women in the camp of the Polovtsi, and Oriental dances (for the Polovtsi were Oriental people), I have put together various material, I have completed several numbers. But when shall I be done with it all? I do not know."

Alfred Habet's Life of Borodin (Paris, 1893), with a free use of Stassov's biography and the correspondence. contains much of

Courteous, Efficient and Prompt Service

"THE BEST OF FOOD THE FINEST CUISINE"

MUSIC EVERY EVENING

THE FAR EAST CO. CHINESE AND AMERICAN RESTAURANT

Noon-day Lunch 11-2 p.m. $.40 Open from 11-12 a.m.

∴ Special Dinner 5.00-8 p.m. $.50 up Sunday Dinner $.85 and $1.25

1088 BOYLSTON STREET Tel. Back Bay 2342 BOSTON, MASS.



PENNELL, GIBBS & QUIRING CO. INC., DECORATORS & PAINTERS 203. 205 CLARENDON STREET BOSTON, MASSACHUSETTS

THE SOCIETY OF Arts & Crafts

Distinctive Christmas Gifts

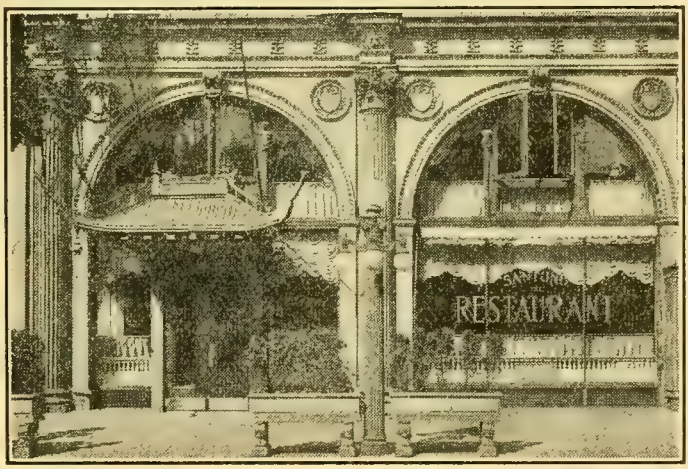
9 PARK ST., BOSTON

interest about the composition of "Prince Igor" and Borodin's opinions about opera in general. He wrote in 1876: "When I speak of this work, I am obliged to laugh at myself. I am reminded of the sorcerer in 'Russlan,' who, while his heart is full of love for Naina, does not perceive that time flies, nor does he prepare himself to solve the question until he is white, as is his betrothed, with age. . . . I compose better in summer, for I am then fully in health. . . . Now that a chorus from 'Igor' has been performed, the public knows that I am composing an opera. I find myself in the position of a girl who has lost her innocence and for that very reason acquired a sort of freedom; to-day, whether I wish it or not, I must complete the work. . . . I have always disagreed with many of my friends about opera. Recitative is not in my nature or character. I am attracted by melody and cantilena. I am more and more borne towards rounded and concrete forms. In opera as in decorative art, details, minutiæ are out of place; only grand lines are necessary; everything should be clear, decided, practicable for voices and instruments, and the voices should take the first place; the orchestra the second."

Early in 1877 he wrote: "We old sinners, as always, are in the whirlwind of life—professional duty, science, art. We hurry on and do not reach the goal. Time flies like an express train. The beard grows gray, wrinkles make deeper hollows. We begin a hundred

SANTUNG RESTAURANT

St. James Building
Near Symphony Hall



Telephone, Back Bay
{ 6018
{ 10116

MERCHANT CLUB LUNCHEON
11 a.m. to 2 p.m.

SPECIAL SUNDAY TABLE D'HÔTE DINNER
12 m. to 4 p.m.

MUSIC EVERY DAY AND EVENING

"After Theatre Parties" a Specialty

SPECIALIST IN AMERICAN AND CHINESE DISHES

PERMANENT WAVE SPECIALIST

Twelve years' experience in Permanent Waving has taught me the **only** safe method is the Nestle Lanoil

Miss LILLIAN J. KANE

420 BOYLSTON STREET . . . . . BOSTON
Room 312 Tel. B.B. 8798

different things. Shall we ever finish any of them? I am always a poet in my soul, and I nourish the hope of leading my opera to the last measure, and yet I often mock at myself. I advance slowly, and there are great gaps in my work."

His second symphony,* written in 1871–77 and produced at Petrograd on February 14, 1877, is closely associated with "Prince Igor." The old heroic Russian form dominates it as it does the opera. In 1879 Borodin wrote a letter in which he gave many details about the opera and opinions about the singers to take part. He did not wish two rôles to be taken by one person. "I am an enemy of dualism and dualistic theories in chemistry, biology, psychology, and philosophy—as in the empire of Austria-Hungary." Stassov had reproached him for the abundance of choruses. Borodin answered that the choruses were constantly interrupted by recitations and solo measures; that choruses were necessary so that the singer might rest: "A singer is a human being, not a phonograph, not a hand-organ; never leaving the stage, constantly emitting high notes, a singer will soon be lost in the flower of her age and at the zenith of her glory, if she is not allowed rest."

Borodin did not think it possible to produce "Prince Igor" on a foreign stage. "It is essentially," he said, "a national opera, interesting only to us Russians, who love to steep our patriotism in

*Performed in Boston for the first time on December 14, 1912, by the Boston Symphony Orchestra.

Rare Old Violins

VIOLAS and 'CELLOS
of exquisite tone
and splendid condition

ITALIAN VIOLIN STRINGS

MUSICIANS SUPPLY COMPANY
218 Tremont Street and 60
LaGrange Street, Boston, Mass.
Telephone, Beach 1882

Foreign Languages Easily Learned

The Berlitz Conversational Method makes the study of any foreign language a surprisingly simple, easy and pleasant matter. Experienced native teachers. Day and Evening Classes and Individual Instruction. Reasonable tuition. Call, write or phone for catalogue.

Trial Lesson Free

BERLITZ
SCHOOL OF
LANGUAGES
Est. 1878 OVER 200 BRANCHES
132 Boylston Street Phone, Beach 3958

SEVENTY YEARS' REPUTATION

BROWN'S BRONCHIAL TROCHES

An old and reliable remedy for throat troubles caused by cold or use of the voice. Free from opiates in any form. Sold only in boxes—never in bulk. Prices, 15c., 35c., 75c., $1.25, at druggists or by mail.

BROWN'S CAMPHORATED SAPONACEOUS **DENTIFRICE**

Will keep the teeth and gums in healthy condition. Price, 30c., at druggists or by mail.
JOHN I. BROWN & SON, BOSTON, MASS.



BOSTON

Maintained for the Benefit of the
South End Music School

Unusual and Artistic Handmade Articles

For Personal and Household use
Christmas Cards and Gifts
Made in Europe and America

30 CHARLES STREET

The Green Door Farm and Garden Shop

N. E. Branch of the
FARM AND GARDEN ASSOCIATION
39 NEWBURY STREET, BOSTON

.. *THANKSGIVING SPECIALTIES* ..

Turkeys Mince Pies Sugared Cranberries Puddings
Cakes and Sandwiches for Lunches and Afternoon Teas

Place your holiday orders early and
Come in and inspect the tempting handwork suitable for gifts
Telephone orders given prompt attention
Tel. B. B. 4198

KAKAS·BROS. INC.

MANUFACTURERS *RETAILERS*

FURRIERS

RELIABLE FURS RELIABLE INFORMATION
RELIABLE PRICES
NO MISREPRESENTATION AS TO VALUES COLD STORAGE

72 Chauncy St., Boston - - - Tel. Beach 0048

M. E. PACKARD
PIANO TUNER

Reproducing and Player-Piano Expert
191 Willow Avenue, West Somerville
Telephone Connection
Authorized Welte-Mignon Service Man
Formerly with Mason & Hamlin, Ampico Service Man with Chickering & Sons Co.

EST. 1905 B. B. 1693

FRIEDBERG'S
ELECTRIC & LOCKSMITH SHOP

239-241 MASSACHUSETTS AVENUE
ELECTRICAL APPLIANCES
CONTRACTING
FULLY EQUIPPED REPAIR SHOP
VASES CONVERTED INTO LAMPS

the sources of our history, and to see the origins of our nationality alive again on the stage."

* * *

The opera, as we have said, was incomplete at Borodin's death; that is to say, many pages of the score had not been orchestrated. Rimsky-Korsakov orchestrated the Prologue, acts i., ii., iv., and the Polovtsian March, No. 18, of act iii. Glazounov edited, after material left by Borodin, all the other pages of act iii. The overture was only in Borodin's head; but Glazounov, having heard him play it frequently, wrote it from memory, completed, and orchestrated it. The score was published in 1889 with translation into French and German.

The edition for voice and pianoforte was prepared by S. M. Blumenfeld, F. M. Blumenfeld, Glazounov, G. O. Dütsch, N. A. Sokolov, Rimsky-Korsakov, and Mrs. Rimsky-Korsakov. The edition for pianoforte, two hands, was edited by F. M. Blumenfeld. The overture, dances, and march have been arranged for pianoforte (four hands) by N. Sokolov.

* * *

The story of the opera has been told as follows in the programme books of the Chicago Symphony Orchestra edited by Mr. Borowski:—

"The plot of 'Prince Igor' is concerned with the expedition of Igor Prince of Séwersk, against the Polovtsi. In spite of an eclipse of the sun, which is regarded as an evil omen, Igor sets forth with

AMERICA'S FOREMOST FLORIST

76th year

Thos. F. Galvin INCORPORATED

FLOWERS

BOSTON
1 PARK STREET
AND
549 BOYLSTON STREET

NEW YORK
561 FIFTH AVENUE
AT
46th STREET

.. Custom Underwear ..
UNION SUITS, PETTICOATS and KNICKERS made to Measure in All Styles and Materials

Miss E. T. DRISCOLL .·. 296 BOYLSTON STREET
formerly 49 Temple Place

At HOTEL VENDOME

THERE ARE UNUSUAL ACCOMMODATIONS for banquets, dinners, luncheons, receptions, weddings and dances—for all social functions requiring correct appointments and perfect service.

Among the hotels in this city, none is better prepared than **THE VENDOME** to make social affairs attractive and pleasant. Its ideal location on **Commonwealth Avenue at Dartmouth Street, only one block from Copley Square,** makes it easily accessible by motor or "a-foot."

The management will be pleased to submit menus, offer suggestions, and make final arrangements by telephone, correspondence or personal interview.

AFTERNOON TEA (tea, toast and marmalade) IS SERVED IN THE SOLARIUM EVERY DAY INCLUDING SUNDAY FROM 4 UNTIL 6 O'CLOCK. FIFTY CENTS PER PERSON

C. H. GREENLEAF COMPANY, *Proprietors* — *EVERETT B. RICH*, *Managing Director* — *FRANKLIN K. PIERCE*, *Associate Manager*

STATE STREET TRUST CO.

Boston, Mass.

MAIN OFFICE . . . . . 33 STATE STREET

MASSACHUSETTS AVENUE OFFICE

Corner Massachusetts Avenue and Boylston Street

COPLEY SQUARE OFFICE . 581 Boylston Street

INTEREST ALLOWED ON CHECKING ACCOUNTS OF $300 AND OVER

SAFE DEPOSIT VAULTS AT ALL THREE OFFICES

MEMBER FEDERAL RESERVE SYSTEM

WEDDING INVITATIONS

CALLING CARDS

STATIONERY

MAH-JONGG



Poulson

HARPER W POULSON

SOCIAL AND COMMERCIAL STATIONER

284 BOYLSTON STREET BOSTON



Local and Suburban Service

WALL PAPERS

and Especially selected
LINENS and CRETONNES
for Autumn furnishings

Harlow & Howland

Interior Decorators

282 DARTMOUTH STREET

Hill, Smith & Co.

Wholesale and Retail

STATIONERS

Engraving, Die Stamping
and Fine Printing

Blank Book Manufacturers
Modern Loose-leaf Devices
and Supplies

8 MILK STREET

Old South Building

Telephone, Main 1590

Lamping-Nolan

.. Beauty Upkeep ..

Expert in every branch

462 Boylston St. Boston

Est. 1905 Tel. B. B. 5174

Largest and Best Equipped Beauty Salon in New England. Marcel and Permanent Waving, Hairdressing, Muscle Strapping, Face Peeling. Most reliable and latest methods by an Expert. New Scalp Treatment, Special for Oily Scalp.
Electric Baths and Swedish Treatments
Our School - 18 NEWBURY STREET

Day and Evening Classes
Classes forming every Monday

ANTIQUES APPRAISALS

A. CLAYTON PARKER

INTERIOR DECORATOR

Fifteen years with Boston's best Decorators
Designer and Decorator with a
European experience
BACK BAY 6731

Room 317 420 Boylston Street
Berkeley Building Boston, Massachusetts

GEORGE L. CURTIS

Maker of

DISTINCTIVE GOWNS FOR
GENTLEWOMEN

312A Berkeley Bldg. 420 Boylston St.

Copley 1063-M

ELIAS HOWE CO. 8 BOSWORTH STREET

OLD VIOLINS, VIOLONCELLOS

VIOLAS, DOUBLE BASSES

MORE THAN 600 IN STOCK

Leather Cases Fine Bows Italian Strings Gold and Silver G Strings

2,000 NEW VIOLINS IN STOCK

ELIAS HOWE CO., 8 Bosworth Street . Boston

his son Wladimir, leaving his wife Jaroslawna to the care of his brother-in-law, Prince Galitzky. The latter, a dissolute noble, conspires against Igor during the latter's absence, but Igor has troubles in his own camp. He is wounded and captured by the Polovtsi, but the head of that people, Khan Kontschak, filled with admiration at the intrepidity of his foe, treats him as a guest rather than as a captive. Meanwhile, Igor's citadel, Poutivle, has fallen into the hands of Khan Gsak, who returns to the camp of the Polovtsi with much booty and many prisoners. Igor, who has previously rejected an avenue of escape offered him by one of the Polovtsian soldiers—a convert to Christianity—now hearkens to the entreaties of his son Wladimir that he should make his way to the assistance of his own people. The Polovtsian warriors are plied with koumiss and they soon fall into a drunken sleep. But Wladimir loves and is loved by Kontschakowna, the daughter of Khan Kontschak. She learns of the projected escape of Igor and his son, and she entreats the young man to remain. He refuses, and the girl gives a signal; Wladimir is captured, but his father escapes. The last act shows the return of Prince Igor to his consort Jaroslawna, who is weeping amidst the ruins of her palace even as her husband and his escort appear upon the scene."

JORDAN HALL Monday Evening, December 3, AT 8 P.M.

THE NEW ENGLAND DOBBS ALUMNAE ASSOCIATION

PRESENTS

MR. UPTON CLOSE

IN AN

ILLUSTRATED LECTURE

ON

"The Melodrama of the Chinese Republic"

Tickets are now on sale at Herrick's and the Hall, or may be obtained from Miss Mary Ray Winters, 82 Chestnut Street, Boston. Orchestra Seats $2.00, Balcony Seats $1.00

SOLOV-HINDS CO.

SPECIALIZING IN APPAREL FOR MISSES AND WOMEN

Evening and Dinner Gowns

Afternoon and Daytime Dresses

Misses' Frocks and

Dance Dresses

Coats *Wraps* *Hats*

Sportswear

468 BOYLSTON STREET

The Magic Wand in

LEWANDOS Changes Colors



LEWANDOS

Cleansers and Dyers

Shops

BOSTON
17 Temple Place
29 State Street
79 Summer Street
284 Boylston Street
248 Huntington Avenue

BROOKLINE MASS
1310 Beacon Street Coolidge Corner

CAMBRIDGE MASS
1274 Massachusetts Avenue

MALDEN MASS
30 Pleasant Street

LYNN MASS
22 Munroe Street

SALEM MASS
72 Washington Street

MANCHESTER MASS
28 Central Street

WALTHAM MASS
193 Moody Street

WATERTOWN MASS
1 Galen Street

SPRINGFIELD MASS
294 Bridge Street

WORCESTER MASS
26 Pearl Street

FITCHBURG MASS
570 Main Street

FALL RIVER MASS
197 Bank Street

NEW BEDFORD MASS
672 Purchase Street

PROVIDENCE R I
137 Matthewson Street

NEWPORT R I
231 Thames Street

BRIDGEPORT CONN
213 State Street

WATERBURY CONN
22 East Main Street

NEW HAVEN CONN
123 Church Street

HARTFORD CONN
47 Farmington Avenue

ALBANY N Y
75 North Pearl Street

PHILADELPHIA PA
1901 Chestnut Street

NEW YORK CITY
10 West 48th Street

Collection and Delivery System

EXECUTIVE OFFICES
286 BOYLSTON STREET BOSTON
Telephone Service Back Bay 3900
Connects All Boston Shops

"YOU CAN RELY ON LEWANDOS"

The second trip of the orchestra will take place next week and include concerts in New Haven, Montclair, New York and Brooklyn. There will be no concert in Boston Friday afternoon, November thirtieth, or Saturday evening, December first.

Seventh Programme

FRIDAY AFTERNOON, DECEMBER 7, at 2.30 o'clock

SATURDAY EVENING, DECEMBER 8, at 8.15 o'clock

Dukas . . . "Polyeucte" (Overture to Corneille's Tragedy)

Brahms . . . Concerto No. 2 in B-flat major for Pianoforte and Orchestra, Op. 83

I. Allegro non troppo.
II. Allegro appassionato.
III. Andante.
IV. Allegretto grazioso.

Paine . . . . Prelude to "Oedipus Tyrannus" of Sophocles

Wagner . . . Introduction to Act III, "Tristan and Isolde"
(English Horn Solo, Louis Speyer)

Ravel . . . . . Alborada del Gracioso

SOLOIST
HAROLD BAUER

There will be an intermission of ten minutes after Brahms's concerto

City of Boston, Revised Regulation of August 5, 1898,—Chapter 3, relating to the covering of the head in places of public amusement

Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn.
Attest: J. M. GALVIN, City Clerk.

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

STEINERT HALL

THURSDAY EVENING, DECEMBER 6th, at 8.15

JOINT RECITAL

.. BY ..

Kemp Stillings and Frances Newsom

VIOLINISTE *SOPRANO*

PROGRAM

Sonate in C minor ..... Heinrich Franz Biber (1644–1704)

KEMP STILLINGS

Rec. and Aria from the "Creation" ..... Haydn
Du Bist die Ruh' ..... Schubert
Staendchen ..... Strauss

FRANCES NEWSOM

Tallahassee Suite ..... Cyril Scott

KEMP STILLINGS

O Quand Je Dors ..... Liszt
Villanelle Les Petits Canards ..... Chabrier
O Mio Babbino Caro ..... from "Gianni Schicchi" ..... Puccini
Ah Fors e Lui ..... from "La Traviata" ..... Verdi

FRANCES NEWSOM

Mood ..... Kemp Stillings
Der Schmetterling ..... Hubay
Mazurka ..... Zarzycki

KEMP STILLINGS

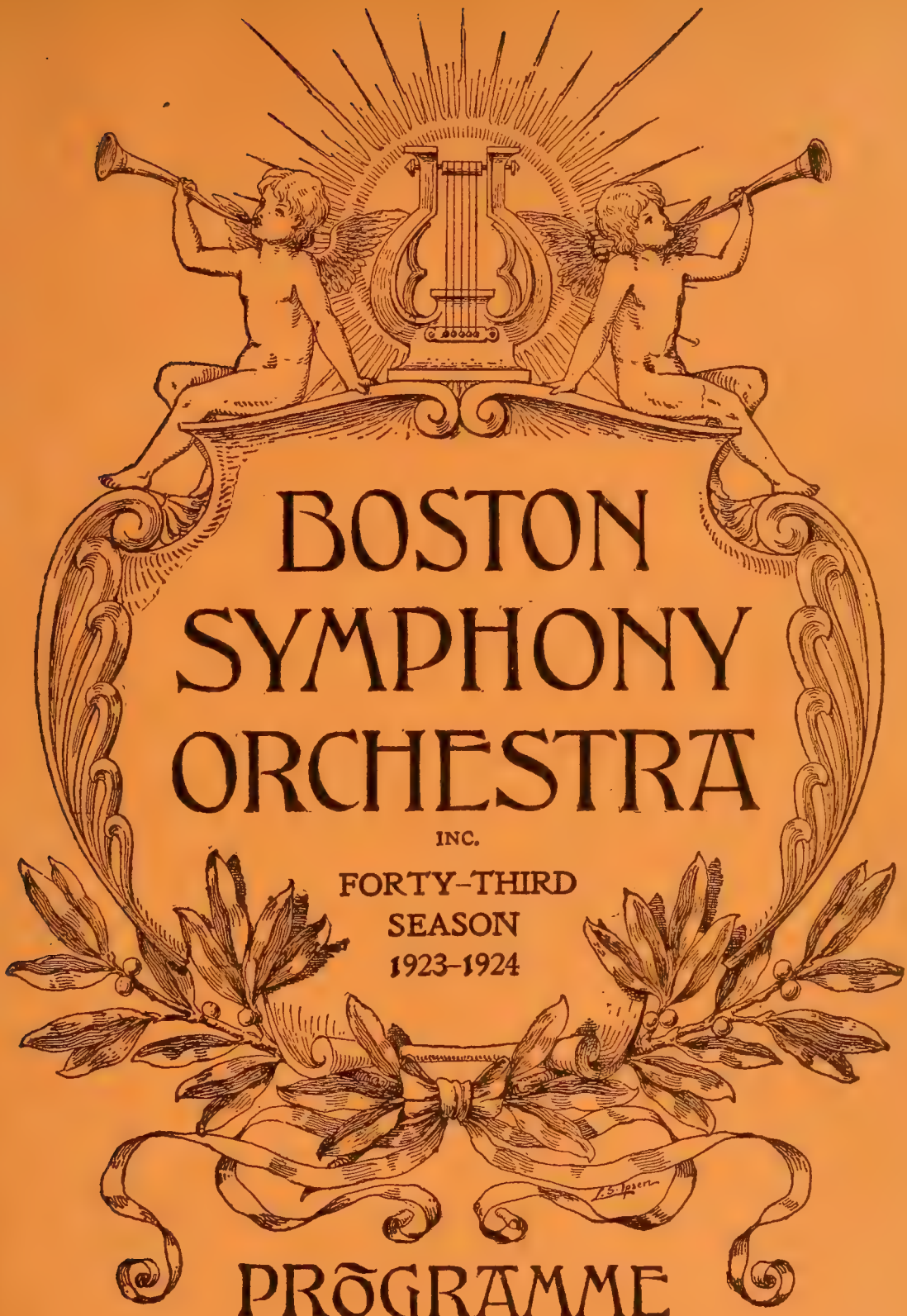
I Am The Wind ..... Dedicated to Frances Newsom .... Kemp Stillings
The Little Shepherd's Song ..... Wintter Watts
The Little Fish's Songs ..... Arensky
Wind Flowers ..... Josten
The Three Cavaliers ..... Russian Folk Song—arr. by Kurt Schindler

FRANCES NEWSOM

THE STEINWAY PIANO

Reserved seats $1.50, $1.00, 0.50 (Plus War Tax)

Tickets are now on sale at the Hall



BOSTON SYMPHONY ORCHESTRA

INC.

FORTY-THIRD SEASON 1923-1924

PROGRAMME

A

Chandler & Co.

TREMONT ST., NEAR WEST



Drawn from hat shown by Chandler & Co.

DISTINCTIVE HATS

For wear Anytime—Anywhere

CHANDLER & CO.'S hats have that indefinable, intangible something which distinguishes perfect style. Whether it is for motoring, for the street, mingling with the gathering around the tea table, at the Symphony, or for evening wear, Chandler & Co.'s hats give the touch of true vogue to any costume. The usual Chandler standard of perfection is maintained in the exquisite materials and faultless workmanship. The prices are surprisingly moderate.

Sports and Tailored Hats are priced	*Dressier Hats from Paris from our own workroom*	*Dressy Tailored Hats some imported models*
$10 to $15	$25 to $150	$15 to $25

SYMPHONY HALL, BOSTON

HUNTINGTON AND MASSACHUSETTS AVENUES

Branch Exchange Telephones, Ticket and Administration Offices, Back Bay 1492

Boston Symphony Orchestra

INC.

PIERRE MONTEUX, Conductor

FORTY-THIRD SEASON, 1923-1924

Programme

MONDAY EVENING, DECEMBER 3, at 8.15

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

COPYRIGHT, 1923, BY BOSTON SYMPHONY ORCHESTRA, INC.

THE OFFICERS AND TRUSTEES OF THE BOSTON SYMPHONY ORCHESTRA, Inc.

FREDERICK P. CABOT . . . . . President
GALEN L. STONE . . . . . Vice-President
ERNEST B. DANE . . . . . Treasurer

ALFRED L. AIKEN
FREDERICK P. CABOT
ERNEST B. DANE
M. A. DE WOLFE HOWE
JOHN ELLERTON LODGE
ARTHUR LYMAN
HENRY B. SAWYER
GALEN L. STONE
BENTLEY W. WARREN
E. SOHIER WELCH

W. H. BRENNAN, Manager

G. E. JUDD, Assistant Manager

MUSIC is an essential of every well-regulated home. It is a factor of vital importance in the education of the children, an unending source of inspiration and recreation for the growing generation, a refining, cultivating influence touching every member of the family. It is the common speech that is understood by all, that appeals to everybody, that enlists the sympathies of man, woman and child, of high and low, of young and old in every walk of life.

The PIANO is the universal musical instrument of the home, the instrument that should be in every household. And the greatest among pianos is the STEINWAY, prized and cherished throughout the wide world by all lovers of good music. Or, in the words of a well-known American writer: "Wherever human hearts are sad or glad, and songs are sung, and strings vibrate, and keys respond to love's caress, there is known, respected, revered — loved — the name and fame of STEINWAY."

Catalogue and prices on application

STEINWAY & SONS

STEINWAY HALL

107-109 EAST FOURTEENTH STREET, NEW YORK

REPRESENTED BY THE FOREMOST DEALERS EVERYWHERE

Boston Symphony Orchestra

Forty-third Season, 1923-1924

PIERRE MONTEUX, Conductor

PERSONNEL

Violins.

Burgin, R.	Hoffmann, J.	Gerardi, A.	Hamilton, V.
Concert-master.	Mahn, F.	Krafft, W.	Sauvlet, H.
Theodorowicz, J.			
Gundersen, R.	Pinfield, C.	Fiedler, B.	Siegl, F.
Kassman, N.	Cherkassky, P.	Leveen, P.	Mariotti, V.
Thillois, F.	Gorodetzky, L.	Kurth, R.	Riedlinger, H.
Murray, J.	Goldstein, S.	Bryant, M.	Knudsen, C.
Stonestreet, L.	Tapley, R.	Del Sordo, R.	Messina, S.
Diamond, S.	Erkelens, H.	Seiniger, S.	

Violas.

Fourel, G.	Werner, H.	Grover, H.	Fiedler, A.
Artières, L.	Van Wynbergen, C.	Shirley, P.	Mullaly, J.
	Gerhardt, S.	Kluge, M.	
	Deane, C.	Zahn, F.	

Violoncellos.

Bedetti, J.	Keller, J.	Belinski, M.	Warnke, J.	Langendœn, J.
Schroeder, A.	Barth, C.	Stockbridge, C.	Fabrizio, E.	Marjollet, L.

Basses.

Kunze, M.	Seydel, T.	Ludwig, O.	Kelley, A.	Girard, H.
Keller, K.	Gerhardt, G.	Frankel, I.	Demetrides, L.	

Flutes	Oboes.	Clarinets.	Bassoons.
Laurent, G.	Longy, G.	Sand, A.	Laus, A.
Bladet, G.	Lenom, C.	Arcieri, E.	Allard, R.
Amerena, P.	Stanislaus, H.	Vannini, A.	Bettoney, F.

Piccolo.	English Horns.	Bass Clarinet.	Contra-Bassoon.
Battles, A.	Mueller, F.	Mimart, P.	Piller, B.
	Speyer, L.		

Horns.	Horns.	Trumpets.	Trombones.
Wendler, G.	Valkenier, W.	Mager, G.	Hampe, C.
Schindler, G.	Hain, F.	Mann, J.	Adam, E.
Hess, M.	Van Den Berg, C.	Perret, G.	Mausebach, A.
Lorbeer, H.	Gebhardt, W.	Kloepfel, L.	Kenfield, L.
		Schmeisser, K.	

Tuba.	Harps.	Timpani.	Percussion.	
Sidow, P.	Holy, A.	Ritter, A.	Ludwig, C.	Zahn, F.
	Delcourt, L.	Polster, M.	Sternburg, S.	

Organ.	Celesta.	Librarian.
Snow, A.	Fiedler, A.	Rogers, L. J.



Proposing the exchange of your little used or silent piano—

FOR one which brings with it a rich endowment of the playing of the greatest pianists in the world—the

AMPICO

IN THE

Chickering

Established 1823

Then—the great Rachmaninoff—the captivating Levitzki—the amazing Nyiregyhazi—and scores of others will play your piano for you whenever you desire to hear them.

The cultivating, uplifting, restorative power of music becomes yours—through the daily companionship with the masters.

Let us tell you how easily you may make this treasure of music your own

CHICKERING WAREROOMS

169 TREMONT STREET, BOSTON



First Programme

MONDAY EVENING, DECEMBER 3

AT 8.15

Schubert . . . . . Symphony in C major, No. 7

I. Andante; Allegro ma non troppo.
II. Andante con moto.
III. Scherzo: Allegro vivace; Trio.
IV. Finale. Allegro vivace.

Handel . . . . Concerto for Harpsichord in B-flat major

Andante; Allegro — Larghetto — Allegro moderato

Debussy . . . . . Two Nocturnes

a. Clouds.
b. Festivals.

Harpsichord Solo

Handel . . . . . "The Harmonious Blacksmith"
Bach . . . . . Gavotte
D. Scarlatti . . . . Sonata for Harpsichord

Berlioz . . . . Overture, "The Roman Carnival," Op. 9

SOLOIST

WANDA LANDOWSKA

Harpsichord Pleyel, Paris

There will be an intermission of ten minutes after the symphony

---

City of Boston, Revised Regulation of August 5, 1898,—Chapter 3, relating to the covering of the head in places of public amusement

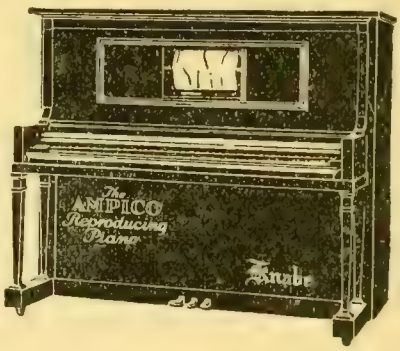
Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn.

Attest: J. M. GALVIN, City Clerk.

The works to be played at these concerts may be seen in the Allen A. Brown Music collection of the Boston Public Library one week before the concert.

Why Music Lovers Choose the Ampico

THE reasons are many yet just ONE is sufficient to make the AMPICO the choice of discriminating music lovers. And that one is the marvelous power of the Ampico to faithfully "Re-Enact" the playing of the world's master pianists.



It is the principal reason why, the country over, Ampicos are replacing pianos and player-pianos.



The AMPICO

The Most Magnificent Instrument of All Time

should be in your home. We invite you to see and hear this wonderful instrument. It's a real musical treat to listen to the playing of master pianists on the Ampico.

Ampicos, $985 and up

C·C·HARVEY Co·

144 Boylston Street - - Boston

(Born at Lichtenthal, Vienna, January 31, 1797; died at Vienna, November 19, 1828)

The manuscript of this symphony, numbered 7 in the Breitkopf & Härtel list and sometimes known as No. 10, bears the date March, 1828. In 1828 he composed besides this symphony the songs "Die Sterne" and "Der Winterabend"; the oratorio, "Miriams Siegesgesang"; the song "Auf dem Strom"; the "Schwanengesang" cycle; the string quintet Op. 163 and the Mass in E-flat. On November 14 he took to his bed. It is said that Schubert gave the work to the Musikverein of Vienna for performance; that the parts were distributed; that it was even tried in rehearsal; that its length and difficulty were against it, and it was withdrawn on Schubert's own advice in favor of his earlier Symphony in C, No. 6 (written in 1817). All this has been doubted; but the symphony is entered in the catalogue of the society under the year 1828, and the statements just quoted have been fully substantiated. Schubert said, when he gave the work to the Musikverein, that he was through with songs, and should henceforth confine himself to opera and symphony.

It has been said that the first performance of the symphony was at Leipsic in 1839. Is this statement true? Schubert himself never heard the work; but was it performed at a concert of the Gesellchaft der Musikfreunde, Vienna, December 14, 1828, and repeated

CLARENCE G. HAMILTON, A.M.

Author of the following successful works



MUSIC APPRECIATION. Based on Methods of Literary Criticism. Price, $2.50 postpaid.

OUTLINES OF MUSIC HISTORY. Price, $2.25 postpaid.

PIANO TEACHING: Its Principles and Problems. Price, $1.50 postpaid.

SOUND AND ITS RELATION TO MUSIC. Price, $1.50 postpaid.

Editor in chief of

THE MUSIC STUDENTS PIANO COURSE

MUSICAL THEORY FOR PIANO STUDENTS as presented in The Music Students Piano Course. In press.

OLIVER DITSON CO., 178-179 Tremont St., Boston 10

CHAS. H. DITSON & CO., 8-10-12 East 34th St., New York

Order of your local dealer

March 12, 1829?* It was then forgotten, until Schumann visited Vienna in 1838, and looked over the mass of manuscripts then in the possession of Schubert's brother Ferdinand. Schumann sent a transcript of the symphony to Mendelssohn for the Gewandhaus concerts, Leipsic. It was produced at the concert of March 21, 1839, under Mendelssohn's direction, and repeated three times during the following season,—December 12, 1839, March 12 and April 3, 1840. Mendelssohn made some cuts in the work for these performances. The score and parts were published in January, 1850.

The first performance in Boston was at a concert, October 6, 1852, when the small orchestra was led on Mr. Suck. We are told that on this occasion the first violins were increased to four, two extra violoncellos took the place of the bassoons, and a second oboe was added. The Germania Orchestra played the symphony in 1853 and 1854. The first performance at a Philharmonic concert was on March 14, 1857.

The manuscript is full of alterations, and as a rule Schubert made few changes or corrections in his score. In this symphony alterations are found at the very beginning. Only the Finale seems to have satisfied him as originally conceived, and this Finale is written as though at headlong speed.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettledrums, strings. There is a story that Schubert was afraid he had made too free use of trombones, and asked the advice of Franz Lachner.

The second theme of the first movement has a decidedly Slav-Hungarian character, and this character colors other portions of the symphony both in melody and general mood.

The rhythm of the scherzo theme had been used by Schubert as early as 1814 in his quartet in B-flat. It may also be remarked that the scherzo is not based on the old minuet form, and that there is more thematic development than was customary in such movements at that period.

There is a curious tradition—a foolish invention is perhaps the better phrase—that the Finale illustrates the story of Phaëton and his celebrated experience as driver of Apollo's chariot. Others find in the Finale a reminiscence of the terrible approach of the Stoneman toward the supper-table of Don Giovanni.

*Hanslick says in "Geschichte des Concertwesens in Wien" (Vienna, 1869) that the sixth, not the ninth, symphony was performed at the concert in Vienna, December 14, 1828; that the ninth was first heard in Vienna in 1839, when only the first and second movements were played, and separated by an aria of Donizetti; that the first complete performance at Vienna was in 1850. Grove makes the same statement. But see Richard Heuberger's "Franz Schubert" (Berlin, 1902), p. 87.

ARTHUR DE GUICHARD
TEACHER OF SINGING
(From Rudiments to Professional Excellence)
DICTION DECLAMATION ORATORY
72 HUNTINGTON AVENUE - BOSTON, MASS.

M. STEINERT & SONS

New England Distributors for

STEINWAY

STEINERT JEWETT WOODBURY

PIANOS

DUO-ART Reproducing Pianos

Pianola Pianos



VICTROLAS VICTOR RECORDS

DeForest Radio Merchandise

STEINERT HALL

162 Boylston Street

BOSTON MASS.

Mme. Wanda Landowska, pianist, was born at Warsaw in 1877. She studied at the Warsaw Conservatory and in Berlin. She lived in Paris (1900–13) and taught at the Schola Cantorum. Devoting herself to the harpsichord, she directed the harpsichord class at the Royal High School for Music, Berlin, going to that city in 1913. Since 1906 she has made extensive tours as an harpsichordist and pianist. She has composed pieces for piano and for orchestra, also songs. Her books "Bach et ses Interprètes" (1906) and "La Musique ancienne" are instructive and distinguished by briskness in argument and by humorous comment.

Concerto, B-flat major, Op. 4, No. 6, for Harpsichord and Orchestra . . . . . George Frideric Handel

(Born at Halle, February 23, 1685; died at London, April 14, 1759)

According to the German Handel Society, this concerto appears as No. 6 of the first set of Handel's organ concertos (Op. 4). They were published by John Walsh of London in September, 1738. On the 23d of that month the London *Daily Post* published this advertisement inserted by Walsh:

To all Lovers of Music:—

Whereas, there are six concertos for the organ, by Mr. Handel published this day, some of which already have been printed by Mr. Walsh, and the others done without the knowledge or consent of Mr. Handel, this is to give notice that the same six are printing and will be published in a few days, corrected by the author.—J. Walsh.

Some of them had appeared in a pirated and incorrectly printed edition, so that Handel accompanied the authorized version which appeared on October 4, 1738, with this notice:

"Six Concertos for the Harpsichord or Organ compos'd by Mr. Handel. These Six Concertos were Publish'd by Mr. Walsh from my own Copy Corrected by my Self, and to Him only have I given my Right therein.—George Frideric Handel."

Massachusetts Trust Company

(MEMBER FEDERAL RESERVE SYSTEM)

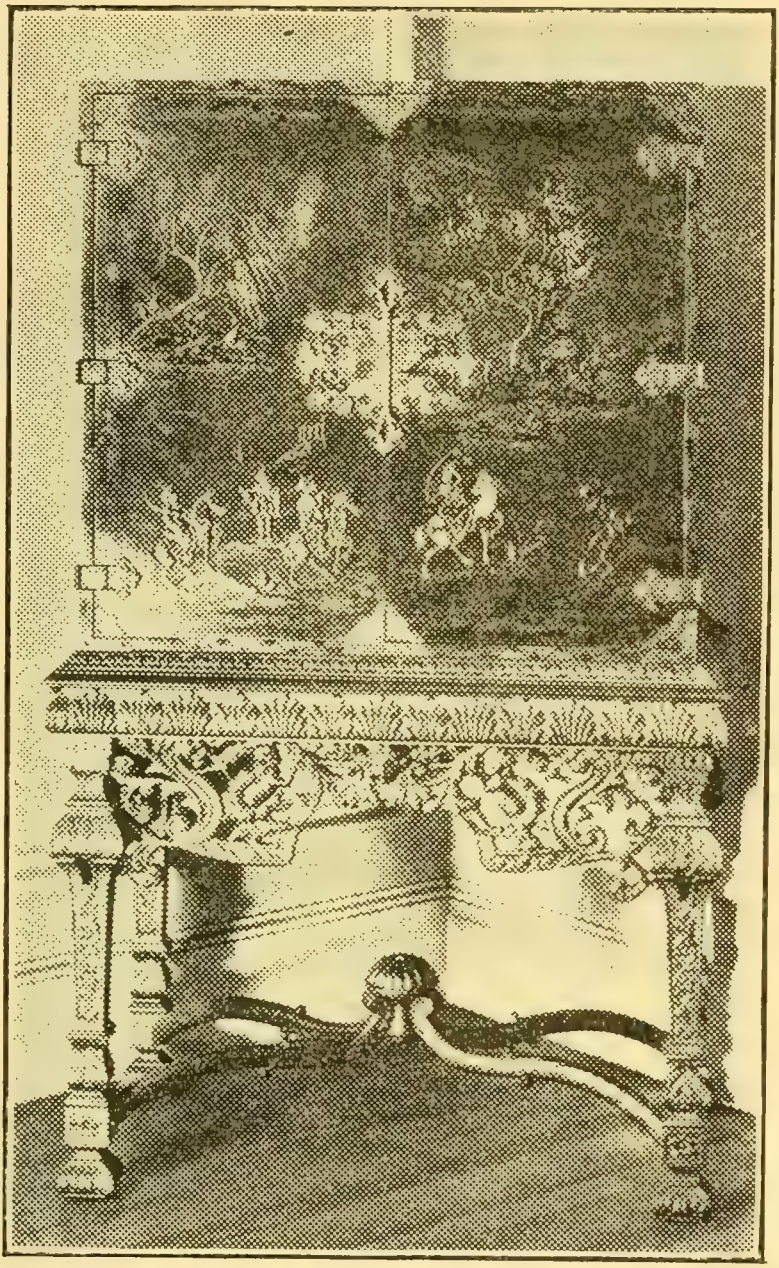
UPTOWN BRANCH SITUATED DIAGONALLY ACROSS FROM SYMPHONY HALL

Cordially offers you every facility consistent with sound banking.
Commodious Safe Deposit Boxes. Storage Space for Valuables.
Largest Electrified Burglar-proof Safe in the World.
Ample Parking Space.

MAIN BANK
Massachusetts Trust Building
Corner Federal and Franklin Streets

HAYMARKET BRANCH
46 Canal Street
near North Station

Jordan Marsh Company



The Chinese Influence

finds a place in the Home Beautiful, as well as in the world of fashion.

This beautiful lacquered cabinet, an example of its charm, is from our large collection of High Grade Furniture

This is the form in which the title appears on the published part for organ or harpsichord. The title on the orchestral parts reads: "Six Concertos for the Organ and Harpsichord: also for Violins, Hautboys, and other Instruments, in 7 Parts. Compos'd by Mr. Handel. *Opera Quarta.* London, J. Walsh."

Chrysander says in his Life of Handel that the Allegro of the sixth concerto was based "on a concerto for harp written by Handel for the harpist Powell for 'Alexander's Feast,' or, as was more probable, the movement as it stands in this concerto was composed directly for 'Alexander's Feast.'" (Rockstro states that in the original manuscript of these concertos in the Royal Collection, No. 6 is designated "Concerto per la Harpe"). To quote Chrysander again: "As the inscription 'Harpa e organo' shows, the harp was thus associated with the organ, and this is evidence that the movement had appeared originally in that form." These concertos were for the theatre or concert use. They served as entr'acts when his oratorios were performed; at the beginning of an act, as a rule; sometimes in the middle of one, and in some of Handel's manuscripts these words are written in pencil after an aria or a chorus: "Segue il concerto per l' organo" ("The concerto for the organ follows").

Mme. Landowska has filled out the bass and is the composer of the Cadenza.

The Harpsichord

By Wanda Landowska

(In French, clavecin; in Italian, claicembalo, cemalo; in German, klavicymbel)

The harpsichord reigned as master in the sixteenth, seventeenth, and eighteenth centuries. Its majestic splendor, its powerful sonority, gave it the name of "the King of Instruments." Like the organ, it has two keyboards and a great number of stops, imitating flute, oboe, violin, bagpipe, which give to compositions the glowing colors of ancient stained-glass windows, while they also bring out the profundity of certain Preludes and Fugues by Bach. The joyous brilliancy of the keyboards, vying one with the other in a sparkling manner, serve the Neapolitan and demoniacal verve of Scarlatti. The music of Couperin and Rameau, joyously graceful or tender in its melancholy, thus retains its poetic charm by the vaporous or moving sonority, reminding the hearers of the landscapes of Watteau, and the portraits of Largillière, charmingly aristocratic and refined.

The harpsichord reigned in theatres and cathedrals, supporting singers and players of other instruments by its rhythmic authority, and its imperiousness encouraging and vivifying. The sonority of the plucked strings blends so deftly with that of other voices that it seems at times inaudible; but if the player stop for a moment a void is felt. By the richness of the two keyboards; the humming, warbling, fluting tones of the upper one, the incisiveness of the two coupled, the breadth of arpeggios "dripping with gold"—the harpsichord was rightly called in the eighteenth century "the string orchestra."

Jays

BOSTON
TEMPLE PLACE
ELEVEN



Telling of Our Shop of Gifts

A place of charming things to give for Christmas, as attractive in their modest pricing as in their giftiness. On the Second Floor—and we cordially bid you welcome.

Also very givable—one of Jays Dresses Coats, Skirts, Blouses, Scarfs or Sweaters.

BOSTON TEMPLE PLACE ELEVEN

The average annual expenses of the Boston Sympho
This operating deficit is met by subscriptions. A list of tho

Abbott, Gordon
Adams, Miss Clara A.
Agassiz, Mrs. George R.
Aiken, Mr. and Mrs. Alfred
Ames, Mrs. F. L.
Ames, Mrs. Hobart
Ames, Hobart
Ames, John S.
Ames, Oakes
Ames, Mrs. William H.
Amory Mrs. Harcourt
Anonymous (3)
Anthony, Mrs. Margaret
Anthony, Miss A. R.
Apthorp, Mrs. H. O.
Atwill, Miss Elizabeth M.

Baker, Mr. and Mrs. G. B.
Baker, Miss Helen S.
Balch, Mrs. John
Barbour, Thomas
Barkhouse, Mrs. Arthur J.
Barlow, R. S.
Barnet, Mr. and Mrs. S. J.
Bartol, Mrs. John W.
Bates, Mrs. Oric
Baylies, Mrs. Walter C.
Beal, Miss Ida G.
Beebe, Miss Sylenda
Bigelow, Dr. W. S.
Blake, Mrs. Arthur W.
Blake, Estate of William P.
Bliss, Henry W.
Boit, Mrs. John E.
Bostwick, Juliette C.
Bradford, Mary G.
Bradlee, Mrs. Arthur T.
Bradlee, Miss S. C.
Brandegee, Mr. and Mrs. E. D.
Bremer, Mrs. J. L.
Brown, George W.
Bullard, Miss Ellen T.
Burdett, Everett W.
Burr, Mrs. Heman
Burr, I. Tucker

Cabot, Mrs. Arthur T.
Cabot, Frederick P.
Cabot, Henry B.
Cabot, Mrs. Sewall
Cate, Martin L.
Chadbourne, Mrs. J. H.
Chapin, Horace D.
Cheever, Dr. and Mrs. D.
Coale, Mrs. George O. G.
Codman, Miss C. A.
Codman, Mrs. Russell S.
Coffin, Winthrop
Colby, A. E.
Coleman, Miss E. L.
Conant, Mrs. William C.
Converse, Mrs. Costello C.
Converse, M. M.
Coolidge, Mr. and Mrs. Harold J.
Coolidge, Mrs. J. G.
Coolidge, Mrs. J. T.
Coolidge, Julian L.
Coolidge, Mrs. T. J.
Coonley, Howard
Corey, Mrs. H. D.
Cotting, Mrs. C. E.
Cotton, Miss Elizabeth A.
Courtney, Mr. and Mrs. Paul G.
Craig, Mrs. Helen M.
Crosby, Mrs. S. V. R.
Crowninshield, Mrs. F. B.
Cummings, Estate of Mrs. Charles A.
Cummings, Mr. and Mrs. Charles K.
Curtis, Mrs. G. S. (Estate of)
Curtis, Miss Harriot S.
Cushing, Mrs. W. E.

Dabney, Mr. and Mrs. George
Dana, R. H.
Dane, Mr. and Mrs. Ernest B.
Davenport, Mrs. George W.
Derby, Miss Elizabeth P.
Dexter, Miss Rose L.
Dixey, Mrs. Richard C.
Dodd, Mrs. Henry
Dole, Mrs. Charles F.
Dupee, W. A.

Eager, Miss Mabel T.
Edwards, Robert J.
Eisemann, Julius
Eisemann, Ludwig
Elliot, Mrs. John W.
Ely, Miss Augusta C.
Ernst, Mrs. Harold C.
Eustis, H. D.
Eustis, The Misses

Farlow, Dr. and Mrs. John W.
Faulkner, Miss Fannie M.
Fay, Mrs. D. B.
Fenollosa, William S.
Fish, Frederick P.
Fitch, Miss Carrie T.
Fitz, Mrs. R. H.
Fitz, Mrs. W. Scott
Foote, Arthur
Foote, George L.
Forbes, Allan
Forbes, Mrs. Ralph E.
Fox, Miss Alice M.
French, Mrs. Hollis
Frothingham, Mrs. Langdon
Frothingham, Mrs. Louis A.
Fuller, Alvan T.

Gay, E. Howard
Grandin, Mrs. John L., Jr.
Greene, Mr. and Mrs. Edwin Farnham
Greenough, Mrs. H. V.
Greenwood, Mr.and Mrs.Levi
Guild, Miss Eleanor
Guild, Miss S. L.

Hall, Mrs. H. S.
Hall, Mrs. John L.
Hallowell, Mr.and Mrs.Frank
Hallowell, N. Penrose
Hammond, Mrs. Edward
Harte, Mrs. Richard
Hathaway, Miss Ellen R.
Haughton, Mrs. M. G.
Haven, Parkman B.
Hayward, Mrs. G. G.
Hicks, Mrs. John Jay
Higginson, F. L., Jr.
Hill, Mr. and Mrs. Edward F
Hill, Mrs. John F.
Hobart, Philip W.
Holmes, Mr. and Mrs. E. J.
Holmes, Ida E.
Homans, Miss Katharine A.
Homans, Miss Marian
Hood, Miss Helen
Houghton, Clement S.
Houghton, Elizabeth G.
Howe, Mrs. George D.
Howe, Henry S.
Howe, Mrs. Henry S.
Howe, M. A. DeWolfe
Hunnewell, Mrs. Arthur
Hunnewell, Mrs. Henry S.
Hunt, Miss Abby W.

Jackson, Mrs. James, Jr.
Jackson, Miss Marian C.
Jaques, Miss H. L.
Johns, Clayton
Johnson, Miss Edith Morse
Johnson, Mrs. E. J.

Keeler, Mrs. A. M.

The Orchestra can be carried on only by the generosity of those financially. All such are invited to join in sustaining the Orchestra.

chestra exceed its average income by about $95,000.00.
have subscribed for the season 1923-24 follows:

, Mrs. Edward L.
ball, The Misses
, Mrs. Henry P.
, The Misses
land, Mr. and Mrs. Abraham
land, Mr. and Mrs. Jesse

o, Miss Aimee
o, Horatio A.
son, Clement R.
, Mrs. G. M.
, Mrs. B. J.
, Miss Margaret Ruthven
am, Henry G.
l, Miss Elizabeth
l, Josiah M.
ence, Mrs. John
ence, Miss Sarah
Miss Bertha
George C.
Joseph
id, Mrs. Lester
in, J. Howard
s, Mrs. George
e, John E.
g, Miss Louisa P.
g, Mrs. Thacher
g, William Caleb
rop, Mrs. Thornton K.
rop, Mrs. William S. H.
ll, Miss Lucy
an, Arthur
, Mrs. George Armstrong
, Mrs. W. H.

omber, John R.
uire, Mrs. Emily M.
on, Miss Fanny P.
lemoriam—C. S. D.
er, Miss Mildred A.
ken, Arthur N.
, Mrs. John
rs, Mrs. Arthur W.
se, Miss Frances R.
se, Miss J. G.
se, J. Torrey, Jr.
ss, Mr. and Mrs. Charles A.
ley, Mrs. E. Preble
nford, Mrs. George S.
fitt, Mrs. S. C.
ibbin, Miss Emily W.
Laurin, Mrs. Richard C.

ell, Mrs. Edward A.
erson, William E.

Norcross, Mrs. Otis

Oakes, Francis J., Jr.
Osgood, Emily L.
Paine, Rev. George L.
Paine, R. T. 2d
Parkman, Henry
Parkman, Mrs. Henry
Peabody, Charles
Peabody, Mrs. Endicott
Peabody, Margaret
Perera, Mrs. Gino L.
Peters, Mrs. William Y.
Phillips, Mrs. John C.
Phillips, Mrs. W.
Pickman, Dudley L.
Pitman, Mrs. B. F.
Post, Mrs. John R.
Potter, Mrs. Murray A.
Pratt, Mrs. L. Mortimer, Jr.

Rand, E. K.
Ranney, Miss Helen M.
Rantoul, Mrs. Neal
Reed, Miss Emily
Reed, Miss Ida B.
Richardson, Mrs. F. L. W.
Richardson, Mrs. John
Richardson, W. K.
Robb, Russell
Robinson, B. L.
Rogers, H. L.
Rollins, Mrs. J. W.
Rothschild, John
Rothwell, Bernard J.
Russell, Mrs. Richard S.
Russell, Mrs. Robert S.

Sachs, Prof. Paul J.
Sagendorph, George
Saltonstall, Mrs. John
Saltonstall, Leverett
Saltonstall, Richard
Saltonstall, Mrs. R. M.
Sanger, Mrs. George P.
Saville, Mrs. William
Sawyer, Mr. and Mrs. Henry B.
Sears, Miss Annie L.
Sears, Miss Mary P.
Sears, Richard D.
Sears, William R.
Shaw, Mrs. Q. A., Jr.
Silsbee, Mrs. George S.
Slocum, Mrs. William H.
Smith, F. Morton
Spalding, Walter R.
Sprague, Mrs. Phineas W.
Stackpole, Mrs. Frederick D.
Stackpole, Mr. and Mrs. Pierpont L.
Steinert, Alexander
Stevenson, Mr. and Mrs. R. H., Jr.
Stone, Galen L.
Stone, Mrs. Galen L.
Stone, Nathaniel H.
Sturges, Alice K.
Swallow, Maude C.

Taft, Edward A.
Tapley, Miss Alice
Tappan, Miss Mary A.
Torbert, Dr. James R.
Tower, Florence E.
Tuckerman, Mrs. L. S.

Vaughan, Bertha H.
Vaughan, Mrs. Henry G.

Wadsworth, Mrs. A. F.
Ware, Mrs. Arthur L.
Waring, Mrs. Guy
Warren, Mrs. Bayard
Warren, Mr. and Mrs. Bentley W.
Webster, Mr. and Mrs. Edwin S.
Weeks, Mr. and Mrs. Robert S.
Weeks, Sinclair
Welch, E. Sohier
Weld, Mrs. Bernard C.
Weld, Mrs. Charles G.
Weld, Miss Mary
Wheatland, Richard
Wheelwright, Miss Mary C.
White, Miss Gertrude R.
Whitin, Mrs. G. Marston
Whiting, Mrs. Jasper
Whitman, William
Whitney, Mrs. Margaret F. G.
Whitwell, Mr. and Mrs. Frederick S.
Williams, Moses
Wilson, Miss A. E.
Winsor, Mrs. Alfred
Wolcott, Mrs. Roger
Wood, William E.

Pledges received from New Subscribers to noon, November 21st

Bates, The Misses
Bishop, Miss Margaret

(Continued on following page)

lieve it important in the life of Boston and are willing to help it

Bradlee, Mr. and Mrs. Thos. S.
Browning, Mrs. C. A.
Buckingham, Miss M. H.
Colt, Mr. and Mrs. James D.
Farrington, Robert D.
French, Miss Katharine
Gilbert, Mrs. Ellen J.
Grover, Mrs. Frances L.
Hill, Arthur D.
Johnson, Mr. and Mrs. Arthur S.
Luce, Stephen B.
Moore, Mrs. Edward C.
Nutter, George R.
Patton, James E.
Pfaelzer, Mrs. Franklin T.
Pratt, Mrs. Walter W.
Rousmaniere, Mrs. E. S.
Shaw, Mrs. Henry S.
Sheldon, Katharine H.
Thayer, Mrs. W. H.
Wendell, Mrs. Barrett
Wheelwright, Miss Mary C.
Whittier, Mrs. Albert R.

Pledges received from New Subscribers to noon, November 28th

Aubin, Miss Margaret H.
Barrett, Mrs. William E.
Case, Miss Louise W.
Chapin, Miss Mabel H.
Crafts, Mrs. George P.
Cushing, Sarah P.
Cutler, Mrs. C. H.
Cutler, Miss Elisabeth A.
Day, Mrs. Henry B.
Ellery, Mr. and Mrs. William
Ely, Elizabeth B.
Endicott, S. C.
Farlow, Mrs. William G.
Fisher, Miss Edith
Fisher, Frances B.
Gilmore, Mrs. G. L.
Harrington, Mrs. Francis B.
Harris, Miss Frances K.
Heilman, William C.
Ivers, Miss Ella F.
Jordan, Helen L.
Lombard, Mrs. Ephraim
Manning, Mr. and Mrs. Earl G.
Milliken, Mrs. James I.
McMichael, Mrs. L. G.
Parker, Mrs. Edward L.
Putnam, Mrs. James J.
Rantoul, Harriet C.
Richardson, Mrs. Charles F.
Sears, Mrs. Montgomery
Sears, Mr. and Mrs. Richard D
Shepard, Mrs. Willis S.
Sortwell, Mrs. A. F.
Staniford, Mrs. Daniel
Stanton, Katharine
Wright, A. M.

Nocturnes Nos. 1, 2: Nuages; Fêtes . . . . Claude Debussy

(Born at St. Germain (Seine and Oise), August 22, 1862; died at Paris, March 26, 1918)

The Nocturnes by Debussy are three in number. The first two, "Nuages" and "Fêtes," were produced at a Lamoureux concert, Paris, December 9, 1900, and they were played by the same orchestra January 6, 1901. The third, "Sirènes," was first produced—in company with the other two—at a Lamoureux concert, October 27, 1901. The third is for orchestra with chorus of female voices. At this last concert the friends of Debussy were so exuberant in manifestations of delight that there was sharp hissing as a corrective.

Debussy furnished a programme for the suite: at least, this programme is attributed to him. Some who are not wholly in sympathy with what they loosely call "the modern movement" may think that the programme itself needs elucidation. Debussy's peculiar forms of expression in prose are not easily Englished. It is well-nigh impossible to reproduce certain shades of meaning.

"The title 'Nocturnes' is intended to have here a more general and, above all, a more decorative meaning. We, then, are not concerned with the form of the nocturne, but with everything that this word includes in the way of diversified impression and special lights.

"'Clouds': the unchangeable appearance of the sky, with the slow and solemn march of clouds dissolving in a gray agony tinted with white.

"'Festivals': movement, rhythm dancing in the atmosphere, with burst of brusque light. There is also the episode of a procession (a dazzling and wholly idealistic vision) passing through the festival and blended with it; but the main idea and substance obstinately remain,—always the festival and its blended music,—luminous dust participating in the universal rhythm of all things.

Boston Symphony Orchestra

VICTOR RECORDS

There are dealers in Victor products everywhere and any of them will gladly play any of the Boston Symphony Orchestra records for you.

Victrolas $25 to $1500

Victor Talking Machine Co.
Camden N.J.



"HIS MASTER'S VOICE"
REG U.S. PAT OFF

S

"'Sirens': the sea and its innumerable rhythm; then amid the billows silvered by the moon the mysterious song of the Sirens is heard; it laughs and passes."

The Nocturnes are scored as follows:—

I. Two flutes, two oboes, English horn, two clarinets, three bassoons, four horns, kettledrums, harp, strings. The movement begins Modéré, 6-4.

II. Three flutes, two oboes, English horn, two clarinets, three bassoons, four horns, three trumpets, three trombones, bass tuba, two harps, a set of three kettledrums, cymbals, and snare-drum (in the distance), strings. Animé et très rhythmé, 4-4.

III. Three flutes, oboe, English horn, two clarinets, three bassoons, four horns, three trumpets, two harps, eight soprano voices, eight mezzo-soprano voices, strings. Modérément animé, 12-8.

Debussy before his death made many changes in the instrumentation of these Nocturnes.

The score is dedicated to Georges Hærtmann, music publisher and librettist. Jean Marnold contributed an elaborate study of these Nocturnes to *Le Courrier Musical* (Paris), March 1, 15, May 1, December 15, 1902; January 10, February 15, 1903. He analyzed them minutely, with the aid of many illustrations in musical notation, and dissected the tonal and harmonic syntax of the composer. He arrived at two conclusions:—

1. "The natural predisposition of the human organism to perceive sonorous combinations according to the simplest relations

SYMPHONY HALL

THURSDAY EVENING, DECEMBER 6 AT 8 O'CLOCK

Dr. FRIDTJOF NANSEN

Man of science, explorer, statesman, will speak on the storm centres of Europe.

Hon. AUGUSTUS PEABODY LORING will preside

Tickets, $2.00, $1.00 and 50 cents

Now on sale at Box Office

This will be the only opportunity the public will have to hear this distinguished visitor during his brief stay in Boston. He comes to America under the auspices of the World Alliance for International Friendship. The arrangements for his visit to Boston are being made by the World Peace Foundation.

Why—

YOU SHOULD ADVERTISE IN THE BOSTON SYMPHONY ORCHESTRA PROGRAMME

Because—

Boston Symphony Orchestra Programme advertising *pays.*

Only discriminating Advertisements accepted.

Hall always light so that all can read during performance.

Efficiency guaranteed—no waste circulation.

Reaches an intelligent, appreciative class of people.

Programmes retained and constant reference to the notes give the publicity a lasting as well as a temporary value.

LET US QUOTE YOU RATES

Address

L. S. B. JEFFERDS
Advertising Manager
Symphony Hall
Boston - Mass.

'Phone, Back Bay 1492

would as a consequence have only the introduction into our music of the interval corresponding to the harmonics 7 and 11.

2. "After all the masterpieces which constitute the history of our music as it is written by the greatest masters, the Nocturnes and the whole work of Claude Debussy are as a flat denial to every dogmatic theory. But in the ten centuries of the evolution of our musical art there is, perhaps, not one instance of such an important step as this in advance."

Three Solo Pieces

Handel's "Harmonious Blacksmith," variations on an air so called in England, was first printed in No. 5 of his first set of "Suites de Pièces pour le Clavisin" in November, 1720. It is still undecided whether the air itself is of Handel's invention. No name was given to the air in 1720, and for many years the piece was published as "Handel's Fifth Favorite Lesson from his first Suite de Pièces." The story that Handel heard the air sung by a blacksmith at Edgware, while beating time to it with his anvil, and that Handel therefore gave the title "The Harmonious Blacksmith" to the tune is pure fiction. Richard Clark (1780–1856), chorister, lay vicar, composer, and pamphleteer, propagated the story, if he did not invent it.

* * *

Bach's Gavotte: The gavotte was originally a peasant dance, and took its name from Gap in Dauphiné: the inhabitants of Gap are called "gavots." It was a lively, elastic, sharply defined dance, with the dancers in line or in a circle. After some steps a couple separated, danced alone and embraced; then the women kissed all the male dancers, and the men all the female dancers. Each couple in turn went through this performance. Introduced into the courts of the Valois, the dance became dignified, pompous, chaste, with slow and measured postures and low bows and curtsies. Marie Antoinette made the dance fashionable in her day. After the Revolution it lost in favor.

FÉLIX FOX SCHOOL
OF
PIANOFORTE PLAYING
FÉLIX FOX, Director
PIANOFORTE INSTRUCTION
FROM THE BEGINNERS' GRADE TO THE MOST ADVANCED
PUPILS MAY ENTER AT ANY TIME
For circular and information address the Secretary
403 MARLBOROUGH STREET
BOSTON, MASSACHUSETTS
Telephone, Back Bay 973
MASON & HAMLIN PIANO

Matching the Idea

MECHANICAL processes are but the groundwork of productive skill. Their contributions are generally to volume and quite rarely to the pleasing qualities of beauty and refinement.

Yet, the unusual products, those of distinctive quality, are the result of methods that combine good judgment, good taste and good materials with the skillful handling of mechanical units.

PRINTING reaches its highest point of usefulness when all its details are centered upon a single, practical effect.

❦ ❦ ❦ ❦

Through half a century of conscientious service, we have endeavored to maintain a high reputation by consistently striving to *match the customer's idea!*

GEO. H. ELLIS CO.

Incorporated



The Quality Mark of Printing Service

272 Congress Street

BOSTON, MASS.

Domenico Scarlatti, (born at Naples in 1685, died there in 1757,) son of the great Alessandro, wrote operas and ecclesiastical music, but he is famous for his three hundred or more pieces for the harpsichord and his amazing skill in playing that instrument. His influence as a composer was felt by Liszt, Mendelssohn, and others of the last century, and may be traced to-day. "He made great use of the crossing of the hands, and produced entirely new effects by this means."

OVERTURE, "THE ROMAN CARNIVAL," OP. 9 . . . HECTOR BERLIOZ

(Born at la Côte Saint-André, December 11, 1803; died at Paris, March 9, 1869)

Berlioz's overture, "Le Carnaval Romain," originally intended as an introduction to the second act of "Benvenuto Cellini," is dedicated to Prince de Hohenzollern-Hechingen. It was performed for the first time, and under the direction of the composer, at the Salle Herz, Paris, on February 3, 1844. The first performance in Boston was at a Philharmonic concert, led by Carl Zerrahn, at the Melodeon on January 24, 1857. The overture then reminded John S. Dwight of "Mr. Fry's 'Christmas' symphony"!

The overture was composed in Paris in 1843, shortly after a journey in Germany. The score and parts were published in June, 1844.

The chief thematic material of the overture was taken by Berlioz from his opera "Benvenuto Cellini,"* originally in two acts, libretto by Léon de Wailly and Augusta Barbier. It was produced at the Opéra, Paris, on September 10, 1838. The cast was as follows: Benvenuto Cellini, Duprez; Giacomo Balducci, Dérivis; Fieramosca, Massol; le Cardinal Salviati, Serda; Francesco, Wartel; Bernadino, Ferdinand Prévost; Pompeo, Molinier; un Cabaretier, Trevaux; Teresa, Mme. Dorus-Gras; Ascanio, Mme. Stolz.

* * *

The story has been condemned as weak and foolish. It is also wholly fictitious.† It is enough to say that in 1532 Cellini is in

*For a full and entertaining account of this opera and its first performance, with quotations from the contemporaneous criticisms, see Adolphe Boschot's "Un Romantique sous Louis Philippe," Chap. VII. (Librairie Plon, Paris, 1908).

†It is true that there was a Giacopo Balducci at Rome, the Master of the Mint. Cellini describes him "that traitor of a master, being in fact my enemy"; but he had no daughter loved by Cellini. The statue of Perseus was modelled and cast at Florence in 1545, after this visit to Rome, for the Duke Cosimo de' Medici. Nor does Ascanio, the apprentice, figure in the scenes at Florence.

JORDAN HALL

Wednesday Evening, December 5, at 8.15

SONG RECITAL

BY

GERTRUDE TINGLEY

Mezzo-Contralto

Tickets, $2.00 to 75 cents, on sale at Box Office

Mail orders to Anita Davis-Chase, Manager, 87 Pinckney St. Tel., Haymarket 5380

SYMPHONY HALL

FRI. EVE. DEC. 7 at 8.15
SAT. AFT. DEC. 8 at 2 30

NEWMAN TRAVELTALK

"THE AMAZON RIVER"

Tickets, 50c., 75c., $1.00, $1.50 (plus tax)

SUN. AFT. DEC. 9, at 3.30
TUES. EVE. DEC. 11, 8.15

JOHN McCORMACK

THUR. EVE. DEC. 13 at 8.15

HARVARD GLEE CLUB

Dr. ARCHIBALD T. DAVISON, Conductor

Soloist, SIGRID ONEGIN, Contralto

Tickets, $2.50, $2.00, $1.50, $1.00 (no tax)

SUN. AFT. DEC. 16 at 3.30
MON. EVE. DEC. 17 at 8.15

Handel and Haydn Society

TWO PERFORMANCES

THE MESSIAH - - - - *Handel*

SOLOISTS

JEANNETTE VREELAND, Soprano
BARBARA MAUREL, Contralto
RICHARD CROOKS, Tenor
REINALD WERRENRATH, Bass

WED. AFT. DEC. 19 at 2.30

PADEREWSKI

Tickets on sale

SUN. EVE. JAN. 6 at 8.15

For the Benefit of the Calhoun School

ROLAND HAYES, TENOR

Tickets at box office

Mail orders for the above concerts promptly filled

(Please make checks payable to Symphony Hall)

The Magic Wand in

LEWANDOS Changes Colors



LEWANDOS

Cleansers and Dyers

Shops

BOSTON
17 Temple Place
29 State Street
79 Summer Street
284 Boylston Street
248 Huntington Avenue

BROOKLINE MASS
1310 Beacon Street Coolidge Corner

CAMBRIDGE MASS
1274 Massachusetts Avenue

MALDEN MASS
30 Pleasant Street

LYNN MASS
22 Munroe Street

SALEM MASS
72 Washington Street

MANCHESTER MASS
28 Central Street

WALTHAM MASS
193 Moody Street

WATERTOWN MASS
1 Galen Street

SPRINGFIELD MASS
294 Bridge Street

WORCESTER MASS
26 Pearl Street

FITCHBURG MASS
570 Main Street

FALL RIVER MASS
197 Bank Street

NEW BEDFORD MASS
672 Purchase Street

PROVIDENCE R I
137 Matthewson Street

NEWPORT R I
231 Thames Street

BRIDGEPORT CONN
213 State Street

WATERBURY CONN
22 East Main Street

NEW HAVEN CONN
123 Church Street

HARTFORD CONN
47 Farmington Avenue

ALBANY N Y
75 North Pearl Street

PHILADELPHIA PA
1901 Chestnut Street

NEW YORK CITY
10 West 48th Street

Collection and Delivery System

EXECUTIVE OFFICES

286 BOYLSTON STREET BOSTON

Telephone Service Back Bay 3900
Connects All Boston Shops

"YOU CAN RELY ON LEWANDOS"

SYMPHONY HALL

MONDAY EVENING, JANUARY 14, 1924, at 8.15 o'clock

SECOND CONCERT

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor



SOLOIST

CECILIA HANSEN

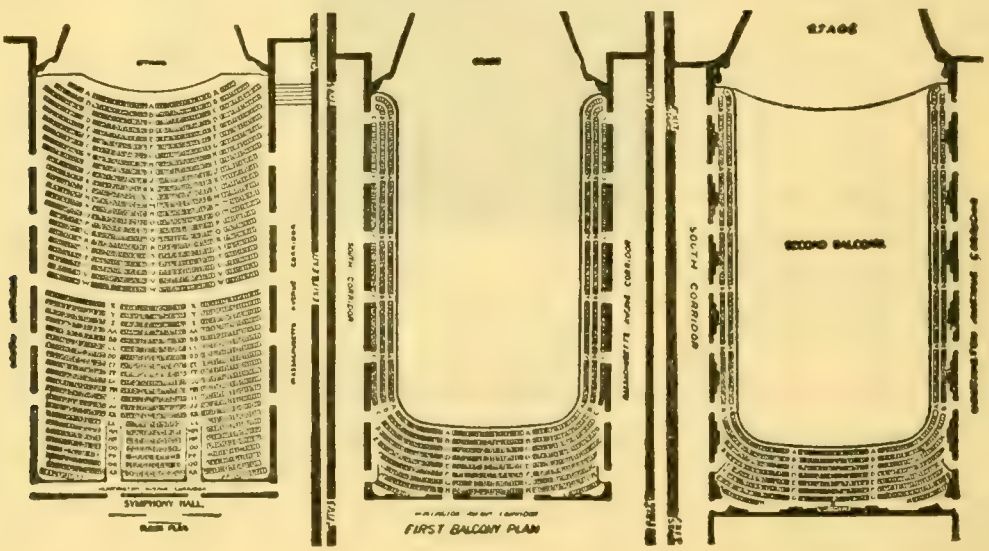
Violin

Rome, called thither by the Pope. He falls in love with Teresa, the daughter of Balducci, an old man, who favors another suitor, Fieramosca, the Pope's sculptor. Cellini attempts to elope with her, and neglects work on his Perseus, which he at last finishes in an hour's time, fired by the promise of Cardinal Salviati to reward him with the hand of Teresa. It should also be said that Cellini and his pupils and friends are disgusted early in the opera at a paltry sum of money given to Cellini by the Pope through Ascanio, but only after he had promised solemnly to complete the statue of Perseus. They decided to revenge themselves on the stingy and avaricious treasurer, Balducci, by impersonating him in the theatre. Fieramosca, who has overheard the plot, calls in the help of Pompeo, a bravo, and they plan to outwit Cellini by adopting the same costumes that he and his pupil Ascanio* will wear. The pantomine of "King Midas" is acted, and Balducci, among the spectators, recognizes in the king a caricature of himself. He advances to lay hands on the actor; Cellini profits by the confusion to go towards Teresa, but Fieramosca also comes up, and Teresa cannot distinguish her lover on account of the similarity of the masks. Cellini stabs Pompeo. He is arrested, and the people are about to kill him, when the cannon-shots announce that it is Ash Wednesday. The lights are turned out, and Cellini escapes.

* * *

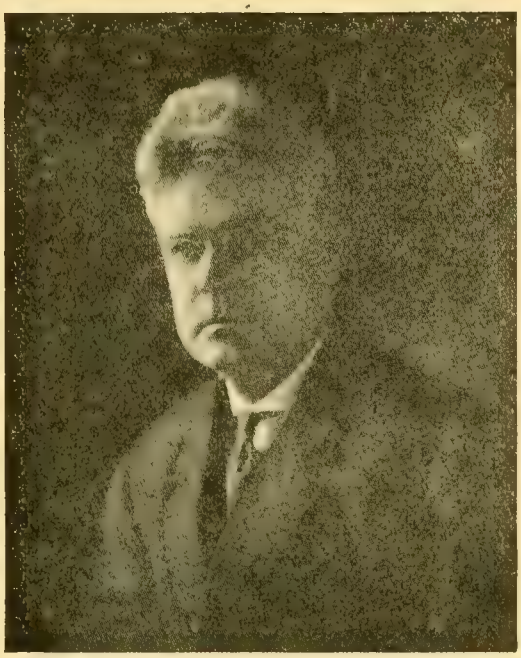
The overture is scored for two flutes (one interchangeable with piccolo), two oboes (one interchangeable with English horn), two clarinets, four horns, four bassoons, two trumpets, two cornets, three trombones, cymbals, two tambourines, triangle, kettledrums, and strings. Berlioz wished fifteen first violins, fifteen second violins, ten violas, twelve violoncellos, and nine double-basses.

*"Ascanio," opera in five acts, libretto by Louis Gallet, music by Camille Saint-Saëns, was produced at the Opéra, Paris, March 21, 1890. The libretto was based on a play, "Benvenuto Cellini," by Meurice and Vacquerie (1852). The operatic cast was as follows: Benvenuto, Lassalle; Ascanio, Cossira; François I., Plançon; Charles V., Bataille; Colomba, Emma Eames; La Duchesse d'Étampes, Mme. Adiny; Scozzone, Mme. Bosman.



SYMPHONY HALL

HANDEL and HAYDN SOCIETY



EMIL MOLLENHAUER, Conductor

Distinguished Soloists for all Concerts

CHORUS OF FOUR HUNDRED AND ORCHESTRA

THE MESSIAH . . . . . *Handel*

TWO PERFORMANCES

Sunday Aft., December 16, at 3.30 **Monday Eve., December 17, at 8.15**

Soloists

JEANNETTE VREELAND, Soprano — RICHARD CROOKS, Tenor
BARBARA MAUREL, Contralto — REINALD WERRENRATH, Bass

SAMSON AND DELILAH . . . . *Saint-Saens*

Sunday Afternoon, January 20, at 3.30

Soloists

MARGARET MATZENAUER, Soprano — JOHN BARCLAY, Bass
ORVILLE HARROLD, Tenor

THE CREATION . . . . . *Haydn*

Easter Sunday Afternoon, April 20, at 3.30

Soloists

MARIA IVOGUN, Soprano — GEORGE MEADER, Tenor
HENRI SCOTT, Bass

SEASON TICKETS, $7.50, $6, $4.50, $3 (plus 10% tax). NOW ON SALE

(Choice of Sunday or Monday, "The Messiah.")

WILLIAM ALDEN PAUL

SINGING

Individual and Class Instruction

30 HUNTINGTON AVENUE . . . BOSTON

The Art of Singing

VOICE PLACING
AND TECHNIQUE A SPECIALTY

MARGARET A. AGNEW

VOCAL COACH AND ACCOMPANIST
146 MASSACHUSETTS AVENUE
Telephone, Back Bay 3040

JOSEPHINE KNIGHT

SOPRANO SOLOIST
Teacher of Singing
4 Haviland Street - - - Boston
B. B. 1047
In Worcester, Tuesdays, Wednesdays and Friday Afternoons, 317 Day Building

---

Mrs. MABEL MANN JORDAN

Pupil of SILVESTRI, Naples, Italy
Teacher of MANDOLIN, GUITAR, BANJO and UKULELE
Foreign and American Instruments For Sale
131 NEWBURY STREET, BOSTON
Telephone, Back Bay 8617

Willard Flint

BASSO
Voice Specialist and Coach
STUDIO: 246 HUNTINGTON AVENUE

"Why Do the Nations Rage;" sung fervently and skillfully as Mr. Flint sang it last evening . . . .
—*Boston Transcript*, May 1, 1922

Teacher of Wm. Gustafson, Basso Metropolitan Opera, and many other prominent artists.

OTTO G. T. STRAUB

Master Pupil of Prof. Dr. Hans Pfitzner
Berlin Academy of Arts
50 PETERBORO STREET
Tel. Copley 4629-W
STUDIO . 23 STEINERT HALL

THEORY OF MUSIC
HARMONY — COUNTERPOINT — FORMS
COMPOSITION
IMPROVISATION—INSTRUMENTATION
SCOREREADING — CONDUCTING

RUDOLPH TOLL

CLARINET SOLOIST
AND TEACHER

SAXOPHONES—CLARINETS
Reeds, etc. All makes. Time Payments.
Repadding, repairing, plating.
Toll Tonguing Device for Clarinet and Saxophone, an aid to rapid tonguing. Book on Reed-fitting and Course on Tone Production. Catalogue mailed free.
R. TOLL MUSIC HOUSE
218 TREMONT STREET BOSTON, MASS.

RALPH SMALLEY

VIOLONCELLO SOLOIST and TEACHER

87 MUNROE STREET, SOMERVILLE Residence phone, Somerville 8308-M

Boston Studio

MUSICAL INSTRUCTION

ARTHUR J. HUBBARD
AND
VINCENT V. HUBBARD
and assistants
Mrs. CAROLINE HOOKER and
Miss EDITH BULLARD

Teachers of Singing in all its branches
and of Dramatic Action as
applied to Singing
ARTHUR J. HUBBARD
246 Huntington Avenue

ANNA STOVALL-LOTHIAN
PIANIST TEACHER
Member of Faculty, New England Conservatory of Music, Boston,
and Lasell Seminary, Auburndale
110 GAINSBOROUGH STREET, BOSTON, MASS.
Telephone, Copley 0898-R

Miss HELEN GOODRICH
TEACHER OF SINGING
HOTEL HEMENWAY
Tuesdays and Fridays at Lasell Seminary

BERNARD FIEDLER
VIOLINIST and TEACHER
member Boston Symphony Orchestra
STUDIO: 61 WESTLAND AVENUE
Tel. Back Bay 8290

JOHN LANE
TEACHER OF SINGING
STEINERT HALL
162 BOYLSTON STREET . . . BOSTON

EDITH LYNWOOD WINN
TEACHER OF VIOLIN AND
ENSEMBLE PLAYING
HUNTINGTON CHAMBERS, ROOM 308

Miss MARY A. STOWELL
TEACHER of PIANO and HARMONY
117 REVERE STREET
between Charles St. and the Esplanade
Tel., Bowdoin 3162-R

ALENA G. EMERSON
TEACHER OF SINGING
WHITNEY SCHOOL FOR VOCALISTS
1126 BOYLSTON STREET, BOSTON
Also STUDIO at NEEDHAM, 180 Nehoiden Street

JANE RUSSELL COLPITT
PIANIST AND TEACHER
405 PIERCE BLDG. COPLEY SQUARE
Telephone University 7679-R

THE CHARLOTTE WHITE SCHOOL
A school for music and academic students.
18 Huntington Avenue, Boston, Mass.
Telephone, Back Bay 6766

KARL DOERING
Pupil of Professor Jachman-Wagner, Berlin,
and Professor Galliera, Milan, Italy
TEACHER OF SINGING
STUDIO: 27 STEINERT HALL
Telephone Beach 1330

WELLINGTON SMITH
BARITONE SOLOIST
CONCERT ORATORIO RECITAL
Address, Symphony Hall

Henry Jackson Warren
BARITONE
ORATORIO—CONCERT—RECITAL
TEACHER OF SINGING
81 Audubon Road, Boston Copley 1817-M



HAROLD BAUER

An Outstanding Pianist of all times

writes as follows of the

Mason & Hamlin

Pianos

"Since my first visit to this country my admiration for these noble instruments has increased with each successive tour. They not only represent the most perfect examples of the piano maker's art, but fulfill every imaginable requirement from the point of view of both pianist and audience, and are the most superbly beautiful instruments that I know."

MASON & HAMLIN CO.

146-148 Boylston Street

SYMPHONY HALL, BOSTON

HUNTINGTON AND MASSACHUSETTS AVENUES

Branch Exchange Telephones, Ticket and Administration Offices, Back Bay 1492

Boston Symphony Orchestra

INC.

PIERRE MONTEUX, Conductor

FORTY-THIRD SEASON, 1923-1924

Programme

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

COPYRIGHT, 1923, BY BOSTON SYMPHONY ORCHESTRA, INC.

THE OFFICERS AND TRUSTEES OF THE BOSTON SYMPHONY ORCHESTRA, Inc.

FREDERICK P. CABOT . . . . . President
GALEN L. STONE . . . . . Vice-President
ERNEST B. DANE . . . . . Treasurer

ALFRED L. AIKEN
FREDERICK P. CABOT
ERNEST B. DANE
M. A. DE WOLFE HOWE
JOHN ELLERTON LODGE
ARTHUR LYMAN
HENRY B. SAWYER
GALEN L. STONE
BENTLEY W. WARREN
E. SOHIER WELCH

W. H. BRENNAN, Manager

G. E. JUDD, Assistant Manager

BEETHOVEN and Nature

Painted for the Steinway Collection by N.C. Wyeth



STEINWAY

THE INSTRUMENT OF THE IMMORTALS

ON the 26th of March, 1827, died Ludwig van Beethoven, of whom it has been said that he was the greatest of all musicians. A generation later was born the Steinway Piano, which is acknowledged to be the greatest of all pianofortes. What a pity it is that the greatest master could not himself have played upon the greatest instrument—that these two could not have been born together! Though the Steinway was denied Beethoven, it was here in time for Liszt and Rubinstein, for Wagner, Berlioz and Gounod. And today, a still greater Steinway than these great men knew, responds to the touch of Paderewksi, Rachmaninoff and Hofmann. Such, in fact, are the fortunes of time, that today, this Instrument of the Immortals, this piano, more perfect than any Beethoven ever dreamed of, can be possessed and played and cherished not only by the few who are the masters of music, but by the many who are its lovers.

Steinway & Sons and their dealers have made it conveniently possible for music lovers to own a Steinway. Prices: $875 and up, plus freight at points distant from New York.

STEINWAY & SONS, Steinway Hall, 109 E. 14th Street, New York

Boston Symphony Orchestra

Forty-third Season, 1923–1924

PIERRE MONTEUX, Conductor

PERSONNEL

Violins.

Burgin, R. *Concert-master.*	Hoffmann, J. Mahn, F.	Gerardi, A. Krafft, W.	Hamilton, V. Sauvlet, H.
Theodorowicz, J.			
Gundersen, R. Kassman, N.	Pinfield, C. Cherkassky, P.	Fiedler, B. Leveen, P.	Siegl, F. Mariotti, V.
Thillois, F. Murray, J.	Gorodetzky, L. Goldstein, S.	Kurth, R. Bryant, M.	Riedlinger, H. Knudsen, C.
Stonestreet, L. Diamond, S.	Tapley, R. Erkelens, H.	Del Sordo, R. Seiniger, S.	Messina, S.

Violas.

Fourel, G. Artières, L.	Werner, H. Van Wynbergen, C.	Grover, H. Shirley, P.	Fiedler, A. Mullaly, J.
	Gerhardt, S. Deane, C.	Kluge, M. Zahn, F.	

Violoncellos.

Bedetti, J. Schroeder, A.	Keller, J. Barth, C.	Belinski, M. Stockbridge, C.	Warnke, J. Fabrizio, E.	Langendœn, J. Marjollet, L.

Basses.

Kunze, M. Keller, K.	Seydel, T. Gerhardt, G.	Ludwig, O. Frankel, I.	Kelley, A. Demetrides, L.	Girard, H.

Flutes.	Oboes.	Clarinets.	Bassoons.
Laurent, G.	Longy, G.	Sand, A.	Laus, A.
Bladet, G.	Lenom, C.	Arcieri, E.	Allard, R.
Amerena, P.	Stanislaus, H.	Vannini, A.	Bettoney, F.

Piccolo.	English Horns.	Bass Clarinet.	Contra-Bassoon.
Battles, A.	Mueller, F. Speyer, L.	Mimart, P.	Piller, B.

Horns.	Horns.	Trumpets.	Trombones.
Wendler, G.	Valkenier, W.	Mager, G.	Hampe, C.
Schindler, G.	Hain, F.	Mann, J.	Adam, E.
Hess, M.	Van Den Berg, C.	Perret, G.	Mausebach, A.
Lorbeer, H.	Gebhardt, W.	Kloepfel, L. Schmeisser, K.	Kenfield, L.

Tuba.	Harps.	Timpani.	Percussion.	
Sidow, P.	Holy, A. Delcourt, L.	Ritter, A. Polster, M.	Ludwig, C. Sternburg, S.	Zahn, F.

Organ.	Celesta.	Librarian.
Snow, A.	Fiedler, A.	Rogers, L. J.



Frederic
TILLOTSON

Music lovers are paying high tribute to this brilliant young pianist. A notable interpreter of the interesting music of the modern schools.

Mr. Tillotson uses the

Chickering
Established 1823

and has recorded his playing for

The AMPICO

At his Jordan Hall Recital
on Thursday afternoon, December 13
Mr. Tillotson will use the
Chickering Piano

CHICKERING WAREROOMS
169 Tremont Street, Boston

Seventh Programme

FRIDAY AFTERNOON, DECEMBER 7, at 2.30 o'clock

SATURDAY EVENING, DECEMBER 8, at 8.15 o'clock

Dukas . . . "Polyeucte" (Overture to Corneille's Tragedy)

Brahms . . . Concerto No. 2 in B-flat major for Pianoforte and Orchestra, Op. 83

I. Allegro non troppo.
II. Allegro appassionato.
III. Andante.
IV. Allegretto grazioso.

Paine . . . . Prelude to "Oedipus Tyrannus" of Sophocles

Wagner . . . Introduction to Act III, "Tristan and Isolde"
(English Horn Solo, LOUIS SPEYER)

Ravel . . . . . "La Valse," Choregraphic Poem

SOLOIST
HAROLD BAUER

MASON & HAMLIN PIANO USED

There will be an intermission of ten minutes after Brahms's concerto

City of Boston, Revised Regulation of August 5, 1898,—Chapter 3, relating to the covering of the head in places of public amusement

Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn.
Attest: J. M. GALVIN, City Clerk.

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

4th Annual Raymond-Whitcomb

MIDNIGHT-SUN CRUISE

visiting

Iceland North Cape Norwegian Fjords

To sail June 26, 1924

by the

S. S. "Franconia" of the Cunard Line

Round-the-World Cruise

With the South Sea Islands

The finest winter cruise, visiting in four months Egypt, India, Ceylon, Java, Philippines, China, Japan, each in its best season. Fiji, Samoa, Tahiti, picturesque islands of the South Seas, are also included—the first time in the history of pleasure travel. The Cruise-ship "Resolute" has already proved perfect for Round-the-World Cruises.

Sailing January 19, 1924

Mediterranean Cruise

A two months' voyage through the beautiful Mediterranean. All the standard ports are included, as well as ***both*** Egypt and the Holy Land; ***both*** Algiers and Tunis; and Corsica, Cattaro and Venice which are visited by no other cruise. Limited to 450 passengers. Sailing on the S. S. "Reliance," sister-ship of the "Resolute."

Sailing February 9, 1924

Make reservations now

Winter tours to

California, Mexico, Hawaii, Florida, Europe, South America

Raymond & Whitcomb Co.

17 Temple Place Boston Tel. Beach 6964

Paul Abraham Dukas

(Born at Paris, October 1, 1865; living there)

Dukas, having studied at the Paris Conservatory,—with Georges Mathias, pianoforte; Théodore Dubois, harmony; and Ernest Guiraud, composition,—took the first prize for counterpoint and fugue in 1886 and in 1888 the first second *prix de Rome* with his cantata "Velléda." While he was a student, he wrote two overtures: "Le Roi Lear" (1883) and "Goetz de Berlichingen" (1884). They were not published. The second was "read" by an orchestra at Geneva in September, 1884.

The overture to "Polyeucte" was composed in 1891. The first performance was at a Lamoureux concert in Paris, January 24, 1892. Hisses were mingled with the applause. The musical ideas in the overture were then thought to be obscure and the developments confused. Those who heard the overture at a Lamoureux concert on October 30, 1910, and remembered the former opposition, wondered at the former reception.

The first performance in America was given in Boston by the Boston Orchestral Club, Mr. Longy conductor, on January 25, 1910.

The overture was performed here by the Boston Symphony Orchestra on April 9, 1920.

The score calls for two flutes, two oboes, English horn, two

BOOKS FOR MUSIC LOVERS

MUSIC: AN ART AND A LANGUAGE
By WALTER R. SPALDING

Presents a working knowledge of the structure and modes of presentation of standard works in music, and is written primarily with a view to training listeners. It contains valuable information of interest equally to the trained musician and the general public, enabling them to "get more out of music." —*Pacific Coast Musician.*

Never pedantic and never dull; spiced with wit and flavored with anecdote.
—*The Diapason.*

Price $2.50 Net

CRITICAL and HISTORICAL ESSAYS
By EDWARD MacDOWELL

Those who have known MacDowell through the grace, sensibility and absorbingly imaginative qualities of his songs and piano works will derive both pleasant surprise and intellectual stimulus from the evidences of the breadth and maturity of his scholarship and the poetic character of his mind, now set forth in these essays.
—*Boston Globe.*

Especially valuable to those who desire to secure the essential elements of a liberal culture in music.—*Musician.*

Price $1.50 Net

THE ARTHUR P. SCHMIDT CO., 120 Boylston St.

clarinets, bass clarinet, three bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums harp, strings.

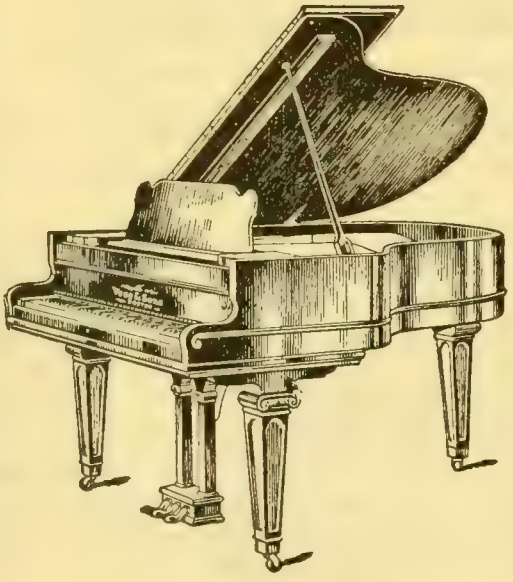
* * *

Corneille's "tragédie chrétienne" was produced at the Hôtel de Bourgogne, Paris, late in 1642 or early in 1643. It was published, with a dedication to the Queen, Anne of Austria, in October, 1643. Before the first performance Corneille read his tragedy at the house of the Marquise de Rambouillet. The hearers were cool. Voiture called on Corneille, belittled the tragedy, and regretted that Christianity had been introduced into a drama. Corneille, discouraged, was about to withdraw "Polyeucte" from the players, who already had their parts, but an actor, of so little ability that he had not been admitted to the cast, persuaded him to produce it.* Success was immediate.

The story is based on a passage in the works of Laurentius Surius, a monk of Lubeck (1522–78), concerning persecution of Christians in Armenia by the Emperor Decius. Polyeucte, converted, broke the idols in the temple and refused to recant in spite of his wife's Paulina's entreaties.

In the tragedy, Pauline, daughter of Félix, governor of Armenia, had loved in Rome, Sévère, a soldier, and been loved by him. Félix

*There is another story: the actors refused to play the tragedy; Corneille gave the manuscript to one of them, who threw it on the canopy of a bed, where it remained forgotten for eighteen months; a valet, cleaning by chance the tester, found the play and rescued it; but as the authors of "Annales Dramatiques" (Paris, 1811) remarked: "When Corneille wrote this play, his reputation was so great, so firmly established, that it is not possible to believe this tale."



THE
VOSE GRAND

QUALITY and
REPUTATION

enable you to know in advance that the VOSE is a most satisfactory piano.

WE CHALLENGE
COMPARISON

VOSE & SONS PIANO CO.
160 Boylston St., Boston, Mass.

L. P. HOLLANDER CO.

Est. 1848

CHRISTMAS GIFTS

OF

UNUSUAL DISTINCTION

Imported and Domestic

202-216 BOYLSTON STREET, BOSTON



Twenty Kentucky Mountain Songs

Collected and Arranged by
LORAINE WYMAN and HOWARD BROCKWAY

Price, $1.50 postpaid

These songs have a unique and individual quality, whether ballad, love song or nursery rhyme, and a characteristic charm of their own which the editors have preserved. The accompaniments have atmosphere, picturesqueness and a quality of high musicianship, and the volume is assured of a wide welcome

"As an interpreter of Folk Songs Miss Wyman has no rival."— Philip Hale, in *Boston Herald*

Send for *Ideal Music Books for Holiday Gifts* and learn about progressive giving

OLIVER DITSON COMPANY

178-179 TREMONT STREET BOSTON 10, MASS.

Order of Your Local Dealer

disapproved, and when he went to Armenia took Pauline with him. There she is wooed by the powerful Polyeucte. Félix gives him her hand. Polyeucte's noble character appeals to her*; but Sévère, reported as slain in battle, is not only alive, but, not knowing Pauline's marriage, as a friend of the Emperor Décie comes to Armenia, to claim her. He finds her torn by conflicting emotions, the early passion, and her affection for Polyeucte, who, converted to Christianity, has not publicly confessed his faith. Led on by the fervor of his friend Néarque, he denounces the gods of Rome in the temple where the faithful are worshipping. He and Néarque are thrown into prison; the latter is executed. As Polyeucte is the son-in-law of the governor he is given time to recant. He looks forward joyfully to a martyr's death; and asks Sévère to take Pauline when she is bereft. The death of Polyeucte brings with it the conversion of Pauline, who cries out to his spirit, "I see, I know, I believe." Sévère censures the governor. The remorseful Félix joins his daughter in acknowledgment of the Christian faith.

Stage music was written for Corneille's tragedy by Joh. Ad. Scheibe (Leipsic, 1738).

Operas have been based on the tragedy:

"Der im Christentum bis in den Tod beständige Märterer Polyeukt," music by Joh. Phil Förtsch (Hamburg, 1688).

"Poliuto," libretto by Cammarano, music by Donizetti, composed in 1838 for Naples. The censor forbade the production, so

*Madame la Dauphine admired Pauline and said of her: "Ne voilà-t-il pas la plus honnête femme du monde, qui n'aime point son mari?"

ADVANTAGES

¶ The *quality* of books displayed on our shelves.
¶ *Knowledge* of the contents of a book.
¶ *Freedom* for the customer.
¶ *Promptness* in importation.
¶ *Location*—one hundred yards from the Harvard Square Subway.

DUNSTER HOUSE BOOKSHOP
26 HOLYOKE STREET & MT. AUBURN
Cambridge, Mass.

DOLL & RICHARDS
WATER COLORS BY J. OLAF OLSON
WALTER E. WEBSTER AND ROMILLY FEDDEN
ETCHINGS BY SEARS GALLAGHER
71 NEWBURY ST. BOSTON



Announcing to Madame and Mademoiselle, Fur Coats for a brilliant social season—Fur Coats of Slattery Style, Slattery Fine Furs, Slattery Long Service—in Seal Dyed Muskrat (Hudson Seal), Squirrel, Muskrat, Kolinsky, Mole, Nutria, Opossum, Raccoon, Mink and Caracul.

E. T. Slattery Co.

154 Tremont Street Opposite the Common

the opera was rearranged and as "Les Martyrs," in four acts with text by Scribe,* was produced at the Paris Opera, on April 10, 1840.

Pauline, Mme. Dorus-Gras; Polyeucte, Duprez; Sévère, Massol; Félix, Derevis.

There were eighteen performances at this opera house in 1840; eighteen in '41; seven in '42; one in '43; seven in '44; one in '45. The opera met with great favor at the Italiens in Paris in 1859, and was performed there afterwards. Tamberlick, the tenor, was a famous Poliuto.

The subject was given to Donizetti in Naples in 1838 by the great French tenor Adolphe Nourrit, who was then associated with the composer and was about to sing at the San Carlo. Nourrit had long meditated the subject for operatic treatment. "The effect of my rôle," he wrote, "will rest on the exaltation of religious sentiment, combatted momentarily by human passion, by ending triumphantly. Every time I have been called on to make this chord vibrate, I have found sympathetic accents. To-day more than ever I believe in the effect of religious music." He arranged the scenario, and Romani versified the libretto. The opera was to be produced early in the fall. Now Nourrit, because

*Scribe in a prefatory note to his libretto excused himself for dropping out four of Corneille's minor characters on the ground that opera should put in action what tragedy has put into narration. "As for the rôle of the father, Félix the governor, I have followed the idea of Voltaire, who wishes that for this pusillanimous character little worthy of tragedy a zealous defender of pagan deities should be substituted, as fanatical in his belief as Polyeucte in his." For other liberties taken with Corneille's tragedy Scribe was derided. He was greatly at his ease in the matter of librettos. In a note to that of the "Vêpres Siciliennes," he made this astonishing statement; "The massacre known as the Sicilian Vespers never took place."

Bonds of the highest grade

Harris, Forbes & Co
Incorporated
Harris Forbes Building
24 Federal St., Boston

Chandler & Co.

TREMONT ST., NEAR WEST



Drawn from hat shown by Chandler & Co.

DISTINCTIVE HATS

For wear Anytime—Anywhere

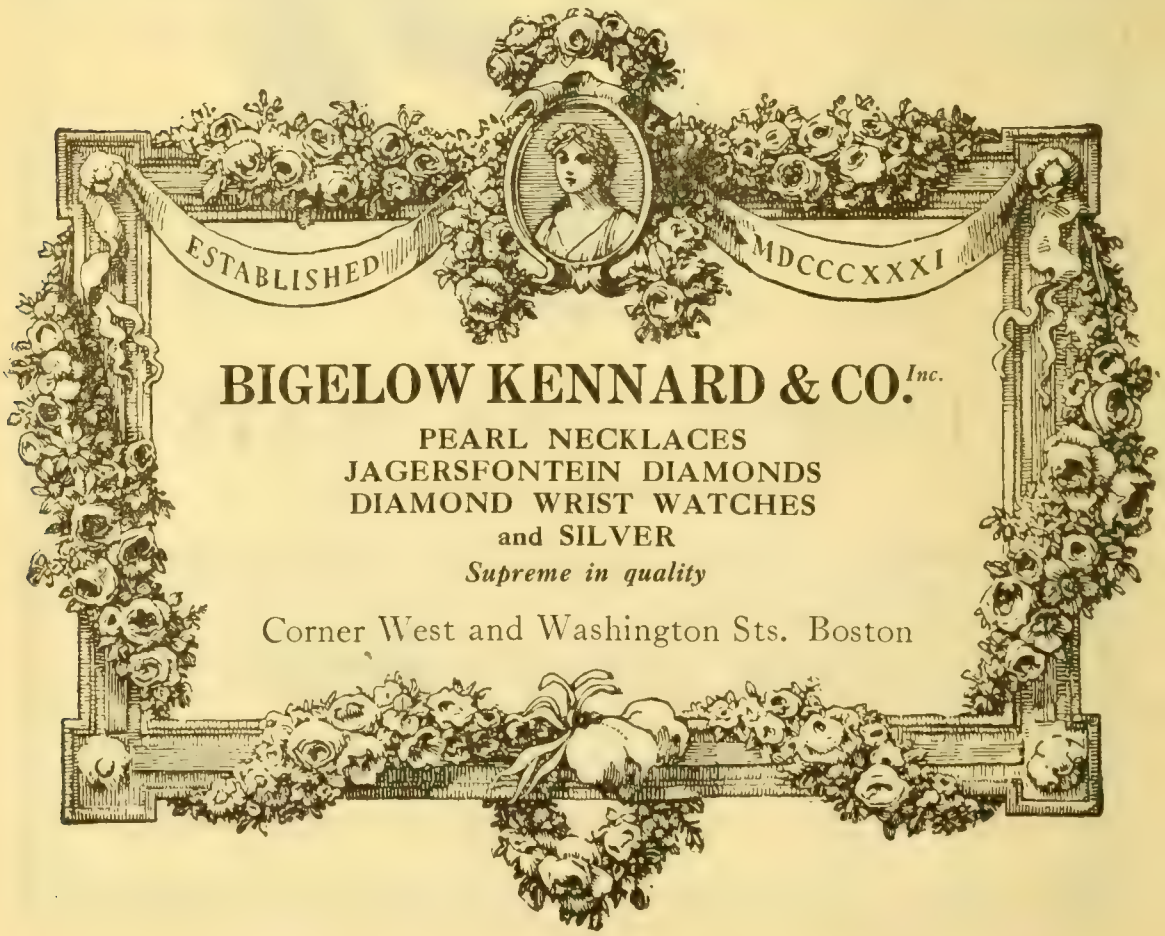
CHANDLER & CO.'S hats have that indefinable, intangible something which distinguishes perfect style. Whether it is for motoring, for the street, mingling with the gathering around the tea table, at the Symphony, or for evening wear, Chandler & Co.'s hats give the touch of true vogue to any costume. The usual Chandler standard of perfection is maintained in the exquisite materials and faultless workmanship. The prices are surprisingly moderate.

Sports and Tailored Hats are priced	*Dressier Hats from Paris from our own workroom*	*Dressy Tailored Hats some imported models*
$10 to $15	$25 to $150	$15 to $25

at Paris in 1830 he had sung patriotic songs and served in the National Guard, was suspected at Naples of being a *carbonaro,* a revolutionary, a dangerous fellow. He might take part in incendiary operas, for he had sung at Paris in "La Muette de Portici," "Guillaume Tell," "Les Huguenots." The censor ruled against "Poliuto." Nourrit saw the king and told him that Corneille had shown the triumph of the Christian faith; to which the king answered: "Polyeucte is a saint; let us leave the saints in the calendar and not put them on the stage." Thereupon Nourrit revised the libretto, and changed the Christians into Guèbres; still there was objection to religious sentiment in any form on the stage. (Voltaire in the preface to his tragedy "Les Guèbres"* said that he had substituted a profane sect for Christians so that he might not appear to be doing over Corneille's "Polyeucte.") There is an entertaining account of Nourrit in Naples, with many of his letters about the fate of "Poliuto" and the state of opera at Naples in Quicherat's monumental work "Adolphe Nourrit" (Paris 1867): see Vols. I and III. "Poliuto" was performed in Boston for the first time on October 3, 1859.

Gounod's "Polyeucte," opera in five acts, after Corneille, libretto by Jules Barbier and Michel Carré, was produced at the Opéra,

*"Les Guèbres ou la Tolerance," tragedy in five acts by Voltaire, is dated 1768. According to Grimm and Diderot's "Correspondance Littéraire," a third edition of the play was published in 1769. It contained a new "preliminary discourse" in which Voltaire quoted Lord Cornsbury's dislike of Racine's "Athalie" on account of the high priest Joad's fanaticism which led him to the cowardly assassination of the queen in the temple.



Jays

BOSTON
TEMPLE PLACE
ELEVEN



Telling of Our Shop of Gifts

A place of charming things to give for Christmas, as attractive in their modest pricing as in their giftiness. On the Second Floor—and we cordially bid you welcome.

Also very givable—one of Jays Dresses Coats, Skirts, Blouses, Scarfs or Sweaters.

BOSTON TEMPLE PLACE ELEVEN

Paris, October 7, 1878. Pauline, Mlle. Krauss; Polyeucte, Salomon; Sévère, Lassale; Sextus, Bosquin; Siméon, Bataille; Albui, Menu; Félix, Bérardi; Néarque, Auguez; Un Centurion, Gaspard; Stratonice, Mme. Calderon. Rosita Mauri then made her first appearance in the ballet of the Opéra. She danced a mazurka in the third act, "a mazurka in the year 300!" Gounod began work on this opera in 1870. He had engaged to deliver the score to Émile Perrin, director of the Opéra on September 30, 1871. The performance was to be in February, 1872. The war came. Gounod went to England in September, 1870. His adventures with the extraordinary Georgina Weldon (born Trehern) and her connection with "Polyeucte" are told at length by the singer herself and by J. G. Prod'homme and A. Dandelot in their Life of Gounod. She hoped to be the Pauline of the opera. In 1874, Gounod in Paris wrote to Georgina, who was then also in Paris, the following letter in English, the last he wrote to her: "Georgina,—That you have not yet sent me back what is mine, *my own works, my manuscripts,* and that you, at the same time, think of sending me A PRESENT (pipe and pair of slippers), I confess it is to me as inacceptable as inexplicable." Georgina in reply told him to come and take them. Among these manuscripts was the nearly completed score of "Polyeucte." Gounod received this score through his friend Oscar Comettant in the fall of 1874. Hearing Mme. Krauss as Donna Anna he determined that she should be the heroine of "Polyeucte." Yet it was said early in 1875 that Gounod had formerly demanded the engagement of Patti and Nicolini, but he would now be satisfied with M. Salomon and

TORREY, BRIGHT & CAPEN CO.

Importers and Dealers in

FINE CARPETS

AND

ORIENTAL RUGS

116 Boylston Street

BOSTON



M U N Z

Season 1923-1924

KNABE EXCLUSIVELY

AMPICO RECORDINGS

Representatives in Boston

C·C·HARVEY CO·

144 Boylston Street

Mlle. de Reszké or Mlle. Krauss; that he insisted on conducting the first performances. The opera did not please. "Trop de messes!" There were twenty-three performances in 1878; six in 1879. Comettant expressed the views of many when he wrote: "Experience will prove to Gounod that of all the characters in the opera, Polyeucte moves one the least; that in the theatre it is dangerous to preach Christianity and baptize people, even to beautiful music." A month before Gounod's death Eugène Brieux called on him, hoping that Gounod would write an article on Marie Antoinette as a musician for *La Vie Contemporaine*. In the course of their talk Gounod spoke of "Polyeucte," with a purple face and starting tears. "The failure of 'Polyeucte,'" he said, "is the great grief of my life. Believe me, it is my best work for the opera house. When I am dead, this will be seen. I have had a great grief." Brieux, seeing that Gounod was about to weep, changed the subject by mentioning "Faust." Gounod expressed his remorse for having written the Garden Scene, yet there were times when he consoled himself by remarking that "Faust" had given pleasure to many. Brieux said that he should never be remorseful on account of "Faust." This pleased Gounod: "Yes, you are right. King George of Hanover said to me: 'I hear "Faust" on Sunday evening. It seems to me that it follows the divine office. I congratulate you: your Marguerite leaves the stage pure.'"

The Belleek Finish
Restored and Improved



LENOX

Crockery
China
Glassware
Gifts

In 1889 Walter Scott Lenox began the experiments which resulted in the china that bears his name.

With two workmen from the Belleek potteries he persevered despite many difficulties. He succeeded not only in reproducing the Belleek finish, but in adapting it to all kinds of table service.

Lenox is dead—but the perfection of his art is maintained. We are fortunate in possessing an adequate stock of this china in dinnerware and fancy goods. We also carry a large variety of other makes and grades of china, glassware and pottery. Visitors are always welcome.

Jones, McDuffee & Stratton
CORPORATION
Established 1810 33 Franklin St., Boston

JEWELRY

SEMI PRECIOUS STONES

NECKLACES PENDANTS

An assortment of unusual interest

Necklaces—Rose Quartz, Amethyst, Crystal, Carnelian, Lapis, Amazonite, Turquoise, Topaz, Onyx, Jade, Whitby Jet, Chrysoprase, Amber, Tortoise Shell, Ivory, White Coral, Opal, Frosted Crystal, Adventurine, Chalcedony.

Pendants—Rose Quartz, Crystal, Agate, Lapis, Ivory, Carnelian, Amethyst, Labradorite, Topaz, Turquoise, Onyx.

In many cases

Rings and Earrings to match.

R. H. STEARNS CO.

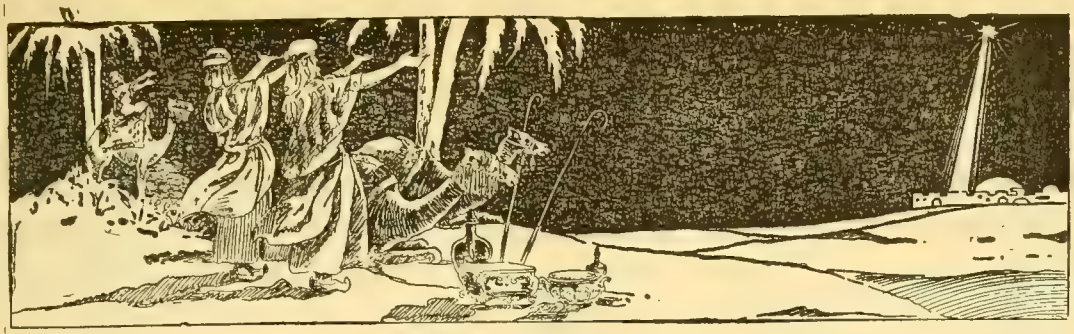
Mr. Harold Bauer, pianist, was born in London, April 28, 1873. He began his musical career as a violinist, a pupil of Pollitzer, who formed him in many ways. He played in public when he was nine years old. For several years he gave concerts with his sisters, Ethel, a pianist, and Winifred, a violinist. In 1892 he decided to be a pianist, first of all. As such he is almost wholly self-taught. It was in 1893 that he made his début as a pianist in Paris, which for a long time he called his home. Having played in many countries, he came to the United States in 1900 and made his first appearance in this country at Boston with the Boston Symphony Orchestra. He has given many recitals here and played in chamber concerts. His appearances in Boston with the Boston Symphony Orchestra are as follows:—

1900, December 1, Brahms's Concerto, D minor, No. 2.
1902, January 11, Schumann's Concert-Piece, Op. 92, and Liszt's "Dance of Death"*; April 5, d'Indy's Symphony on a Mountain Air.†
1903, October 17, Tchaikovsky's Concerto, B-flat minor, No. 1.
1906, February 3, Schumann's Concerto.
1908, April 18, Emanuel Moor's Concerto,‡ Op. 57; April 27, Beethoven's Concerto No. 5, at a concert in aid of the Chelsea Relief Fund.
1911, November 25, Schumann's Concerto.
1914, January 17, Brahms's Concerto, D minor, No. 1, November 28, and Beethoven's Concerto, G major, No. 4.
1916, February 25, Brahms's Concerto No. 2.
1919, March 28, Beethoven's Concerto, E-flat major, No. 5.
1920, October 15, Brahms's Concerto, D minor, No. 1.

*First time here. †First time here. ‡First time here.

PEARLS AND PEARL NECKLACES
AND
PEARLS AND PEARL NECKLACES
ONLY

ALLEN B. FARMER
120 TREMONT STREET, BOSTON



The first Christmas gifts

came out of the Ancient East and the ***best*** ones still do.

That is why you will see not ***three*** wise men, but a host of them, making their selection for family gifts at

Pray's 16th Annual

Oriental Rug Sale

20% Discount

on every rug in the incomparable PRAY collection not specially priced at even greater savings.

NOW IN PROGRESS

John H. Pray & Sons Co.

646 Washington Street, Boston

Oldest Rug House in America ***More than 100 years in business***

Concerto No. 2 in B-flat major, for Pianoforte and Orchestra, Op. 83 . . . . . Johannes Brahms

(Born at Hamburg on May 7, 1833; died at Vienna on April 3, 1897)

This concerto was performed for the first time at Budapest, from manuscript, November 9, 1881, when the composer was the pianist.*

On April 8, 1878, Brahms in company with Dr. Billroth and Carl Goldmark made a journey to Italy. Goldmark, who went to Rome to be present at the last rehearsals of his opera "Die Königin von Saba,"—production was postponed until the next year on account of the illness of the leading soprano,—did not accompany his friends to Naples and Sicily. Returning to Pörtschach, Brahms sketched themes of the Concerto in B-flat major on the evening before his birthday; but he left the sketches, in which "he mirrored the Italian spring turning to summer," undeveloped.

His violin concerto originally contained a scherzo movement. Conferring with Joachim he omitted this movement. Max Kalbeck thinks that this Scherzo found a home in the second pianoforte concerto.

The concerto was published in 1882 with the dedication to "his

*The statement made by Miss Florence May in her Life of Brahms (Vol. II., p. 194) that the first performance was at Stuttgart on November 22, 1881, is incorrect.

EARL G MANNING
200 DEVONSHIRE ST BOSTON MASS

THE VALUE OF AN ANNUITY

To live long may or may not be a desirable thing.

Existence is enhanced tremendously, however, if a person is free from worry regarding the investment and reinvestment of funds, and the income therefrom.

In England Annuities have been popular for centuries. An Englishman saves with the idea of accumulating a sum which he can TRANSFER INTO AN ANNUITY in middle life, which will give him a long-looked-for leisure in his declining years.

The most delightful thing in the world to look forward to is to have the leisure to do *unhurriedly* those things which pressure of other matters has not previously permitted, such as writing, traveling, research work, etc.

These things are possible when your funds are invested in an Annuity. I would like to send you a proposal showing the income rate at your age.

Feel free to consult me.

EARL G. MANNING, *Associate General Agent*
JOHN HANCOCK MUTUAL LIFE INSURANCE COMPANY
200 Devonshire Street, Boston, Mass. Telephone, Congress 7480

Chartered
1792

The Personal Equation

Over a century and a quarter of banking experience has only served to strengthen our belief that adequate financial service is possible without the loss of the personal contact which all business men appreciate.

Our business is founded on this belief, and our steady growth is evidence of the fact that our depositors value the attitude of friendly helpfulness which they find at this institution.

National Union Bank

Washington Street *Boston* Head of State Street

dear friend and teacher Eduard Marxsen."* An edition for two pianofortes was also published in 1882. It was made by Brahms.

At the first performance at Budapest in a Philharmonic concert in the Redouten Saal, the concerto followed, as second number, Cherubini's "Medea" overture. Brahms's Academic Festival overture and C minor symphony followed. They were new to Budapest. The composer conducted them. Alexander Erkel conducted the orchestra of the National Theatre in the performance of the concerto.

Brahms's friends in Vienna first knew the concerto in the version for two pianofortes played by Brahms and Brüll at Ehbar's pianoforte establishment. The hearers were Billroth, Hanslick, Richter, and Kalbeck.

The concerto was played by Brahms at Stuttgart, November 22, 1881; at Zurich, December 6, 1881, when "Nänie," conducted by him, was performed for the first time; at Meiningen, November 27; at Berlin by him with the Meiningen orchestra led by Bülow; at Baden-Baden, December 16; at Breslau, December 20; at Vienna, December 26, where the success was dampened by the composer's "uneven and at times heavy performance." The concerto was heard in other cities: Kiel, Bremen, Hamburg, Münster, Utrecht, Frankfort.

*Marxsen was born on July 23, 1806, at Nienstädten near Altona. He died at Altona, November 18, 1887. He studied at Altona, Hamburg, and in 1830 at Vienna; then he made Hamburg his home and taught there. Brahms at the age of twelve began to study with him at Altona and made his first appearance as a pianist, November 20, 1847, at Hamburg. Marxsen received the title of Royal Music Director in 1875.

The Management of the Copley-Plaza takes pleasure in announcing

A Series of Sunday Evening Concerts

BY THE COPLEY-PLAZA ORCHESTRA
IN THE SHERATON TEA ROOM FROM SEVEN TO NINE
Assisting Artists for this Series

WEBER MALE QUARTETTE
EMMA AINSLEE, Contralto
COPLEY-PLAZA TRIO
G. ROBERTS LUNGER, Baritone
RAYMOND G. COON, Pianist
KNICKERBOCKER MALE QUARTETTE
SINGERS ENSEMBLE (Mixed Quartette)
VERA BALCOM, Soprano
LOUIS BESSERER, Violinist
JOSEPH ECKER, Baritone
IRVING SNOW, 'Cellist
JOHN J. SHAUGHNESSY, Tenor
COPLEY-PLAZA STRING QUARTETTE
RAYMOND SIMONDS, Tenor

DINNER DE LUXE

Served in Main Restaurant *Three Dollars*

Tea Dances—Saturdays—Four to Seven

While You Are Away

¶ This Company is prepared to relieve you of all the details in the care and management of your securities by acting as your Agent.

¶ Through its Trust Department it will collect and remit your income as you direct, make out your Income Tax Returns, pay your taxes, buy and sell securities on your order, and in other ways act as your financial agent. In each case you are given the full benefit of the expert business knowledge and long experience of its officials.

¶ Our booklet, "The Services of This Company as Your Agent," explains in detail the many advantages of this service.

Write or call for Booklet S

OLD COLONY TRUST COMPANY

52 Temple Place 17 Court Street 222 Boylston St.

BOSTON

Member of the Federal Reserve System

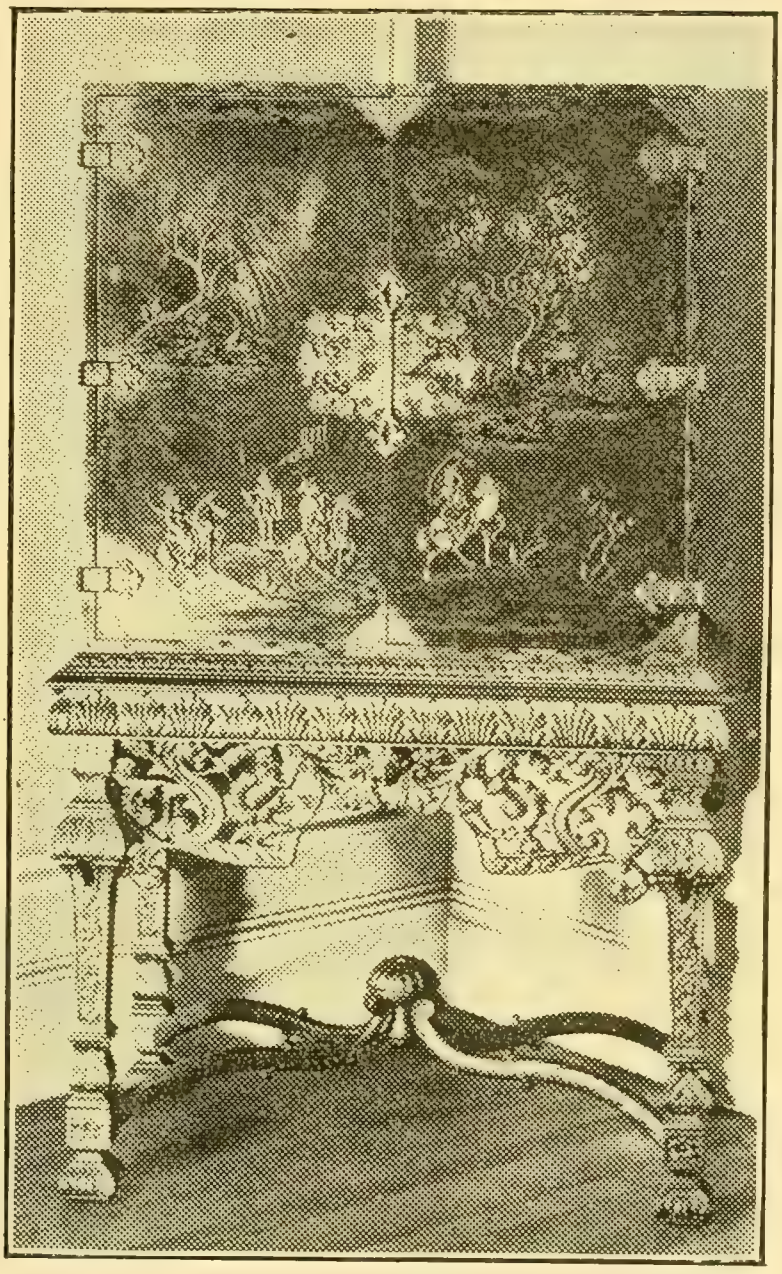
At Leipsic, January 1, 1882, the concerto was coolly received. Elisabet von Herzogenberg sent Brahms the press notices. The *Musikalisches Wochenblatt*, friendly to Brahms, admitted that the attitude of the public towards Brahms's new compositions—the concerto and the two Rhapsodies, Op. 79—was rather apathetic. "One can hardly say that the *Gewandhäusler* showed any particular appreciation of their guest's importance in general, or his new work in particular." Elisabet wrote: "If you had not left definite orders, I should really be ashamed to send you such discreditable stuff, although, looked at in a humorous light, it has its charm." When Hans von Bülow gave three concerts in Leipsic in March, 1882, with his Meiningen orchestra, he devoted two of them respectively to Beethoven and Brahms. The applause that followed the movements of Brahms's C minor symphony did not satisfy Bülow, who asked the orchestra to repeat the third movement. After the work was concluded, he addressed the audience: "He had," he said,



HEWINS & HOLLIS
MEN'S FURNISHING GOODS
4 HAMILTON PLACE, BOSTON
OPPOSITE PARK ST. CHURCH

Lewis F. Perry's Sons Co.
PAINTING AND DECORATING
TELEPHONE, MAIN 4335
101 TREMONT STREET
ROOM 211, BOSTON
Decorators of Symphony Hall

Jordan Marsh Company



The Chinese Influence

finds a place in the Home Beautiful, as well as in the world of fashion.

This beautiful lacquered cabinet, an example of its charm, is from our large collection of High Grade Furniture

"arranged the Brahms programme by express command of his Duke, who had desired that the Leipsic public should know how the symphony should be performed; also to obtain satisfaction for the coldness manifested towards the composer on his appearance with the new concerto at the Gewandhaus on January 1."

Brahms's last appearance as a conductor was at Eugen d'Albert's concert in Berlin, January 10, 1896. He then conducted his two pianoforte concertos and the Academic Festival overture.

* * *

The accompaniment of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, and strings.

Berry INC.

ANNOUNCE

A SHOWING OF
THE MOST EXCLUSIVE AND DISTINCTIVE CREATIONS for the SOUTH
INCLUDING
SPORT COSTUMES, DRESSES AND COATS
ALSO
AFTERNOON AND EVENING DRESSES AND WRAPS

Special attention given to the requirements of Brides and Bridesmaids

651-653 BOYLSTON STREET, BOSTON

NEARLY HERE

IMPERATIVE—the quality that makes Bachrach Portraits so desirable is the product of time and care.

Appointments must be made at once to insure delivery for Christmas.

Bachrach

ESTABLISHED 1868

PHOTOGRAPHS OF DISTINCTION

647 BOYLSTON ST. - Back Bay 4155

A fascinating 32-page booklet showing the development of modern photography will be sent upon request.



"New Paris"

PATISSERIE ET CONFISERIE FRANCAISE

K. CONSTANTIN CO.

FRENCH PASTRY
Telephone, Back Bay 2566

CATERERS
407 BOYLSTON STREET
TEA ROOM

FRENCH ICE CREAM
BOSTON, MASS.



CHARLES M. STIEFF, Inc.

146 Boylston Street

BOSTON, MASS.

Established 1842

Prelude to the "Œdipus Tyrannus" of Sophocles, Op. 35

John Knowles Paine

(Born at Portland, Me., January 9, 1839; died at Cambridge, April 25, 1906)

The prelude, incidental music, and postlude to Sophocles' "Œdipus Tyrannus" were composed by Professor Paine for the performance of the tragedy in the original Greek by students of Harvard University in Sanders Theatre, Cambridge, Mass., on May 17, 1881.*

The Prelude, C minor, is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and strings.

* * *

Chorus: "O inhabitants of Thebes, my country, behold this Œdipus, who solved the famous enigma, and was the most exalted of mankind, who, looking with no envious eye upon the enviable fortunes of the citizens, into how

*The cast was as follows: Œdipus, George Riddle; Priest of Zeus, William Hobbs Manning; Creon, Henry Norman; Tiresias, Curtis Guild; Jocasta, Leonard Eckstein Opdycke; Messenger from Corinth, Arthur Wellington Roberts; Shepherd of Laïus. Gardiner Martin Lane; Messenger from the Palace, Owen Wister. L. B. McCagg was the leader of the Chorus; George Laurie Osgood, the solo tenor. Professor Paine conducted. The costumes were by F. D. Millet. There were other performances on May 19, 20, 21. The tragedy, was performed with Paine's music at the Globe Theatre, Boston, beginning January 23, 1882. Mr. Riddle, speaking Greek, played Œdipus. The others spoke English: Georgia Cayvan, Jocasta; Lewis Morrison, Creon; J. F. Hagar, Tiresias and the Messenger from Corinth; J. J. Hayes, the Priest and the Shepherd of Laïus; P. Charles Hagar, the Messenger from the Palace. Gertrude and Lulu Calef were the daughters of Œdipus. George W. Chadwick conducted. Herndon Morsel was the solo tenor. This company performed the tragedy at Booth's Theatre, New York, January 30, 1882.

ANNA WALKER WAKEFIELD

ANNOUNCES HER REMOVAL ON OCTOBER FIRST TO

39 TRINITY PLACE

BOSTON

(Trinity Place is between the Copley Plaza and Westminster Hotels)

AMPLE PARKING SPACE AND GREATLY IMPROVED FACILITIES WILL ENABLE MISS WAKEFIELD TO SERVE HER PATIENTS AND CUSTOMERS MORE EFFICIENTLY THAN EVER BEFORE

TELEPHONE, BACK BAY 7598

FLORENTINE ARTS AND CRAFTS

Searching for articles you saw while wandering through the fascinating shops of old Florence?

Come in and see our display of

TOOLED LEATHER WOODWORK PRINTS FRAMES CARDS

And many other objets d'art

Imported directly by us

P. CARTONI COMPANY Room 405 420 Boylston Street

F. P. O'Connor Co.

Our Main Floor is now
a veritable

GIFT SHOP

— ***Gifts*** **that are** ***unique***
— ***Gifts*** **that are** ***practical***
— ***Gifts*** **that are** ***economical***

STATIONERY

NECKLACES	PERFUMES
EARRINGS	INCENSE BURNERS
BRACELETS	SOFA PILLOWS
HANDBAGS	TABLE SCARFS
HANDKERCHIEFS	HOSIERY

BOUDOIR ACCESSORIES

— ***An attractive shop***
— ***Merchandise of quality***
— ***Reasonable prices***

F. P. O'Connor Co.

157 TREMONT STREET

Fourth Shop South from West Street

vast a stormy sea of tremendous misery he hath come! Then, mortal as thou art, looking out for a sight of that day, the last, call no man happy, ere he shall have crossed the boundary of life, the sufferer of nought painful."

Let us hear the story of Œdipus, "the most ancient story in the pagan records, older by two generations than the story of Troy," as it was told in 1624 by Thomas Heywood, play-actor and playwright, characterized by Lamb as the prose Shakespeare. The story is in the Fourth Book of "Nine Books of various History concerninge Women."

"After the death of Amphion King of Thebes, Laïus succeeded, who tooke to wife the daughter of Menocoeas called Jocasta, or (as others write) Epicasta. This Laïus being warned by the Oracle, that if of her be begat a sonne, he should proove a Patricide and be the death of his father; notwithstanding . . . she brought forth a male issue, whom the king caused to be cast out into the mountaine Cytheron, thinking by that means to prevent the predicted destinie. Polybus the heardsman to the King of Corinth finding this infant, bore it home to his wife Periboea who nourced and brought it up as her owne, and causing the swelling of the feet (with which the child was then troubled) to be cured, they grounded his name from that disease, and called him Œdipus. This infant as he increased in yeares, so hee did in all the perfections of nature as well in the accomplishments of the mind as the body; insomuch that in capacitie and volubilitie of speech, as in all active and generous exercises, he was excellent above all of his age, his vertues beeing generally envied by such as could not equall them, they thought to disgrace him in something, and gave

THEATRE TICKETS FOOTBALL TICKETS

BURKE ADAMS HOUSE

PHONES, BEACH 0935, 0942, 2430

DUSÉ TICKETS GRAND OPERA TICKETS



JACOB THOMA & SON

Importers and Dealers in
Old and New Violins — Bows — Strings — Cases
and Violin-Specialties

Repairers to the Boston Symphony Orchestra
Agents for the Silvestre & Maucotel
Tricolore Tested-Strings

226 TREMONT STREET . BOSTON, MASS.
Opp. Majestic Theatre Telephone, Dewey 1763-W

T. D. Whitney Company

Linen Specialists Since 1796

BOYLSTON STREET SHOP

Linens

of Character Always

Featuring Gift Linens and a complete assemblage of finest Household Linens

Decorative Linens, Damasks, Yarns, Handkerchiefs, Blankets, Puffs and Edwin C. Foss Art Embroideries

---

T. D. Whitney Company

Everything in Linens

Temple Place through to West Street

288 Boylston Street *Boston, Mass.*



him the contemptible name of counterfeit and bastard: this made him curiously inquisitive of his supposed mother, and she not able in that point to resolve him, hee made a journey to Delphos, to consult with the Oracle: about the true knowledge of his birth and parents, which forewarned him from returning into his countrey, because he was destinied not onely to be the deathsman of his father, but to adde misery unto mischiefe, he was likewise borne to be incestuous with his mother. Which to prevent: and still supposing himselfe to be the sonne of Polybus and Periboea, he forebore to returne to Corinth, and hyring a charriot, took the way towards Phocis. It happened that in a strait and narrow passage meeting with his father Laïus and Polyphontes his charrioter, they contended for the way, but neither willing to give place, from words they fell to blowes: in which contention Polyphontes kild one of the horses that drew the charriot of Œdipus: at which inraged he drew his sword and first slew Polyphontes, and next Laïus, who

A Bit of the Brunswick All Your Own



Of course, you know the Brunswick Shoppe — so near Copley Square, so convenient to Boylston Street shopping, so short a distance from the theatres. This delightful little low-beamed salon and all that is within, is a bit of the Brunswick all your own. For luncheon — for afternoon tea — for supper before the theatre — or just to run into at any odd moment for a tiny nibble and chat with the many friends you are sure to meet there. Claim it for your own—as it truly is!

Afternoon Tea

Ices **Favors** **Brunswick Candy**

The Brunswick Shoppe

Boylston Street at Clarendon

SPECIAL COURSES FOR CHILDREN

under

GERTRUDE BOWES PEABODY

1601 CENTRE ST., Newton Highlands, Mass.
Tel. C. N. 1916-M

Solfeggio, Violin, Ensemble,
Rhythmic-Gymnastics. Classes can be formed combining any of the above subjects

Address above also

THE LONGY SCHOOL OF MUSIC

103 Hemenway St., Boston, Mass.
Tel. Kenmore 2400

THURSDAYS IN PROVIDENCE, R. I.

417 Lauderdale Building
Tel. Gaspee 2880

Also private and class work in all branches of music for adults

Catalogue sent on request

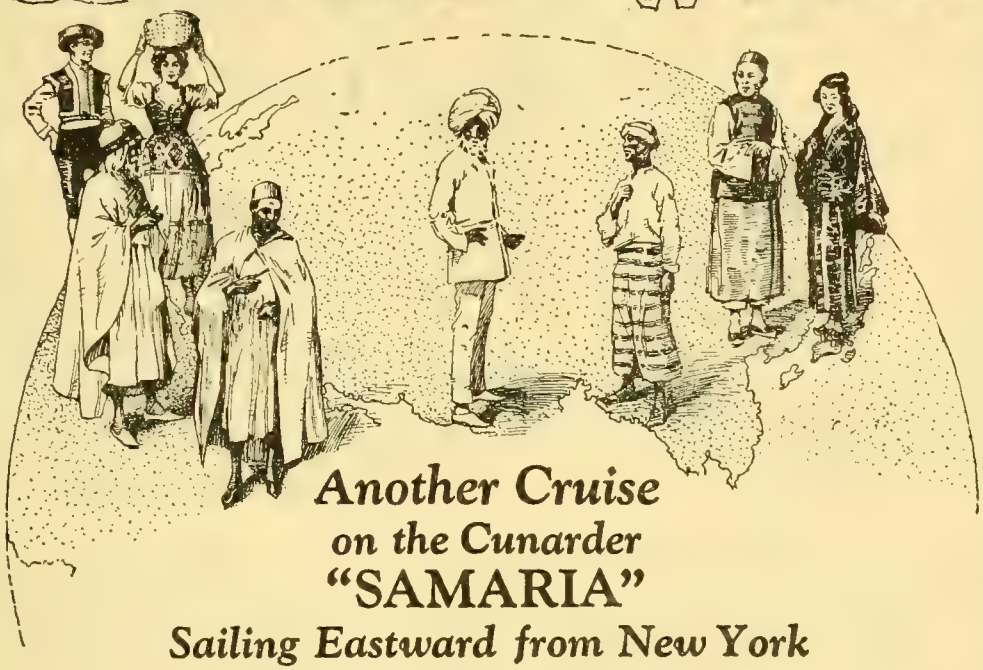
Steinert Piano Used

Hélène Phillips

. Sportwear .

Trinity Pl. Entrance
Copley Plaza Hotel

Around the World



Another Cruise on the Cunarder "SAMARIA"

Sailing Eastward from New York

January 26 to June 3, 1924

CAN you visualize a grand Cruise that will bring you into intimate touch with almost every form of civilization—the rich romance of Egypt, the splendor and magnificence of India, the merging of the old and the new in China! Here is the experience of a lifetime, the enjoyment of a dozen vacations within the space of 130 wonderful days.

Next winter's cruise Around the World on the "Samaria" includes visits to more than 18 foreign countries, 25 different ports of call, and many overland tours, such as excursions to the beautiful Taj Mahal, Benares the Holy City, flowery Kyoto, and sacred Nikko.

Sailing ***Eastward in the Path of Spring,*** you will visit all the countries at the most delightful season — Egypt when the banks of the Nile are carpeted with emerald, India, Burma, Java when it is the coolest.

It will be a cruise of leisure, comfort and luxury—managed by COOK'S TRAVEL SERVICE—the World's Foremost and *only* Travel Organization with a complete chain of permanent offices all along the route.

Cruise Limited to 400 Guests.

THOS. COOK & SON

167 Tremont Street, Boston, 11

New York	Philadelphia	Chicago	San Francisco
Los Angeles	Montreal	Toronto	Vancouver

seconded his servant, and thence tooke his ready way towards Thebes. . . . In this interim Creon the sonne of Menecoeus in this vacancie whilest there was yet no king, invades Thebes, and after much slaughter possesseth himselfe of the kingdome. Juno, to vexe them the more sent thither the monster Sphinx,* borne of Echidna and Tiphon; she had the face of a woman, the wings of a fowle, and the breast feete and tayle of a lyon: she having learned certain problemes and Aenigmas of the muses, disposed her selfe in the mountaine Phycaeus, The riddle which she proposed to the Thebans was this, *What creature is that which hath one distinguishable voyce, that first walkes upon foure, next two, and lastly upon three feet, and the more legges it hath, is the lesse able to walke?* The strict conditions of this monster were these, that so often as he demanded the solution of this question, till it was punctually resolved, he had power to chuse out any of the people where he best liked, whom hee presently devoured: but they had this comfort from the Oracle, That this Aenigma should be no sooner opened, and reconciled with truth, but they should bee freed from this misery and the monster himself should be destroyed. The last that was devoured was

*Pausanias (Book IX., chapter 26): "But some pretend that the Sphinx was an illegitimate daughter of Laïus, and as her father loved her dearly he acquainted her with the oracle brought by Cadmus from Delphi. . . . After the death of Laïus his children disputed the kingdom among themselves, for, outside of his legitimate sons he had several by diverse concubines. According to the Delphic oracle the kingdom should belong only to Jocasta's children. They all went to Sphinx. To find out which one of her brothers knew the secret of Laïus, she put hard questions to them. Those who knew not the oracle, she condemned to death as unfit to mount the throne. Œdipus, informed in a dream about the oracle, presented himself and was declared the successor of Laïus."



The Sure Sign of Superiority

S. S. PIERCE CO.

BOSTON BROOKLINE

SINCE 1831

CONFECTIONERY

IN UNLIMITED VARIETY
UNSURPASSED FOR QUALITY, PURITY, AND DELICIOUSNESS

YOUR PERSONAL ASSORTMENT

Among the many delightful S. S. PIERCE Candies are some, perhaps, which please you even more than the others. We will gladly record these so that thereafter when ordering you need simply specify

"MY PERSONAL ASSORTMENT"

LIMA-FISK, INC.

230 BOYLSTON STREET

Opposite the Public Gardens

DIAMONDS PEARLS

PLATINUM JEWELRY

BAR PINS BOW KNOTS BROOCHES

RINGS EARRINGS PENDANTS

WATCHES PENCILS KNIVES DRESS SETS

CUFF LINKS BELT BUCKLES

MANY NEW AND UNUSUAL CHRISTMAS GIFTS

THE EMPLOYERS' LIABILITY ASSURANCE CORPORATION

Limited of London, England

SAMUEL APPLETON

United States Manager

132 WATER ST. - BOSTON

Symphony FLOWER SHOP

240 HUNTINGTON AVENUE

Diagonally across from Symphony Hall

Telephones, Back Bay 8241, 58238

NEW YORK LONDON PARIS

The average annual expenses of the Boston Sympho
This operating deficit is met by subscriptions. A list of th

Abbott, Gordon
Adams, Miss Clara A.
Agassiz, Mrs. George R.
Aiken, Mr. and Mrs. Alfred
Ames, Mrs. F. L.
Ames, Mrs. Hobart
Ames, Hobart
Ames, John S.
Ames, Oakes
Ames, Mrs. William H.
Amory Mrs. Harcourt
Anonymous (3)
Anthony, Mrs. Margaret
Anthony, Miss A. R.
Apthorp, Mrs. H. O.
Atwill, Miss Elizabeth M.

Baker, Mr. and Mrs. G. B.
Baker, Miss Helen S.
Balch, Mrs. John
Barbour, Thomas
Barkhouse, Mrs. Arthur J.
Barlow, R. S.
Barnet, Mr. and Mrs. S. J.
Bartol, Mrs. John W.
Bates, Mrs. Oric
Baylies, Mrs. Walter C.
Beal, Miss Ida G.
Beebe, Miss Sylenda
Bigelow, Dr. W. S.
Blake, Mrs. Arthur W.
Blake, Estate of William P.
Bliss, Henry W.
Boit, Mrs. John E.
Bostwick, Juliette C.
Bradford, Mary G.
Bradlee, Mrs. Arthur T.
Bradlee, Miss S. C.
Brandegee, Mr. and Mrs. E. D.
Bremer, Mrs. J. L.
Brown, George W.
Bullard, Miss Ellen T.
Burdett, Everett W.
Burr, Mrs. Heman
Burr, I. Tucker

Cabot, Mrs. Arthur T.
Cabot, Frederick P.
Cabot, Henry B.
Cabot, Mrs. Sewall
Cate, Martin L.
Chadbourne, Mrs. J. H.
Chapin, Horace D.
Cheever, Dr. and Mrs. D.
Coale, Mrs. George O. G.
Codman, Miss C. A.
Codman, Mrs. Russell S.
Coffin, Winthrop
Colby, A. E.
Coleman, Miss E. L.
Conant, Mrs. William C.
Converse, Mrs. Costello C.
Converse, M. M.
Coolidge, Mr. and Mrs. Harold J.
Coolidge, Mrs. J. G.
Coolidge, Mrs. J. T.
Coolidge, Julian L.
Coolidge, Mrs. T. J.
Coonley, Howard
Corey, Mrs. H. D.
Cotting, Mrs. C. E.
Cotton, Miss Elizabeth A.
Courtney, Mr. and Mrs. Paul G.
Craig, Mrs. Helen M.
Crosby, Mrs. S. V. R.
Crowninshield, Mrs. F. B.
Cummings, Estate of Mrs. Charles A.
Cummings, Mr. and Mrs. Charles K.
Curtis, Mrs. G. S. (Estate of)
Curtis, Miss Harriot S.
Cushing, Mrs. W. E.

Dabney, Mr. and Mrs. George
Dana, R. H.
Dane, Mr. and Mrs. Ernest B.
Davenport, Mrs. George W.
Derby, Miss Elizabeth P.
Dexter, Miss Rose L.
Dixey, Mrs. Richard C.
Dodd, Mrs. Henry
Dole, Mrs. Charles F.
Dupee, W. A.

Eager, Miss Mabel T.
Edwards, Robert J.
Eisemann, Julius
Eisemann, Ludwig
Elliot, Mrs. John W.
Ely, Miss Augusta C.
Ernst, Mrs. Harold C.
Eustis, H. D.
Eustis, The Misses

Farlow, Dr. and Mrs. John W.
Faulkner, Miss Fannie M.
Fay, Mrs. D. B.
Fenollosa, William S.
Fish, Frederick P.
Fitch, Miss Carrie T.
Fitz, Mrs. R. H.
Fitz, Mrs. W. Scott
Foote, Arthur
Foote, George L.
Forbes, Allan
Forbes, Mrs. Ralph E.
Fox, Miss Alice M.
French, Mrs. Hollis
Frothingham, Mrs. Langdo
Frothingham, Mrs. Louis A
Fuller, Alvan T.

Gay, E. Howard
Grandin, Mrs. John L., Jr.
Greene, Mr. and Mrs. Edw Farnham
Greenough, Mrs. H. V.
Greenwood, Mr.and Mrs.Le
Guild, Miss Eleanor
Guild, Miss S. L.

Hall, Mrs. H. S.
Hall, Mrs. John L.
Hallowell, Mr.and Mrs.Fra
Hallowell, N. Penrose
Hammond, Mrs. Edward
Harte, Mrs. Richard
Hathaway, Miss Ellen R.
Haughton, Mrs. M. G.
Haven, Parkman B.
Hayward, Mrs. G. G.
Hicks, Mrs. John Jay
Higginson, F. L., Jr.
Hill, Mr. and Mrs. Edward
Hill, Mrs. John F.
Hobart, Philip W.
Holmes, Mr. and Mrs. E. J
Holmes, Ida E.
Homans, Miss Katharine A
Homans, Miss Marian
Hood, Miss Helen
Houghton, Clement S.
Houghton, Elizabeth G.
Howe, Mrs. George D.
Howe, Henry S.
Howe, Mrs. Henry S.
Howe, M. A. DeWolfe
Hunnewell, Mrs. Arthur
Hunnewell, Mrs. Henry S.
Hunt, Miss Abby W.

Jackson, Mrs. James, Jr.
Jackson, Miss Marian C.
Jaques, Miss H. L.
Johns, Clayton
Johnson, Miss Edith Mors
Johnson, Mrs. E. J.

Keeler, Mrs. A. M.

The Orchestra can be carried on only by the generosity of thos
financially. All such are invited to join in sustaining the Orchestra

rchestra exceed its average income by about $95,000.00.
io have subscribed for the season 1923-24 follows:

nt, Mrs. Edward L.
mball, The Misses
ng, Mrs. Henry P.
ng, The Misses
shland, Mr. and Mrs. Abraham
shland, Mr. and Mrs. Jesse

mb, Miss Aimee
mb, Horatio A.
mson, Clement R.
ne, Mrs. G. M.
ng, Mrs. B. J.
ng, Miss Margaret Ruthven
pham, Henry G.
sell, Miss Elizabeth
sell, Josiah M.
wrence, Mrs. John
wrence, Miss Sarah
e, Miss Bertha
e, George C.
e, Joseph
land, Mrs. Lester
man, J. Howard
wis, Mrs. George
dge, John E.
ring, Miss Louisa P.
ring, Mrs. Thacher
ring, William Caleb
throp, Mrs. Thornton K.
throp, Mrs. William S. H.
well, Miss Lucy
man, Arthur
on, Mrs. George Armstrong
on, Mrs. W. H.

acomber, John R.
aguire, Mrs. Emily M.
ason, Miss Fanny P.
Memoriam—C. S. D.
iller, Miss Mildred A.
illiken, Arthur N.
oir, Mrs. John
oors, Mrs. Arthur W.
orse, Miss Frances R.
orse, Miss J. G.
orse, J. Torrey, Jr.
orss, Mr. and Mrs. Charles A.
otley, Mrs. E. Preble
umford, Mrs. George S.
urfitt, Mrs. S. C.
cKibbin, Miss Emily W.
acLaurin, Mrs. Richard C.

ewell, Mrs. Edward A.
ickerson, William E.

Norcross, Mrs. Otis

Oakes, Francis J., Jr.
Osgood, Emily L.
Paine, Rev. George L.
Paine, R. T. 2d
Parkman, Henry
Parkman, Mrs. Henry
Peabody, Charles
Peabody, Mrs. Endicott
Peabody, Margaret
Perera, Mrs. Gino L.
Peters, Mrs. William Y.
Phillips, Mrs. John C.
Phillips, Mrs. W.
Pickman, Dudley L.
Pitman, Mrs. B. F.
Post, Mrs. John R.
Potter, Mrs. Murray A.
Pratt, Mrs. L. Mortimer, Jr.

Rand, E. K.
Ranney, Miss Helen M.
Rantoul, Mrs. Neal
Reed, Miss Emily
Reed, Miss Ida B.
Richardson, Mrs. F. L. W.
Richardson, Mrs. John
Richardson, W. K.
Robb, Russell
Robinson, B. L.
Rogers, H. L.
Rollins, Mrs. J. W.
Rothschild, John
Rothwell, Bernard J.
Russell, Mrs. Richard S.
Russell, Mrs. Robert S.

Sachs, Prof. Paul J.
Sagendorph, George
Saltonstall, Mrs. John
Saltonstall, Leverett
Saltonstall, Richard
Saltonstall, Mrs. R. M.
Sanger, Mrs. George P.
Saville, Mrs. William
Sawyer, Mr. and Mrs. Henry B.
Sears, Miss Annie L.
Sears, Miss Mary P.
Sears, Richard D.
Sears, William R.
Shaw, Mrs. Q. A., Jr.
Silsbee, Mrs. George S.
Slocum, Mrs. William H.
Smith, F. Morton
Spalding, Walter R.
Sprague, Mrs. Phineas W.
Stackpole, Mrs. Frederick D.
Stackpole, Mr. and Mrs. Pierpont L.
Steinert, Alexander
Stevenson, Mr. and Mrs. R. H., Jr.
Stone, Galen L.
Stone, Mrs. Galen L.
Stone, Nathaniel H.
Sturges, Alice K.
Swallow, Maude C.

Taft, Edward A.
Tapley, Miss Alice
Tappan, Miss Mary A.
Torbert, Dr. James R.
Tower, Florence E.
Tuckerman, Mrs. L. S.

Vaughan, Bertha H.
Vaughan, Mrs. Henry G.

Wadsworth, Mrs. A. F.
Ware, Mrs. Arthur L.
Waring, Mrs. Guy
Warren, Mrs. Bayard
Warren, Mr. and Mrs. Bentley W.
Webster, Mr. and Mrs. Edwin S.
Weeks, Mr. and Mrs. Robert S.
Weeks, Sinclair
Welch, E. Sohier
Weld, Mrs. Bernard C.
Weld, Mrs. Charles G.
Weld, Miss Mary
Wheatland, Richard
Wheelwright, Miss Mary C.
White, Miss Gertrude R.
Whitin, Mrs. G. Marston
Whiting, Mrs. Jasper
Whitman, William
Whitney, Mrs. Margaret F. G.
Whitwell, Mr. and Mrs. Frederick S.
Williams, Moses
Wilson, Miss A. E.
Winsor, Mrs. Alfred
Wolcott, Mrs. Roger
Wood, William E.

Bates, The Misses
Bishop, Miss Margaret

(Continued on following page)

elieve it important in the life of Boston and are willing to help it

Bradlee, Mr. and Mrs. Thos. S.
Browning, Mrs. C. A.
Buckingham, Miss M. H.
Colt, Mr. and Mrs. James D.
Farrington, Robert D.
French, Miss Katharine
Gilbert, Mrs. Ellen J.
Grover, Mrs. Frances L.
Hill, Arthur D.
Johnson, Mr. and Mrs. Arthur S.
Luce, Stephen B.
Moore, Mrs. Edward C.
Nutter, George R.
Patton, James E.
Pfaelzer, Mrs. Franklin T.
Pratt, Mrs. Walter W.
Rousmaniere, Mrs. E. S.
Shaw, Mrs. Henry S.
Sheldon, Katharine H.
Thayer, Mrs. W. H.
Wendell, Mrs. Barrett
Wheelwright, Miss Mary C.
Whittier, Mrs. Albert R.

Pledges received from New Subscribers to noon, December 4th

Aubin, Miss Margaret H.
Barrett, Mrs. William E.
Case, Miss Louise W.
Chapin, Miss Mabel H.
Crafts, Mrs. George P.
Cushing, Sarah P.
Cutler, Mrs. C. H.
Cutler, Miss Elisabeth A.
Day, Mrs. Henry B.
Ellery, Mr. and Mrs. William
Ely, Elizabeth B.
Endicott, S. C
Farlow, Mrs. William G.
Fisher, Miss Edith
Fisher, Frances B.
Gilmore, Mrs. G. L.
Harrington, Mrs. Francis B.
Harris, Miss Frances K.
Heilman, William C.
Ivers, Miss Ella F.
Jordan, Helen L.
Lombard, Mrs. Ephraim
Manning, Mr. and Mrs. Earl G.
Milliken, Mrs. James I.
McMichael, Mrs. L. G.
Parker, Mrs. Edward L.
Putnam, Mrs. James J.
Rantoul, Harriet C.
Richardson, Mrs. Charles F.
Sears, Mrs. Montgomery
Sears, Mr. and Mrs. Richard D
Shepard, Mrs. Willis S.
Sortwell, Mrs. A. F.
Staniford, Mrs. Daniel
Stanton, Katharine
Wright, A. M.

Berwick-Walker, Clara
Burnham, Miss Helen C.
Burnham, Miss M. C.
Eaton, Miss B. L.
Gaston, Mrs. W. A.
Greenfield, Joseph Baram
Griswold, Roger
Hawley, Mr. and Mrs. George
Lee, Mr. and Mrs. James S.
Peabody, Mrs. H. Rodman
Putnam, Marion C.
Shaw, Mrs. Henry S., Jr.
Turner, Nellie B.
Warren, Mr. and Mrs. E. R.
Watson, Mrs. Thomas R.

Subscriptions to date for season of 1923-24, $58,706.00

PIERCE-ARROW

In the building of the Pierce-Arrow there is an honest satisfaction born of the knowledge of work conscientiously done, and a justifiable pride in the public's estimate of it.

Pierce-Arrow Motor Cars

J. W. MAGUIRE COMPANY

AGENTS FOR EASTERN MASSACHUSETTS
AND NEW HAMPSHIRE

741-743-745 BOYLSTON STREET - - - BOSTON

TELEPHONE, BACK BAY 2316-2317

COMPARATIVE STATEMENT

OF

INCOME AND EXPENDITURES

BOSTON SYMPHONY ORCHESTRA, Inc.

for the years ending

July 31st, 1921, 1922 and 1923

RECEIPTS	1921	1922	1923
Gross Income from Concerts	$411,275.10	$407,642.32	$423,872.92
Symphony Hall Rents, etc.	90,582.98	91,007.30	95,849.02
Programmes	39,466.59	35,224.73	39,519.09
Sale of Bound Volumes	228.00	130.00	265.00
Interest on Bank Balances	2,679.62	1,173.56	1,412.86
Sunday Receipts	76.55		334.26
Operating Income	$544,308.84	$535,177.91	$561,253.15
Income Endowment Fund and Interest	2,512.68	5,865.44	6,934.06
Total Income	$546,821.52	$541,043.35	$568,187.21
Net Loss	118,578.47	91,673.88	76,351.93
	$665,399.99	$632,717.23	$644,539.14

PAYMENTS	1921	1922	1923
Expense of concerts, rent, travelling expenses, soloists etc.	$190,423.01	$158,101.19	$170,366.58
Symphony Hall Maintenance	93,150.24	95,174.98	98,643.13
Programmes	37,083.44	29,618.83	32,286.30
Orchestra Salaries	299,908.25	308,150.78	303,124.21
Other Salaries	29,245.25	28,928.13	29,885.00
Insurance	1,897.32	1,833.04	1,845.14
Music	2,605.13	2,095.10	2,122.54
Interest on Notes	272.95	569.34	941.96
Sundry Expense	10,814.40	8,245.84	5,324.28
	$665,399.99	$632,717.23	$644,539.14

Aemon son to king Creon, who fearing least the like sad fate might extend it selfe to the rest of his issue, caused proclamation to bee made, That whosoever could expound this riddle should marry Jocasta . . . and be peaceably invested in the kingdome: this no sooner came to the ears of Œdipus, but he undertooke it and resolved it thus: This creature (saith he) is Man, who of all others hath onely a distinct voice, he is borne four-footed, as in his infancy crawling upon his feet and hands, who growing stronger, erects himselfe and walkes upon two onely, but growing decrepit and old, he is fitly said to moove upon three, as using the helpe of his staffe. This solution was no sooner published, but Sphinx cast her selfe headlong from the top of that high Promontory, and so perisht; and Œdipus by marrying the queene was with a general suffrage instated in the kingdome. He begot of her two sonnes, and two daughters, Eteocles and Polinices, Ismene and Antigone (though

Boston Conservatory of Music

INCORPORATED

AGIDE JACCHIA, Director

ORCHESTRAL and CHORAL TRAINING CLASSES

CONDUCTED by the DIRECTOR

Free to Students of the Conservatory

250 HUNTINGTON AVENUE, BOSTON 17, MASS.

Telephone Back Bay 2042

CATALOG SENT ON REQUEST

STEINWAY PIANOFORTE

JOHN A. REARDON, Jr.



Interior Decorator

Draperies Furniture
Wall Papers

103 ST. JAMES AVE., BOSTON

Reardon Building

Telephones, Back Back { 10974 / 6609

TOWN TAXI

TOWN TAXI

Taxi Cabs

AT

SYMPHONY HALL

AFTER ALL CONCERTS

Notify the usher or taxi agent at entrance

TOURING CARS

Low Rates

LIMOUSINES

Quality Service

TOWN TAXI

INCORPORATED

BACK BAY 5300

TOWN TAXI

TOWN TAXI

some write that Œdipus had these children by Eurigenia the daughter of Hiperphantes*).

"These former circumstances after some yeares, no sooner came to light, but Jocasta in despaire, strangled her selfe; Œdipus having torne out his eyes was by the people expulsed Thebes, cursing at his departure his children for suffering him to undergoe that injurie."

And here we are not concerned with the sublime piety of Antigone, the death of both sons fighting against each other, or Œdipus summoned mysteriously to "some ineffable death" in the woods of Colonus, not far from Athens.

* * *

We know that the chorus in the time of Sophocles numbered fifteen; that the *choragus,* a rich citizen, was obliged to look after the welfare of the members during rehearsals and to provide them with food to strengthen their voices; that in the play the chorus was preceded by a band of flute-players; that, while Æschylus was famous as a stage manager and impresario; Sophocles was a musician, and had played the lyre on the stage in the character of Thamyris. It is said that Polus created the part of Œdipus; but

*Pausanias declares that Œdipus had no children by Jocasta, and quotes a passage from the eleventh book of the Odyssey as conclusive evidence. He also refers to the author of a lost poem, "The Adventures of Œdipus" (Pausanias, Book IX., chapter 5). —Ed.

Hurwitch Bros.

L'AUTOMNE
1898 1923

EXHIBITS OF UNUSUAL INTEREST
CONSISTING OF IMPORTED
AND ORIGINAL MODELS

SUITS COATS GOWNS WRAPS

REPRESENTING ELABORATE PREPARATIONS FOR THE COMING SEASON IN OUR CUSTOM AND READY-TO-WEAR DEPARTMENTS

Second Floor at 344 Boylston St. Near Arlington
Boston

729 BOYLSTON STREET BINGHAM GOWNS BOSTON MASSACHUSETTS

ALSO READY TO WEAR

DANCING FROCKS A SPECIALTY



VLADIMIR

DE PACHMANN

uses and endorses

The Baldwin Piano

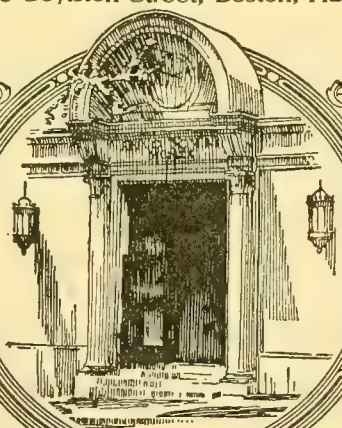
exclusively

The Baldwin Piano Co.

Represented by

The A. M. HUME MUSIC CO.

196 Boylston Street, Boston, Mass.



who knows the precise nature of the music that accompanied the first performance of "Œdipus Rex"?

That most accomplished artist, the Emperor Nero, "ceased not to come ever and anon abroade to showe his skill in open place. . . . He sung, moreover, disguised, Tragedies of the worthies and gods. . . . Among the rest he chanted the tale . . . of Orestes who killed his own Mother; of Œdipus that plucked out his own eyes, and of Hercules enraged." So says Suetonius through the mouth of Philemon Holland.

Introduction to Act III. of "Tristan and Isolde"

Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

Tristan is in the desolate garden of his old manor house Kareol in Brittany, dying of the wound inflicted by Melot. Kurvenal, who had brought him over the sea, anxiously awaits the arrival of Isolde, for he has sent word to her in Cornwall. A shepherd, on the top of a cliff, should signal the arrival of the vessel bearing Isolde the



William B. Ballard
formerly of V. BALLARD & SONS
Riding Habits Suits
Coats and Gowns
customers' materials used
565 BOYLSTON STREET
Telephone, B. B. 9616

Massachusetts Trust Company
(MEMBER FEDERAL RESERVE SYSTEM)

UPTOWN BRANCH SITUATED DIAGONALLY ACROSS FROM SYMPHONY HALL

Cordially offers you every facility consistent with sound banking.
Commodious Safe Deposit Boxes. Storage Space for Valuables.
Largest Electrified Burglar-proof Safe in the World.
Ample Parking Space.

MAIN BANK
Massachusetts Trust Building
Corner Federal and Franklin Streets

HAYMARKET BRANCH
46 Canal Street
near North Station

M. STEINERT & SONS

New England Distributors for

STEINWAY

STEINERT JEWETT WOODBURY

PIANOS

DUO-ART Reproducing Pianos

Pianola Pianos



VICTROLAS VICTOR RECORDS

DeForest Radio Merchandise

STEINERT HALL

162 Boylston Street

BOSTON MASS.

moment it is seen on the horizon. He plays on his pipe a mournful melody, which is changed to a joyous tune when the long-awaited sail is seen. The shepherd leaves his post to ask how Tristan comes to be there. Kurvenal does not answer, and tells him to go back. The mournful music awakens Tristan from his torpor. He calls wildly for his loved one. Kurvenal assures him she is coming. In his delirium he sees his unhappy youth, the unlucky voyage, and fateful potion. At last he falls back fainting. A joyous melody on the shepherd's pipe announces the approach of Isolde. She disembarks, and Kurvenal goes to welcome her. Tristan springs up to meet her; his strength is gone; he falls dying into her arms.

"Tristan and Isolde" was performed for the first time at the Royal Court Theatre, Munich, on June 10, 1865. Hans von Buelow conducted. Tristan, Ludwig Schnorr von Carolsfeld; Kurvenal,

STRICTLY CUSTOM MADE

Corsets and Ready-to-wear, dainty Lingerie, Negligees, Petticoats, Brassieres, Pantalettes, etc.

MADAM SARA'S LA PATRICIA CORSET

311-314 Little Building

Miss Farmer's School of Cookery

Established 1902

Home of the Boston Cooking School Cook Book

30 Huntington Avenue, Boston

Practice Classes constanting forming in

Cookery and Household Technique

Demonstration Lectures

Tuesdays and Wednesdays

Miss Alice Bradley, Principal

SOLOV-HINDS CO.

SPECIALIZING IN APPAREL FOR MISSES AND WOMEN

Evening and Dinner Gowns

Afternoon and Daytime Dresses

Misses' Frocks and

Dance Dresses

Coats *Wraps* *Hats*

Sportswear

468 BOYLSTON STREET

WESTLAND AVENUE GARAGE

INCORPORATED

41–43 WESTLAND AVENUE AND 32–34 ASTOR STREET

ONE MINUTE FROM SYMPHONY HALL

While attending concert store your car at our new and most up-to-date garage. Guard against theft.

Telephones, Back Bay 8862, 8863

Going to Market

TO barter, trade and exchange, we commercial beings find ourselves on the way to market at the beginning of each business day. Or we send our agents out into the highways and by-ways to represent our interests, to share our responsibilities and generally to assist us in the efficient and profitable performance of our tasks.

¶ For such duties, the custom always has been to clothe ourselves with some sign of respectability or with some mark or manner calculated to inspire confidence.

¶ And PRINTING has served long and faithfully as the agent of man, making acquaintances, presenting offers, establishing relations and in a vast number of ways, adding to human understanding and increasing the comforts of life.

¶ PRINTING (the Mother of Progress), the agent, does better in the garb of Respectable Responsibility, and with this truth in mind, we seek to render our customers a real, profitable service when their printed matter "goes to market."

GEO. H. ELLIS CO.

Incorporated

The Quality Mark  *of Printing Service*

272 Congress Street Boston, Mass.

Mitterwurser; Melot, Heinrich; Marke, Zottmayer; Isolde, Mme. Schnorr von Carolsfeld; Brangaene, Miss Deinet.

The first performance in America was at the Metropolitan, New York on December 1, 1886. Tristan, Albert Niemann; Kurvenal, Adolf Robinson; Melot, Rudolph von Milde; Marke, Emil Fischer; Isolde, Lilli Lehmann; Brangaene, Marianne Brandt; A Shepherd, Otto Kemlitz; Steersman, Emil Saenger; Sailor, Max Alvary. Anton Seidl conducted.

The first performance in Boston was at the Boston Theatre on April 1, 1895. Tristan, Max Alvary; Kurvenal, Franz Schwarz; Melot, James F. Thomson; Marke, Emil Fischer; Sailor, Zdanow; Isolde, Rosa Sucher; Brangaene, Marie Brema. Walter Damrosch conducted.

Ruby *GOWNS, SUITS and HATS*

277 Dartmouth Street, Boston ***Summer Branch at Magnolia***

THOMAS

RETTA C. THOMAS

683 BOYLSTON ST.

Imported Models and our own Creations

Gowns, Wraps, Suits, Blouses

Special Attention Given to Reproductions of all French Models

"The Waltz," A Choregraphic Poem . . Joseph Maurice Ravel

(Born at Ciboure, Basses-Pyrénées, March 7, 1875; living near Paris)

"La Valse," dedicated to Misia Sert, a painter who designed the scenes for Richard Strauss's "Legend of Joseph," produced in Paris (May 14, 1914), is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, side drum, bass drum, tambourine, cymbals, castanets, tam-tam, Glockenspiel, crotales,*

*The crotalum (from Greek, Krotalon) was a rattle, whether of split reed, pottery, or metal, a sort of castanet. It has also been defined as consisting of two little brass plates or rods, which were shaken in the hand. The word "crotal" in Irish antiquities was applied to a small globular or pear-shaped bell or rattle. Wotton in his Dictionary of Foreign Musical Terms defines "crotales" as a species of clapper, usually made of wood. They have been used by Massenet and other composers. For a long and learned description of the "Krotalon" see F. A. Lampe "De Cymbalis Veterum" (Utrecht, 1703).

As employed by Ravel in "The Waltz" the crotales are to be taken as small cymbals a little thicker than those known as antique.

Designer of distinctive gowns
247 NEWBURY STREET
near Fairfield Street

At the Sign of the Golden Harp
380 Boylston Street
(NEAR ARLINGTON)

"Let Music be Your Message"

May Christmas come with the gift of a dream,
The dream of a joy fulfilled
And drop from Heaven's starry gleam
The balm of a sorrow stilled.

CHRISTMAS CARDS
with
MUSICAL GREETINGS
(each containing a Christmas Carol)

An artistically decorated assortment
at

Carl Fischer INC.
MUSIC... INSTRUMENTS
BACK BAY 9000 9001

Delicious
Hot Luncheons
and Dainty
Afternoon Tea
at
Huyler's
200 Boylston Street

two harps, and strings. The indication of tempo is "Movement of a Viennese waltz." The score was published in 1921.

This argument is printed in the score:—

"Whirling clouds give glimpses, through rifts, of couples waltzing. The clouds scatter little by little. One sees an immense hall peopled with a twirling crowd. The scene is gradually illuminated. The light of the chandeliers bursts forth fortissimo. An Imperial Court about 1855."

When "La Valse" was played in Paris for the first time at a Lamoureux concert, December 12, 1920, the music suggested to the critic, Raymond Schwab, "the atmosphere of a Court-ball of the Second Empire, at first a frenzy indistinctly sketched by the pizzicati of double-basses, then transports sounding forth the full hysteria

Courteous, Efficient and Prompt Service

"THE BEST OF FOOD THE FINEST CUISINE"

MUSIC EVERY EVENING

THE FAR EAST CO. CHINESE AND AMERICAN RESTAURANT

Noon-day Lunch 11-2 p.m. $.40 ∴ Special Dinner 5.00-8 p.m. $.50 up
Open from 11-12 a.m. Sunday Dinner $.85 and $1.25

1088 BOYLSTON STREET Tel. Back Bay 2342 BOSTON, MASS.

PERMANENT WAVE SPECIALIST

Twelve years' experience in Permanent Waving has taught me the **only** safe method is the Nestle Lanoil

Miss LILLIAN J. KANE

420 BOYLSTON STREET . . . . . BOSTON
Room 312 Tel. B.B. 8798



PENNELL, GIBBS & QUIRING CO. INC., DECORATORS & PAINTERS
203. 205 CLARENDON STREET
BOSTON, MASSACHUSETTS

THE SOCIETY OF
Arts & Crafts

Distinctive
Christmas Gifts

9 PARK ST., BOSTON

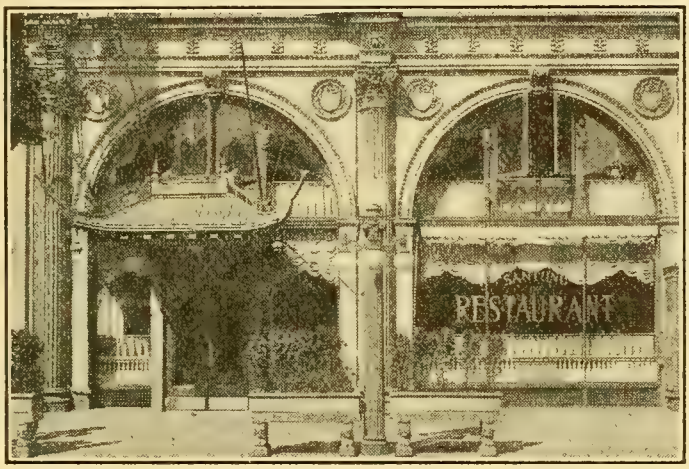
of an epoch. To the graces and languors of Carpeaux is opposed an implied anguish with some Prud'homme exclaiming: 'We dance on a volcano.' There is a certain threatening in this bacchanale, a drunkenness, as it were, warning itself of its decay, perhaps by the dissonances and shock of timbres, especially the repeated combinations in which the strings grate against the brass."

We are indebted to Mr. Alfredo Casella, the celebrated composer and pianist, for the following information.

"The Waltz" was sketched by Ravel during the war and completed in 1920. The themes employed are of the Viennese nature. "The Waltz" was composed with the thought of a dance-production, but Ravel had no exact idea of a choregraphic production. In November, 1920, Ravel and Casella played an arrangement for two piano-

SANTUNG RESTAURANT

St. James Building
Near Symphony Hall



Telephone, Back Bay
{ 6018
{ 10116

MERCHANT CLUB LUNCHEON
11 a.m. to 2 p.m.

SPECIAL SUNDAY TABLE D'HÔTE DINNER
12 m. to 4 p.m.

MUSIC EVERY DAY AND EVENING

"After Theatre Parties" a Specialty

SPECIALIST IN AMERICAN AND CHINESE DISHES

THE
VERGÉ SHOP

1385 Beacon Street
BROOKLINE

Good Things to Eat

Reservations by Telephone
Brookline 2240

GRACE HORNE'S GALLERIES
Stuart Street at Dartmouth
Trinity Court, Boston, Mass.
EXHIBITION of PAINTINGS during November and December
ROSS MOFFETT
HARRY LEITH-ROSS
CHARLES E. D. RODICK
EXHIBITION of PHOTOGRAPHS by
Ananda Coomaraswarmy
MODERN CRAFTS by
GEORGE GEBELEIN
SIDNEY CALLOWHILL
and others
visitors are welcome

fortes at a concert of the Schoenberg-Musikverein in Vienna.

"The poem is a sort of triptych:—

"*a.* The birth of the waltz. (The poem begins with dull rumors—as in 'Rheingold' and from this chaos gradually takes form and development.)

"*b.* The waltz.

"*c.* The apotheosis of the waltz."

* * *

This waltz recalls a famous page of De Quincey*:—

"From all which the reader may comprehend, if he should not happen experimentally to have felt, that a spectacle of young men and women *flowing* through the mazes of an intricate dance under a full volume of music, taken with all the circumstantial adjuncts of such a scene in rich men's halls—the blaze of lights and jewels, the life, the motion, the sea-like undulation of heads, the interweaving of the figures, the *ανακυκλησις* or self-revolving, both of the dance and the music, 'never ending, still beginning,' and the continual regeneration of order from a system of motions which forever touch the very brink of confusion—that such a spectacle, with such circumstances, may happen to be capable of exciting and sustaining the very grandest emotions of philosophic melancholy to which the

*"Autobiography," pp. 198, 199, vol. i., Edinburgh edition of 1889.

Rare Old Violins

VIOLAS and 'CELLOS
of exquisite tone
and splendid condition

ITALIAN VIOLIN STRINGS

MUSICIANS SUPPLY COMPANY
218 Tremont Street and 60
LaGrange Street, Boston, Mass.
Telephone, Beach 1882

Foreign Languages Easily Learned

The Berlitz Conversational Method makes the study of any foreign language a surprisingly simple, easy and pleasant matter. Experienced native teachers. Day and Evening Classes and Individual Instruction. Reasonable tuition. Call, write or phone for catalogue.

Trial Lesson Free

BERLITZ
SCHOOL OF
LANGUAGES
Est. 1878 OVER 200 BRANCHES
132 Boylston Street Phone, Beach 3958

SEVENTY YEARS' REPUTATION

BROWN'S BRONCHIAL TROCHES

An old and reliable remedy for throat troubles caused by cold or use of the voice. Free from opiates in any form. Sold only in boxes—never in bulk. Prices, 15c., 35c., 75c., $1.25, at druggists or by mail.

BROWN'S CAMPHORATED SAPONACEOUS DENTIFRICE

Will keep the teeth and gums in healthy condition. Price, 30c., at druggists or by mail.
JOHN I. BROWN & SON, BOSTON, MASS.



BOSTON

Maintained for the Benefit of the South End Music School

Unusual and Artistic Handmade Articles

For Personal and Household use

Christmas Cards and Gifts

Made in Europe and America

30 CHARLES STREET

Farm and Garden Shop

The F. and G. Christmas Greens Sale

165 COMMONWEALTH AVENUE

on Tuesday, Wednesday and Thursday

DECEMBER 18, 19 AND 20

FROM TEN TILL FOUR O'CLOCK

CHRISTMAS TREES, ATTRACTIVE WREATHS AND HOLIDAY DECORATIONS

STOP AT THE GREEN DOOR
39 NEWBURY STREET

HELP THE NEW ENGLAND FARM AND YOURSELF AT THE SAME TIME

GEESE, CANDIED FIGS, FRUIT CAKE, PLUM PUDDINGS, FOOD SPECIALTIES

CHRISTMAS NOVELTIES
UNUSUAL CHRISTMAS CARDS

Tel. B. B. 4198

KAKAS·BROS. INC.

MANUFACTURERS RETAILERS

FURRIERS

RELIABLE FURS RELIABLE INFORMATION
RELIABLE PRICES

NO MISREPRESENTATION AS TO VALUES

COLD STORAGE

72 Chauncy St., Boston - - - Tel. Beach 0048

M. E. PACKARD
PIANO TUNER

Reproducing and Player-Piano Expert

191 Willow Avenue, West Somerville

Telephone Connection

Authorized Welte-Mignon Service Man

Formerly with Mason & Hamlin, Ampico Service Man with Chickering & Sons Co.

EST. 1905 B. B. 1693

FRIEDBERG'S
ELECTRIC & LOCKSMITH SHOP

239-241 MASSACHUSETTS AVENUE

ELECTRICAL APPLIANCES
CONTRACTING
FULLY EQUIPPED REPAIR SHOP
VASES CONVERTED INTO LAMPS

human spirit is open. The reason is, in part, that such a scene presents a sort of mask of human life, with its whole equipage of pomps and glories, its luxury of sight and sound, its hours of golden youth, and the interminable revolutions of ages hurrying after ages, and one generation treading upon the flying footsteps of another; whilst all the while the overruling music attempers the mind to the spectacle, the subject to the object, the beholder to the vision. And although this is known to be but one phasis of life—of life culminating and in ascent—yet the other (and repulsive) phasis is concealed upon the hidden or averted side of the golden arras, known but not felt: or is seen but dimly in the rear, crowding into indistinct proportions. The effect of the music is to place the mind in a state of elective attraction for everything in harmony with its own prevailing key."

AMERICA'S FOREMOST FLORIST

76th year

Thos. F. Galvin INCORPORATED

FLOWERS

BOSTON
1 PARK STREET
AND
549 BOYLSTON STREET

NEW YORK
561 FIFTH AVENUE
AT
46th STREET

.. Custom Underwear ..

UNION SUITS, PETTICOATS and KNICKERS made to Measure in All Styles and Materials

Miss E. T. DRISCOLL .·. 296 BOYLSTON STREET
formerly 49 Temple Place

WEEMAN, BEAL & HOLMBERG



.. IMPORTERS ..
Violins, Fittings and Repairs

564 Washington Street, Rooms 527-528
BOSTON

Telephone Connection

At HOTEL VENDOME

THERE ARE UNUSUAL ACCOMMODATIONS for banquets, dinners, luncheons, receptions, weddings and dances—for all social functions requiring correct appointments and perfect service.

Among the hotels in this city, none is better prepared than **THE VENDOME** to make social affairs attractive and pleasant. Its ideal location on **Commonwealth Avenue at Dartmouth Street, only one block from Copley Square,** makes it easily accessible by motor or "a-foot."

The management will be pleased to submit menus, offer suggestions, and make final arrangements by telephone, correspondence or personal interview.

AFTERNOON TEA (tea, toast and marmalade) IS SERVED IN THE SOLARIUM EVERY DAY INCLUDING SUNDAY FROM 4 UNTIL 6 O'CLOCK. FIFTY CENTS PER PERSON

C. H. GREENLEAF, *President* — *EVERETT B. RICH*, *Managing Director* — *FRANKLIN K. PIERCE*, *Associate Manager*

STATE STREET TRUST CO.

Boston, Mass.

Affords its depositors the advantage of three banking offices in excellent locations, each equipped with modern safe deposit vaults.

MAIN OFFICE . . . . . 33 STATE STREET

COPLEY SQUARE OFFICE . 581 Boylston Street

MASSACHUSETTS AVENUE OFFICE

Corner Massachusetts Avenue and Boylston Street

INCORPORATED 1891

MEMBER FEDERAL RESERVE SYSTEM

WEDDING INVITATIONS

CALLING CARDS

STATIONERY

MAH-JONGG



Poulson

HARPER W POULSON

SOCIAL AND COMMERCIAL STATIONER

284 BOYLSTON STREET BOSTON



Local and Suburban Service

Pre-Christmas Sale

TOYS

Games—Boats—Dolls—Etc.

From Duxbury Shop

GREAT REDUCTION

Harlow & Howland

Interior Decorators

282 DARTMOUTH STREET

Hill, Smith & Co.

Wholesale and Retail

STATIONERS

Engraving, Die Stamping
and Fine Printing

Blank Book Manufacturers
Modern Loose-leaf Devices
and Supplies

8 MILK STREET

Old South Building

Telephone, Main 1590

Lamping-Nolan

.. Beauty Upkeep ..

Expert in every branch

462 Boylston St. Boston

Est. 1905 Tel. B. B. 5174

Largest and Best Equipped Beauty Salon in New England. Marcel and Permanent Waving, Hairdressing, Muscle Strapping, Face Peeling. Most reliable and latest methods by an Expert. New Scalp Treatment, Special for Oily Scalp.
Electric Baths and Swedish Treatments

Our School - 18 NEWBURY STREET

Day and Evening Classes
Classes forming every Monday

ANTIQUES APPRAISALS

A. CLAYTON PARKER

INTERIOR DECORATOR

Fifteen years with Boston's best Decorators
Designer and Decorator with a
European experience

BACK BAY 6731

Room 317 420 Boylston Street
Berkeley Building Boston, Massachusetts

GEORGE L. CURTIS

Maker of

DISTINCTIVE GOWNS FOR
GENTLEWOMEN

312A Berkeley Bldg. 420 Boylston St.

Copley 1063-M

ELIAS HOWE CO. 8 BOSWORTH STREET

OLD VIOLINS, VIOLONCELLOS

VIOLAS, DOUBLE BASSES

MORE THAN 600 IN STOCK

Leather Cases Fine Bows Italian Strings Gold and Silver G Strings

2,000 NEW VIOLINS IN STOCK

ELIAS HOWE CO., 8 Bosworth Street . Boston

THE BABY HYGIENE ASSOCIATION and the INSTRUCTIVE DISTRICT NURSING ASSOCIATION joined to form THE COMMUNITY HEALTH ASSOCIATION in October, 1923



The nurses have been able to make, through this economy of time and effort (in the North End district alone) 900 more calls in August, 1923, than during the corresponding month of August, 1922.

"Our nurse works very hard for us, Johnny," said Sammy.

"I know she does," replied his older brother. "I have been thinking about it. It's going on two weeks now since we have given her any money."

"Don't you get to worrying, Johnny," said Sammy anxiously. "Our nurse said you mustn't. She said she was coming every day just the same, as long as we needed her."

"I know she will come, Johnny. But I wish we could pay her the way we did before father broke his leg. I'd like to know what we would do without her and how you and I could take care of father and mother and our new baby too."

"We couldn't," said Sammy. "We just couldn't wash that baby."

They looked very solemn and careworn . . . the two little boys who are all alone, taking care of a father in bed with a broken leg . . . and a mother with a week old baby. Not quite alone, though, for the nurse comes every day, night and morning, and tells them what to do and how to cook the right food for their father and mother. Best of all—she gives the baby her bath.

When she came that evening, they took her aside. "Nurse," they said, "she is our baby and we want to earn the money to pay you for coming to take care of her. Do you think you can wait until we do not have so much housework to do?"

"Bless your hearts," said the nurse, "don't you worry about that."

She laughed—but there were tears in her eyes just the same.

The COMMUNITY HEALTH ASSOCIATION

The Instructive District Nursing Association
and
The Baby Hygiene Association

561 MASSACHUSETTS AVENUE, BOSTON — Ingersoll Bowditch, Treasurer

The Magic Wand in LEWANDOS Changes Colors



LEWANDOS
Cleansers and Dyers

Shops

BOSTON
17 Temple Place
29 State Street
79 Summer Street
284 Boylston Street
248 Huntington Avenue

BROOKLINE MASS
1310 Beacon Street Coolidge Corner

CAMBRIDGE MASS
1274 Massachusetts Avenue

MALDEN MASS
30 Pleasant Street

LYNN MASS
22 Munroe Street

SALEM MASS
72 Washington Street

MANCHESTER MASS
28 Central Street

WALTHAM MASS
193 Moody Street

WATERTOWN MASS
1 Galen Street

SPRINGFIELD MASS
294 Bridge Street

WORCESTER MASS
26 Pearl Street

FITCHBURG MASS
570 Main Street

FALL RIVER MASS
197 Bank Street

NEW BEDFORD MASS
672 Purchase Street

PROVIDENCE R I
137 Matthewson Street

NEWPORT R I
231 Thames Street

BRIDGEPORT CONN
213 State Street

WATERBURY CONN
22 East Main Street

NEW HAVEN CONN
123 Church Street

HARTFORD CONN
47 Farmington Avenue

ALBANY N Y
75 North Pearl Street

PHILADELPHIA PA
1901 Chestnut Street

NEW YORK CITY
10 West 48th Street

Collection and Delivery System

EXECUTIVE OFFICES

286 BOYLSTON STREET BOSTON

Telephone Service Back Bay 3900
Connects All Boston Shops

"YOU CAN RELY ON LEWANDOS"

Eighth Programme

FRIDAY AFTERNOON, DECEMBER 14, at 2.30 o'clock

SATURDAY EVENING, DECEMBER 15, at 8.15 o'clock

Beethoven . . . Overture to Goethe's "Egmont," Op. 84

Schumann . . . . . Symphony No. 4 in D minor, Op. 120

I. Andante; Allegro.
II. Romanza.
III. Scherzo.
IV. Largo; Finale.

(Played without pause)

Bowen . . Concerto in C minor for Viola and Orchestra, Op. 25

(First time in Boston)

I. Allegro assai.
II. Andante cantabile.
III. Finale: Allegro scherzando.

Berlioz . . . "Romeo Alone" and "The Ball at the Capulets" from the Dramatic Symphony "Romeo and Juliet"

SOLOIST

LIONEL TERTIS

There will be an intermission of ten minutes after the symphony

City of Boston, Revised Regulation of August 5, 1898,—Chapter 3, relating to the covering of the head in places of public amusement

Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn.

Attest: J. M. GALVIN, City Clerk.

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

DUO-ART CONCERT

STEINERT HALL

WEDNESDAY EVENING, JANUARY 16, 1924

At 8 o'clock

VELMA BALCOM, *Soprano*
LUCILE RICE, *Dramatic Dancer*
ANIS FULEIHAN, *Pianist*

The DUO-ART REPRODUCING PIANO

"The Musical Marvel of the Age"



Bring the music of the world's greatest artists into your home

M. STEINERT & SONS

STEINERT HALL 162 BOYLSTON STREET

SYMPHONY HALL, BOSTON

HUNTINGTON AND MASSACHUSETTS AVENUES

Branch Exchange Telephones, Ticket and Administration Offices, Back Bay 1492

Boston Symphony Orchestra

INC.

PIERRE MONTEUX, Conductor

FORTY-THIRD SEASON, 1923-1924

Programme

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

COPYRIGHT, 1923, BY BOSTON SYMPHONY ORCHESTRA, INC.

THE OFFICERS AND TRUSTEES OF THE BOSTON SYMPHONY ORCHESTRA, Inc.

FREDERICK P. CABOT . . . . . President
GALEN L. STONE . . . . . Vice-President
ERNEST B. DANE . . . . . Treasurer

ALFRED L. AIKEN
FREDERICK P. CABOT
ERNEST B. DANE
M. A. DE WOLFE HOWE
JOHN ELLERTON LODGE
ARTHUR LYMAN
HENRY B. SAWYER
GALEN L. STONE
BENTLEY W. WARREN
E. SOHIER WELCH

W. H. BRENNAN, Manager

G. E. JUDD, Assistant Manager

BEETHOVEN and Nature

Painted for the Steinway Collection by N C Wyeth



STEINWAY

THE INSTRUMENT OF THE IMMORTALS

ON the 26th of March, 1827, died Ludwig van Beethoven, of whom it has been said that he was the greatest of all musicians. A generation later was born the Steinway Piano, which is acknowledged to be the greatest of all pianofortes. What a pity it is that the greatest master could not himself have played upon the greatest instrument — that these two could not have been born together! Though the Steinway was denied Beethoven, it was here in time for Liszt and Rubinstein, for Wagner, Berlioz and Gounod. And today, a still greater Steinway than these great men knew, responds to the touch of Paderewksi, Rachmaninoff and Hofmann. Such, in fact, are the fortunes of time, that today, this Instrument of the Immortals, this piano, more perfect than any Beethoven ever dreamed of, can be possessed and played and cherished not only by the few who are the masters of music, but by the many who are its lovers.

Steinway & Sons and their dealers have made it conveniently possible for music lovers to own a Steinway. Prices: $875 and up, plus freight at points distant from New York.

STEINWAY & SONS, Steinway Hall, 109 E. 14th Street, New York

Boston Symphony Orchestra

Forty-third Season, 1923–1924

PIERRE MONTEUX, Conductor

PERSONNEL

Violins.

Burgin, R.	Hoffmann, J.	Gerardi, A.	Hamilton, V.
Concert-master.	Mahn, F.	Krafft, W.	Sauvlet, H.
Theodorowicz, J.			
Gundersen, R.	Pinfield, C.	Fiedler, B.	Siegl, F.
Kassman, N.	Cherkassky, P.	Leveen, P.	Mariotti, V.
Thillois, F.	Gorodetzky, L.	Kurth, R.	Riedlinger, H.
Murray, J.	Goldstein, S.	Bryant, M.	Knudsen, C.
Stonestreet, L.	Tapley, R.	Del Sordo, R.	Messina, S.
Diamond, S.	Erkelens, H.	Seiniger, S.	

Violas.

Fourel, G.	Werner, H.	Grover, H.	Fiedler, A.
Artières, L.	Van Wynbergen, C.	Shirley, P.	Mullaly, J.
	Gerhardt, S.	Kluge, M.	
	Deane, C.	Zahn, F.	

Violoncellos.

Bedetti, J.	Keller, J.	Belinski, M.	Warnke, J.	Langendœn, J.
Schroeder, A.	Barth, C.	Stockbridge, C.	Fabrizio, E.	Marjollet, L.

Basses.

Kunze, M.	Seydel, T.	Ludwig, O.	Kelley, A.	Girard, H.
Keller, K.	Gerhardt, G.	Frankel, I.	Demetrides, L.	

Flutes.	Oboes.	Clarinets.	Bassoons.
Laurent, G.	Longy, G.	Sand, A.	Laus, A.
Bladet, G.	Lenom, C.	Arcieri, E.	Allard, R.
Amerena, P.	Stanislaus, H.	Vannini, A.	Bettoney, F.

Piccolo.	English Horns.	Bass Clarinet.	Contra-Bassoon.
Battles, A.	Mueller, F.	Mimart, P.	Piller, B.
	Speyer, L.		

Horns.	Horns.	Trumpets.	Trombones.
Wendler, G.	Valkenier, W.	Mager, G.	Hampe, C.
Schindler, G.	Hain, F.	Mann, J.	Adam, E.
Hess, M.	Van Den Berg, C.	Perret, G.	Mausebach, A.
Lorbeer, H.	Gebhardt, W.	Kloepfel, L.	Kenfield, L.
		Schmeisser, K.	

Tuba.	Harps.	Timpani.	Percussion.	
Sidow, P.	Holy, A.	Ritter, A.	Ludwig, C.	Zahn, F.
	Delcourt, L.	Polster, M.	Sternburg, S.	

Organ.	Celesta.	Librarian.
Snow, A.	Fiedler, A.	Rogers, L. J.



Proposing the exchange of your little used or silent piano—

FOR one which brings with it a rich endowment of the playing of the greatest pianists in the world—the

AMPICO

IN THE



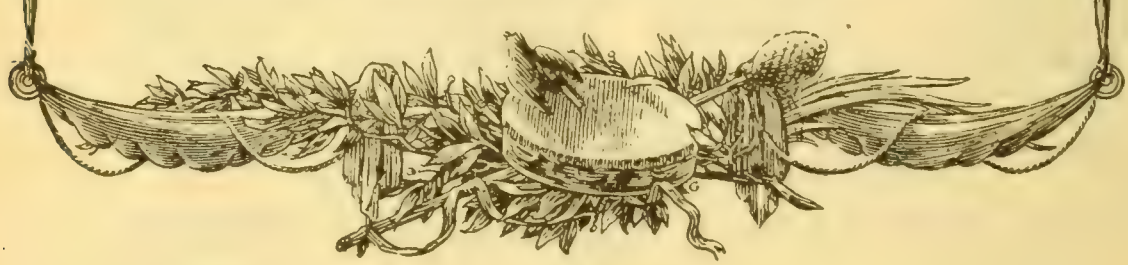
Then—the great Rachmaninoff—the captivating Levitzki—the amazing Nyiregyhazi—and scores of others will play your piano for you whenever you desire to hear them.

The cultivating, uplifting, restorative power of music becomes yours—through the daily companionship with the masters.

Let us tell you how easily you may make this treasure of music your own

CHICKERING WAREROOMS

169 TREMONT STREET, BOSTON



Eighth Programme

FRIDAY AFTERNOON, DECEMBER 14, at 2.30 o'clock

SATURDAY EVENING, DECEMBER 15, at 8.15 o'clock

Beethoven . . . Overture to Goethe's "Egmont," Op. 84

Schumann . . . . . Symphony No. 4 in D minor, Op. 120

I. Andante; Allegro.
II. Romanza.
III. Scherzo.
IV. Largo; Finale.

(Played without pause)

Bowen . . Concerto in C minor for Viola and Orchestra, Op. 25

(First time in Boston)

I. Allegro assai.
II. Andante cantabile.
III. Finale: Allegro scherzando.

Berlioz . . . "Romeo Alone" and "The Ball at the Capulets" from the Dramatic Symphony "Romeo and Juliet"

SOLOIST

LIONEL TERTIS

There will be an intermission of ten minutes after the symphony

City of Boston, Revised Regulation of August 5, 1898,—Chapter 3, relating to the covering of the head in places of public amusement

Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn.

Attest: J. M. GALVIN, City Clerk.

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

4th Annual Raymond-Whitcomb

MIDNIGHT-SUN CRUISE

visiting

Iceland North Cape Norwegian Fjords

To sail June 26, 1924

by the

S. S. "Franconia" of the Cunard Line

Round-the-World Cruise

With the South Sea Islands

The finest winter cruise, visiting in four months Egypt, India, Ceylon, Java, Philippines, China, Japan, each in its best season. Fiji, Samoa, Tahiti, picturesque islands of the South Seas, are also included—the first time in the history of pleasure travel. The Cruise-ship "Resolute" has already proved perfect for Round-the-World Cruises.

Sailing January 19, 1924

Mediterranean Cruise

A two months' voyage through the beautiful Mediterranean. All the standard ports are included, as well as ***both*** Egypt and the Holy Land; ***both*** Algiers and Tunis; and Corsica, Cattaro and Venice which are visited by no other cruise. Limited to 450 passengers. Sailing on the S. S. "Reliance," sister-ship of the "Resolute."

Sailing February 9, 1924

Make reservations now

Winter tours to

California, Mexico, Hawaii, Florida, Europe, South America

Raymond & Whitcomb Co.

17 Temple Place Boston Tel. Beach 6964

Overture to "Egmont," Op. 84 . . . . Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

This overture was composed in 1810; it was published in 1811. The music to Goethe's play—overture, four entr'actes, two songs sung by Clärchen, "Clärchen's Death," "Melodrama," and "Triumph Symphony" (identical with the coda of the overture) for the end of the play, nine numbers in all—was performed for the first time with the tragedy at the Hofburg Theatre, Vienna, May 24, 1810. Antonie Adamberger was the Clärchen.

When Hartl took the management of the two Vienna Court theatres, January 1, 1808, he produced plays by Schiller. He finally determined to produce plays by Goethe and Schiller with music, and he chose Schiller's "Tell" and Goethe's "Egmont." Beethoven and Gyrowetz were asked to write the music. The former was anxious to compose the music for "Tell"; but, as Czerny tells the story, there were intrigues and, as "Egmont" was thought to be less suggestive to a composer, the music for that play was assigned to Beethoven. Gyrowetz's music to "Tell" was performed June 14, 1810. It was described by a correspondent of a Leipsic journal of music as "characteristic and written with intelligence." No allusion was made at the time anywhere to Beethoven's "Egmont."

The first performance of the overture in Boston was at a concert of the Boston Academy of Music, November 16, 1844. All the music of "Egmont" was performed at the fourth and last Philharmonic concert, Mr. Zerrahn conductor, on March 26, 1859. This concert



JOSEPH LAUTNER

Joseph Lautner
Tenor

Sings at his Jordan Hall Recital,
Saturday Afternoon, December 15

WINTER AT THE DOOR
by ROBERT BRAINE

Other songs by the same composer

Another Day	.50
Before Sunset	.50
Music in the Soul	.60
That Day We Met	.50
The Romantic Rose	.50
A Violet in her Hair	.50
The Little Brooklet	.50

Each song published in two keys

The composer has invented tender, emotional airs whose real expressive quality and the musicianly fashioning of their accompaniments lifts them above the ordinary.—*Musical America.*

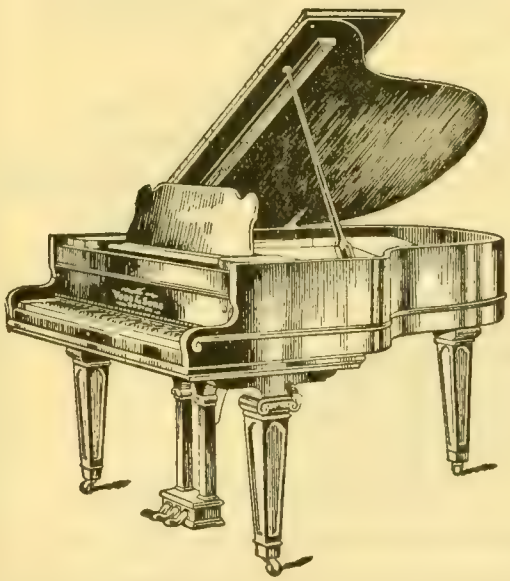
THE ARTHUR P. SCHMIDT CO., 120 Boylston St.

was in commemoration of the thirty-second anniversary of Beethoven's death. The programme included the "Egmont" music and the Ninth Symphony. The announcement was made that Mrs. Barrows had been engaged, "who, in order to more clearly explain the composer's meaning, will read those portions of the drama which the music especially illustrates." John S. Dwight did not approve her reading, which he characterized in his *Journal of Music* as "coarse, inflated, overloud, and after all not clear." Mrs. Harwood sang Clärchen's solos. The programme stated: "The grand orchestra, perfectly complete in all its details, will consist of fifty of the best Boston musicians."

All the music to "Egmont" was performed at a testimonial concert to Carl Zerrahn, April 30, 1872, when Professor Evans read the poem in place of Charlotte Cushman, who was prevented by sickness.

When this music was performed at a Symphony concert, December 12, 1885, the poem was read by Howard Malcolm Ticknor.

The overture has a short, slow introduction, sostenuto ma non troppo, F minor, 3-2. The main body of the overture is an allegro, F minor, 3-4. The first theme is in the strings; each phrase is a descending arpeggio in the violoncellos, closing with a sigh in the first violins; the antithesis begins with a "sort of sigh" in the wood-wind, then in the strings, then there is a development into passage-work. The second theme has for its thesis a version of the first two measures of the sarabande theme of the introduction, fortissimo (strings), in A-flat major, and the antithesis is a triplet in the wood-wind. The coda, Allegro con brio, F major, 4-4, begins pianissimo.



THE
VOSE GRAND

QUALITY and
REPUTATION

enable you to know
in advance that the
VOSE is a most
satisfactory piano.

WE CHALLENGE
COMPARISON

VOSE & SONS PIANO CO.
160 Boylston St., Boston, Mass.

L. P. HOLLANDER CO.

Est. 1848

CHRISTMAS GIFTS

OF

UNUSUAL DISTINCTION

Imported and Domestic

202-216 BOYLSTON STREET, BOSTON

LIMA-FISK, INC.

230 BOYLSTON STREET

Opposite the Public Gardens

DIAMONDS PEARLS

PLATINUM JEWELRY

BAR PINS BOW KNOTS BROOCHES

RINGS EARRINGS PENDANTS

WATCHES PENCILS KNIVES DRESS SETS

CUFF LINKS BELT BUCKLES

MANY NEW AND UNUSUAL CHRISTMAS GIFTS

$5 TO $5,000 AND UPWARD

The full orchestra at last has a brilliant fanfare figure, which ends in a shouting climax, with a famous shrillness of the piccolo against fanfares of bassoons and brass and between crashes of the full orchestra.

The overture is scored for two flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, and strings.

Long and curious commentaries have been written in explanation of this overture. As though the masterpiece needed an explanation! We remember one in which a subtle meaning was given to at least every half-dozen measures: the Netherlanders are under the crushing weight of Spanish oppression; Egmont is melancholy, his blood is stagnant, but at last he shakes off his melancholy (violins), answers the cries of his country-people, rouses himself for action; his death is portrayed by a descent of the violins from C to G; but his countrymen triumph. Spain is typified by the sarabande movement; the heavy, recurring chords portray the lean-bodied, lean-visaged Duke of Alva; "the violin theme in D-flat, to which the clarinet brings the under-third, is a picture of Clärchen," etc. One might as well illustrate word for word the solemn ending of Thomas Fuller's life of Alva in "The Profane State": "But as his life was a mirror of cruelty, so was his death of God's patience. It was admirable that his tragical acts should have a comical end; that he that sent so many to the grave should go to his own, and die in peace. But God's justice on offenders goes not always in the same path, nor the same pace: and he is not pardoned for the fault who

ADVANTAGES

¶ The *quality* of books displayed on our shelves.
¶ *Knowledge* of the contents of a book.
¶ *Freedom* for the customer.
¶ *Promptness* in importation.
¶ *Location*—one hundred yards from the Harvard Square Subway.

DUNSTER HOUSE BOOKSHOP
26 HOLYOKE STREET & MT. AUBURN
Cambridge, Mass.

DOLL & RICHARDS
WATER COLORS BY J. OLAF OLSON
WALTER E. WEBSTER AND ROMILLY FEDDEN
ETCHINGS BY SEARS GALLAGHER
71 NEWBURY ST. BOSTON



For an
unhurried selection
of remembrances

We place at the service of madame and mademoiselle our GIFT SHOP *on the second floor of our Boston Store, as well as our Wellesley Shop — where one will find remembrances of lasting charm, carefully collected from the four quarters of the earth and transported over the seven seas to Slattery's.*

E. T. Slattery Co.

154 Tremont Street Opposite the Common

is for a while reprieved from the punishment; yea, sometimes the guest in the inn goes quietly to bed before the reckoning for his supper is brought to him to discharge." The overture is at first a mighty lamentation. There are voices of an aroused and angry people, and there is at the last tumultuous rejoicing. The "Triumph Symphony" at the end of the play forms the end of the overture.

* * *

Johann Friedrich Reichardt wrote music for "Egmont" before Beethoven. It was composed in 1791 and first performed on February 25, 1801, at the Royal National Theatre, Berlin, for the benefit of Mme. Unzelmann. The music consisted of an overture, entr'actes, songs, and incidental pieces. This music has not been published. It was played at a performance at Weimar in 1803, when the music for the songs did not meet Schiller's approval.

"Egmont," opera in three acts, based on Goethe's tragedy, book by Fritz Feller (Gustave Gurski), music by F. W. Adalbert Uberlée. This opera, composed in 1868 at Berlin, was not produced, because the opinion was held that no German should turn a work of Goethe into an opera; assuredly not "Egmont," for which Beethoven had written music. The libretto departed materially from Goethe's tragedy. Margaret of Parma was a most important figure.

"Egmondo," opera libretto by Faraglia, music by G. Dell' Orefice (Naples, May 14, 1878). Mmes. Melia, de Giuli, and Messrs. Medica, Silvestri, and Marini were the singers at the San Carlo.

"Egmont," opera in four acts, libretto by Albert Wolff and Albert Milland, music by Gaston Salvayre. Composed in 1883–84. The

Bonds of the highest grade

Harris, Forbes & Co
Incorporated
Harris Forbes Building
24 Federal St., Boston

Chandler & Co.

TREMONT ST., NEAR WEST



Drawn from hat shown by Chandler & Co.

DISTINCTIVE HATS

For wear Anytime—Anywhere

CHANDLER & CO.'S hats have that indefinable, intangible something which distinguishes perfect style. Whether it is for motoring, for the street, mingling with the gathering around the tea table, at the Symphony, or for evening wear, Chandler & Co.'s hats give the touch of true vogue to any costume The usual Chandler standard of perfection is maintained in the exquisite materials and faultless workmanship. The prices are surprisingly moderate.

Sports and Tailored Hats are priced	*Dressier Hats from Paris from our own workroom*	*Dressy Tailored Hats some imported models*
$10 to $15	$25 to $150	$15 to $25

opera was written for the Paris Opéra. In the spring of 1885 the composer brought suit against the management because his work had not been produced. The decision was that it should be performed, and 2500 francs and all costs should be paid to the librettists. The opera was finally produced at the Opéra-Comique, Paris, December 6, 1886. Egmont, Talezac; Brackembourg, Taskin; Duc d'Albe, Fournets; Ferdinand d'Albe, Soulcroix; Claire, Adèle Isaac; Marguerite de Parme, Miss Deschamps. There were ten performances in 1886; three in 1887.

Music to Clärchen's song "Freudvoll und leidvoll" has been written by Zelter, Schubert (1815), Liszt (1848?), Rubinstein, Gustav Reichardt, and others, besides J. F. Reichardt and Beethoven.

On February 7, 1890, a translation into French by Adolphe Aderer of Goethe's tragedy was produced at the Odéon, Paris, when Beethoven's music was performed by Lamoureux's orchestra. The part of Claire was taken by Miss Sanlaville.

* * *

The German Theatre of New York, Rudolph Christians director, gave a performance of "Egmont" at the Metropolitan Opera House, April 20, 1915, Clärchen, Ilse Wehrmann; Clärchen's mother, Lottie Fraedrich; Egmont, Rudolf Christians; Duke of Alba, Heinrich Marlow; William of Orange, Ernst Holznagel; Ferdinand, Hans Unterkicher; Brackenburg, Carl Dornberg; Jetter, Christian Rub; Vansen, Richard Feist. Music by Nahan Franko's orchestra.

* * *

ESTABLISHED MDCCCXXXI

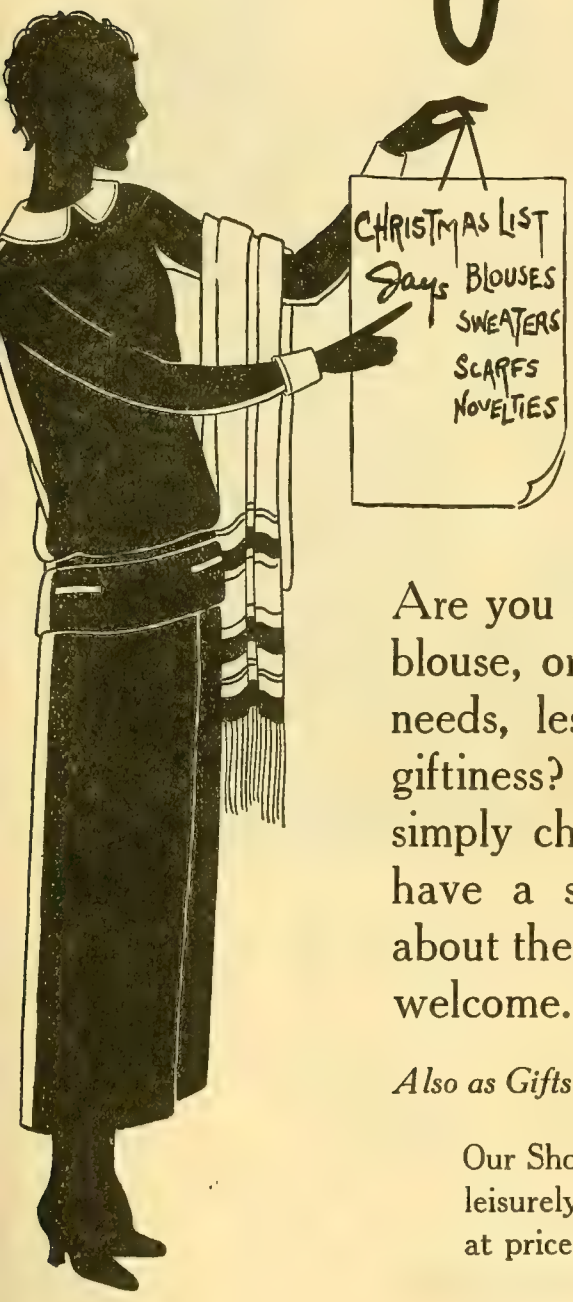
BIGELOW KENNARD & CO. *Inc.*

PEARL NECKLACES
JAGERSFONTEIN DIAMONDS
DIAMOND WRIST WATCHES
and SILVER
Supreme in quality

Corner West and Washington Sts. Boston

Jays

BOSTON
TEMPLE PLACE
ELEVEN



The Practical Made Gifty

Are you hesitating in giving her the blouse, or sweater or scarf that she needs, lest it seem to be lacking in giftiness? No need to hesitate—simply choose at Jays where things have a superiority, an unusualness about them, that makes them doubly welcome. Jays right prices, as always.

Also as Gifts—One of Jays Frocks, Skirts or Coats

Our Shop of Christmas Gifts offers you leisurely choosing of interesting things at prices you seek.

BOSTON TEMPLE PLACE ELEVEN

Clärchen's song, "Freudvoll und leidvoll," and "Die Trommel gerühret" have been sung in Boston at these concerts by Mrs. Georg Henschel, March 17, 1883; Emma Juch, December 12, 1885; Julia Culp, April 12, 1913. The former song was sung by Elena Gerhardt, March 27, 1915.

SYMPHONY IN D MINOR, NO. 4, OP. 120 . . . ROBERT SCHUMANN

(Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856)

This symphony was composed in 1841, immediately after the Symphony in B-flat major, No. 1. According to the composer's notes it was "sketched at Leipsic in June, 1841, newly orchestrated at Düsseldorf in 1851. The first performance of the original version at the Gewandhaus, Leipsic, under David's direction. December 6 1841." Clara Schumann wrote in her dairy on May 31 of that year: "Robert began yesterday another symphony, which will be in one movement, and yet contain an adagio and a finale. I have heard nothing about it, yet I see Robert's bustle, and I hear the D minor sounding wildly from a distance, so that I know in advance that another work will be fashioned in the depths of his soul. Heaven is kindly disposed toward us: Robert cannot be happier in the composition than I am when he shows me such a work." A few days later she wrote: "Robert composes steadily; he has already

TORREY, BRIGHT & CAPEN CO.

Importers and Dealers in

FINE CARPETS

AND

ORIENTAL RUGS

116 Boylston Street

BOSTON



NYIREGYHAZI

Season 1923-1924

KNABE EXCLUSIVELY

AMPICO RECORDINGS

Representatives in Boston

C·C·HARVEY Co·

144 Boylston Street

completed three movements, and I hope the symphony will be ready by his birthday."

Their first child, Marie, was born on September 1, 1841. On the thirteenth of the month, his wife's birthday, Marie was baptized and the mother received from her husband the D minor symphony; "which I have quietly finished," he said.

The symphony was performed for the first time at a concert given by Clara Schumann in the Gewandhaus, Leipsic, December 6, 1841. Ferdinand David conducted. The program included Schumann's "Overture, Scherzo, and Finale," described as "new"; the Symphony in D minor, then entitled the "Second,"—the programme announced it: "Zweite Symphonie von Rob. Schumann (Andante, Allegro di Molto, Romanze, Scherzo, Finale) (D moll, Manuskript)"; piano pieces by Bach, Bennett, Chopin, Mendelssohn, and Liszt ("Fantasia on Themes of 'Lucia' "); an aria from "Don Giovanni," sung by one Schmidt; Schumann's "Two Grenadiers," sung by Pögner; a Rhine wine song by Liszt for male chorus (sung by students); and a duet, "Hexameron," for two pianos by Liszt, which was played by Clara Schumann and the composer. The *Allgemeine Musikalische Zeitung* found that in the orchestral works there was no calmness, no clearness in the elaboration of the musical thoughts; and it reproached Schumann for his "carelessness."

The "Hexameron" was the feature of the concert, as far as the audience was concerned. Clara wrote: "It made a furore, and we were obliged to repeat a part of it. I was not contented: indeed, I was very unhappy that night and the next day, because Robert was not satisfied with my playing, and I also was vexed because

SINCE 1810

J·McD·&·S

Crockery
China
Glassware
Gifts

When Boston was a town, and china came by packet ships, our business was founded. Then, as now, we were the leading importers of china, pottery, and glass.

We originated Open Stock patterns of dinnerware instead of sets. This for the first time enabled people to buy as much or as little of a pattern of dinnerware as they wished.

Beginning in a small way, our selection of Open Stock has grown tremendously. We can offer you a wide variety of choice in designs, makes, and prices.

Jones, McDuffee & Stratton
CORPORATION

Established 1810

33 Franklin St., Boston
Just off Washington Street

Chuddah Shawls

and Other Things

A customer came into our store one day and asked for Chuddah Shawls. He was directed to our "Liberty Room" on the Seventh Floor and there he found what he wanted. He was rather surprised — although he had been familiar with our store for sixty years and his mother had been a customer before that — to find that we had these fine shawls from India. He had looked in vain for them in London, and London is the one place in the world where one might expect to find choice India merchandise. It gave us no little satisfaction to be able to give to this discriminating customer the thing that he had been unable to find in London.

We refer to this incident because there are doubtless many others who, although they may not want Chuddah Shawls, will be glad to know that in our LIBERTY ROOM (SEVENTH FLOOR) we have anticipated the desires of those who seek to find in a Christmas gift something unusual that will satisfy the most discriminating taste.

R. H. STEARNS CO.

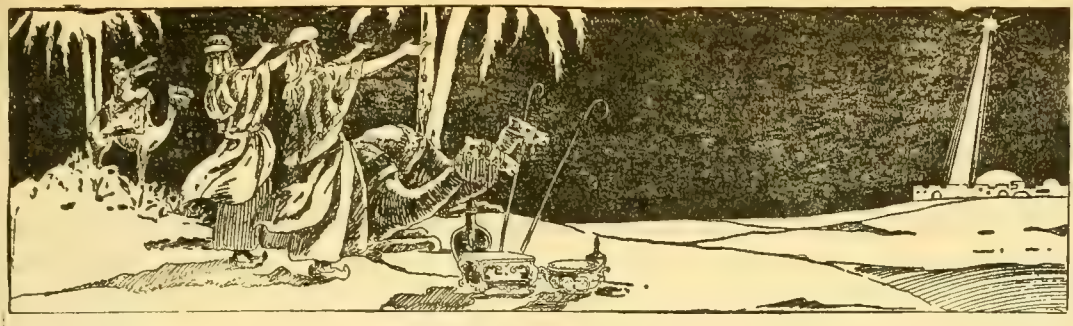
Robert's symphony was not especially well performed. Then there were many little accidents that evening,—the carriage, forgotten music, a rickety piano stool, uneasiness in the presence of Liszt, etc." There was an audience of nine hundred.

Schumann was not satisfied with the symphony, and he did not publish it. In December, 1851, he revised the manuscript. During the years between 1841 and 1853 Schumann had composed and published the Symphony in C (No. 2) and the Symphony in E-flat (No. 3); the one in D minor was published therefore as No. 4. In its first form, the one in D minor was entitled "Symphonistische Phantasie."

The symphony in the revised and present form was played for the first time at the seventh concert of the Allgemeine Musikverein at Düsseldorf on March 3, 1853, in Geisler Hall. Schumann conducted from manuscript. The programme was as follows: Kyrie and Gloria for chorus and orchestra from a Mass by Schumann; Beethoven's Concerto in G major for piano (Clara Schumann, pianist); songs,—Mozart's "Veilchen," Schubert's "Forelle," and Mendelssohn's "Reiselied," sung by Miss Sophia Schloss; Symphony (D minor) for orchestra by Schumann "[Introduction, Allegro, Romanze, Scherzo und Finale in einem Satz]"; and, for the second part, "Vom Pagen und der Königstochter," Ballade by Geibel, with music for solo voices, chorus and orchestra, by Schumann. Miss Hartmann, Miss Schloss, and amateurs sang the solo passages in the Ballade. At this concert the selections from the Mass were performed for the first time.

The concertmaster, Ruppert Becker, made these entries in his

PEARLS
ALLEN B. FARMER
120 Tremont Street ~ Boston
Choice Selection of
New and Secondhand
PEARLS and PEARL NECKLACES
Jewels of all descriptions taken in exchange
PEARLS



The first Christmas gifts

came out of the Ancient East and the ***best*** ones still do.

That is why you will see not ***three*** wise men, but a host of them, making their selection for family gifts at

Pray's 16th Annual

Oriental Rug Sale

20% Discount

on every rug in the incomparable PRAY collection not specially priced at even greater savings.

NOW IN PROGRESS

John H. Pray & Sons Co.

646 Washington Street, Boston

Oldest Rug House in America ***More than 100 years in business***

diary concerning the rehearsals and the first performance of this symphony in Düsseldorf:—

"Tuesday, evening of March 1. Rehearsal for 7th Concert. Symphony by Schumann for the first time; a somewhat short but thoroughly fresh and vital piece of music. Wednesday, 2. 9 o'clock in the morning, 2 rehearsal for concert. Thursday, 3. 7th concert: Program.

"Of Schumann compositions these were new: symphony D minor, which he had already composed 12 years ago, but had left lying till now. 2 excerpts from a Mass: both full of the most wonderful harmonies, only possible with Schumann. I liked the symphony especially on account of its swing."

The performances that followed in order were at Düsseldorf, at the opening of the Lower Rhenish Festival, May 15, 1853, with Schumann conductor; Leipsic, Gewandhaus concert, October 27, 1853, Ferdinand David conductor; Cologne, November 8, 1853, Ferdinand Hiller conductor. The symphony was performed at a concert in Hanover led by Joachim, January 21, 1854, when Robert and Clara Schumann and Brahms were present. The programme included this symphony; Mozart's overture to "Die Zauberflöte"; Beethoven's Pianoforte Concerto, No. 5, played by Clara Schumann, who also played a Nocturne by Chopin and a Saltarello by Heller; Schumann's Fantasie, played by Joachim; Reitz's "Dithyrambe" (Schiller's poem) for male chorus and solo voice; Mendelssohn's "Festgesang an die Künstler." It was a festival occasion, and Schu-

EARL G. MANNING
200 DEVONSHIRE ST BOSTON MASS

A HOLIDAY REMEMBRANCE

Last year, just about this time, two brothers and a sister, who alternately had supported their mother, decided to surprise her.

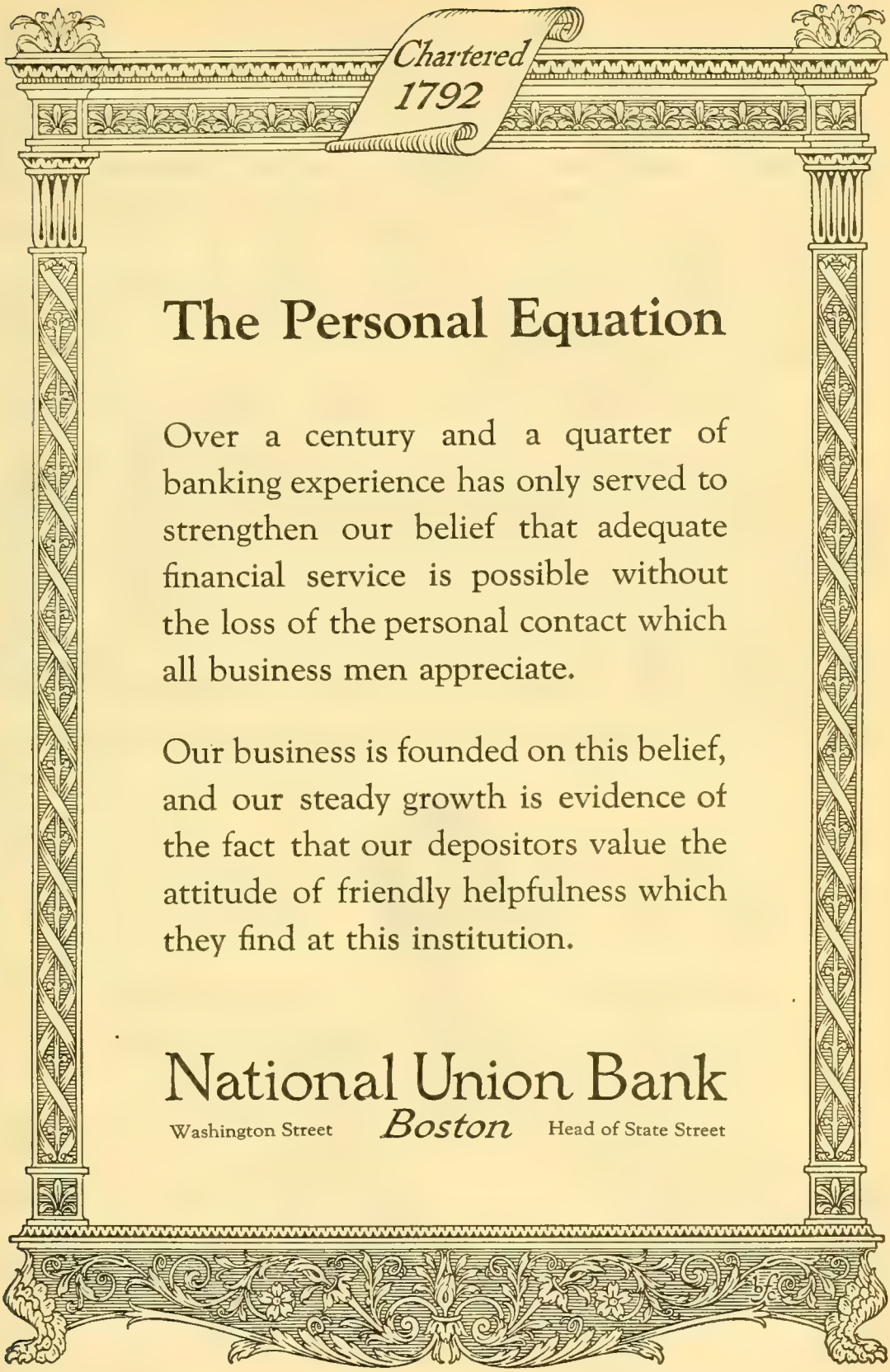
The mother was 70 years old, and they sensed that she would appreciate an independent income, coming at regular intervals, instead of the haphazard way in which they had been contributing to her welfare.

Accordingly, they got together and purchased an ANNUITY, which gives her $279.40 quarterly. The amount of the deposit required to create this income was $10,000, which they contributed equally.

Maybe you have some dependent who without your knowledge is eating her (or his) heart out in dependency. If so, it might be the nicest thing in the world to make her (or him) independent through an ANNUITY, *particularly about Christmas time.*

Feel free to consult me.

EARL G. MANNING, *Associate General Agent*
JOHN HANCOCK MUTUAL LIFE INSURANCE COMPANY
200 Devonshire Street, Boston, Mass. Telephone, Congress 7480



The Personal Equation

Over a century and a quarter of banking experience has only served to strengthen our belief that adequate financial service is possible without the loss of the personal contact which all business men appreciate.

Our business is founded on this belief, and our steady growth is evidence of the fact that our depositors value the attitude of friendly helpfulness which they find at this institution.

National Union Bank

Washington Street *Boston* Head of State Street

mann soon afterwards wrote to Joachim of his joy in the Königshaus and the excellent orchestra. Later came the news that on February 27 Schumann, crazed, had jumped into the Rhine.*

The symphony was dedicated to Joseph Joachim, and on the title-page of the manuscript was this inscription: "When the first tones of this symphony were awakened, Joseph Joachim was still a little fellow†; since then the symphony and still more the boy have grown bigger, wherefore I dedicate it to him, although only in private. Düsseldorf, December 23, 1853. Robert Schumann."

The parts were published in November, 1853. The score was published the next month.

The symphony was performed in Boston for the first time at a Philharmonic concert, led by Carl Zerrahn February 7, 1857. The programme was as follows:—

Part I: 1. Symphony in D minor, No. 4, Schumann (first time in Boston): 2. Grand Fantasia for Violin, Ernst, Mr. Eduard Mollenhauer‡; 3. Second

*For a full account of this visit and concert see Max Kalbeck's "Johannes Brahms." vol. i., pp. 167 *seq.*; Dr. Georg Fischer's "Opern und Concerte im Hoftheater zu Hannover bis 1866," pp. 259, 296; Andreas Moser's "Joseph Joachim," edition of 1898, pp. 133–136. Schumann in his letter to Joachim, dated Düsseldorf, February 6, 1854, wrote: "And I have dreamed of you, dear Joachim; we were three days together—you had herons' feathers in your hands, from which champagne flowed,—how prosaic, but how true! . . . The cigars please me very much. They have a Brahmsian flavor very strong but agreeable in taste. I see even now a smile stealing over his face!"

†In the year 1841, when the symphony was composed, Joachim was ten years old.

‡Eduard Mollenhauer, born at Erfurt in 1827, studied the violin with Ernst and Spohr. He landed in New York in 1853 as a member of Jullien's famous orchestra. He composed an opera, "The Corsican Bride" (New York, 1861), operettas, string quartets, violin pieces, songs, etc. He played as a soloist at Keith's Theatre in Boston in the season of 1905–06.

The Management of the Copley-Plaza takes pleasure in announcing

A Series of Sunday Evening Concerts

BY THE COPLEY-PLAZA ORCHESTRA
IN THE SHERATON TEA ROOM FROM SEVEN TO NINE

Assisting Artists for this Series

WEBER MALE QUARTETTE
EMMA AINSLEE, Contralto
COPLEY-PLAZA TRIO
G. ROBERTS LUNGER, Baritone
RAYMOND G. COON, Pianist
KNICKERBOCKER MALE QUARTETTE
SINGERS ENSEMBLE (Mixed Quartette)
VERA BALCOM, Soprano
LOUIS BESSERER, Violinist
JOSEPH ECKER, Baritone
IRVING SNOW, 'Cellist
JOHN J. SHAUGHNESSY, Tenor
COPLEY-PLAZA STRING QUARTETTE
RAYMOND SIMONDS, Tenor

DINNER DE LUXE

Served in Main Restaurant *Three Dollars*

Tea Dances—Saturdays—Four to Seven

While You Are Away

¶ This Company is prepared to relieve you of all the details in the care and management of your securities by acting as your Agent.

¶ Through its Trust Department it will collect and remit your income as you direct, make out your Income Tax Returns, pay your taxes, buy and sell securities on your order, and in other ways act as your financial agent. In each case you are given the full benefit of the expert business knowledge and long experience of its officials.

¶ Our booklet, "The Services of This Company as Your Agent," explains in detail the many advantages of this service.

Write or call for Booklet S

OLD COLONY TRUST COMPANY

52 Temple Place 17 Court Street 222 Boylston St.

BOSTON

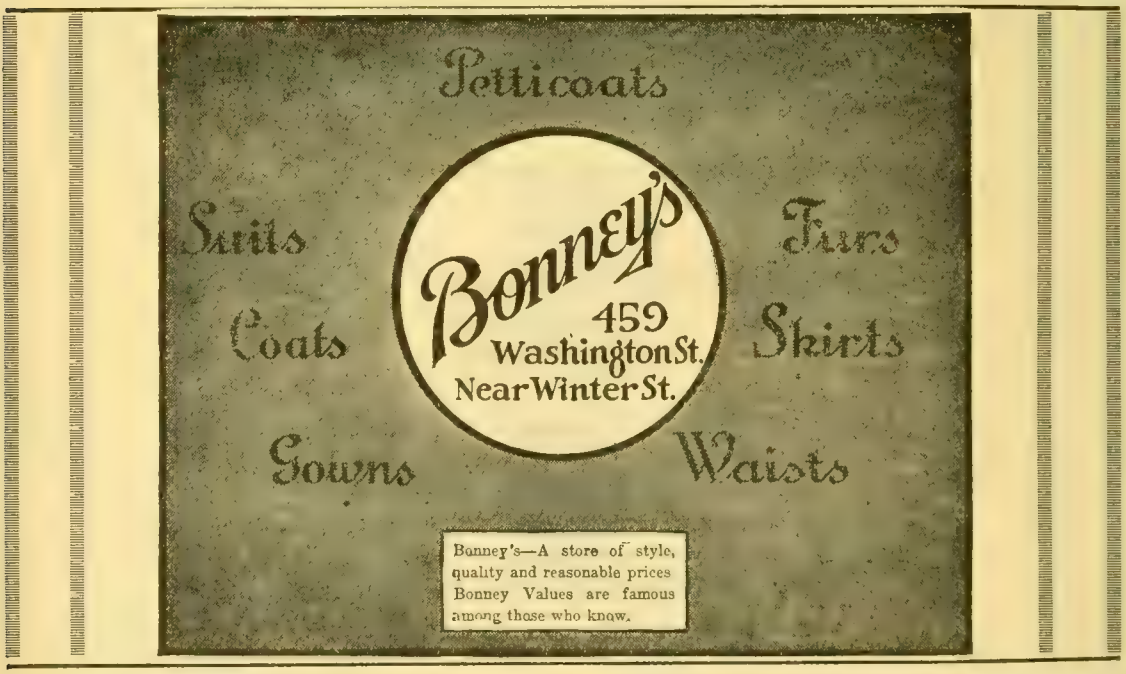
Member of the Federal Reserve System

Part from "Hymn of Praise," Mendelssohn (by request). Part II: 4. Grand Overture to Goethe's "Faust," Wagner (by request); 5. La Sylphide: Grand Fantasia, Mollenhauer, Mr. Eduard Mollenhauer; 6. Terzetto from "Attila" (with solos for clarinet, English horn, and bassoon), Verdi, Messrs. Schultz, de Ribas, Hunstock; 7. Overture, "Semiramis," Rossini.

John S. Dwight found many beauties in the new symphony; but he also said—and the year was 1857—that the orchestration of Wagner's "Faust" overture was "masterly": "clearer and more euphonious, it seemed to us, than much of Schumann's."

It was stated for many years that the only changes made by Schumann in this symphony were in the matter of instrumentation, especially in the wood-wind.* Some time after the death of Schumann the first manuscript passed into the possession of Johannes Brahms, who finally allowed the score to be published, edited by Franz Wüllner. It was then found that the composer had made important alterations in thematic development. He had cut out elaborate contrapuntal work to gain a broader, simpler, more rhythmically effective treatment, especially in the last movement. He had introduced the opening theme of the first movement "as a completion of the melody begun by the three exclamatory chords which

*Schumann wrote from Düsseldorf (May 3, 1853) to Verhulst in Rotterdam that the "old symphony" was performed almost against his will. "But the members of the committee, who heard it lately, urged me so hard that I could not resist them. I have thoroughly re-instrumentated the symphony, and truly in a better and more effective way than it was scored at first."



HEWINS & HOLLIS
MEN'S FURNISHING GOODS
4 HAMILTON PLACE, BOSTON
OPPOSITE PARK ST. CHURCH

Jordan Marsh Company



The Costume Blouse

favored by Madame

has surely come into its own

At Afternoon Teas, for Bridge, or Mah Jong and at the Matinée, the smartest women are wearing these charming blouses.

The Blouse sketched above, in the so chic pillar silhouette, is from Paris —65.00 in our Women's Blouse Section.

make the fundamental rhythm at the beginning of the last movement." And, on the other hand, some thought the instrumentation of the first version occasionally preferable on account of clearness to that of the second. This original version was performed at a Symphony concert in Boston, March 12, 1892. It was performed by the Philharmonic Society of New York, February 13, 1892. Wüllner brought out the Symphony at Cologne, October 22, 1889.* It was played later at Frankfort-on-the-Main under C. Müller, and on October 27, 1906, at Krefeld, at a Festival in memory of Schumann, Müller-Reuter conductor.

* * *

It was Schumann's wish that the symphony should be played without pauses between the movements. Mendelssohn expressed the same wish for the performance of his "Scotch" symphony, which was produced nearly four months after the first performance of this Symphony in D minor.

*"The general interest aroused by this hearing suggested the publication of the score. It should be said, however, that something of the value and interest of this edition was discounted by the fact that it was not altogether faithful to the original score; for in places the editor—or editors—availed themselves of the version of 1851 where they thought that the effect would be improved."—Mr. Felix Borowski in the programme books of the Chicago Symphony Orchestra.

Berry INC.

ANNOUNCE

A SHOWING OF
THE MOST EXCLUSIVE AND DISTINCTIVE CREATIONS for the SOUTH
INCLUDING
SPORT COSTUMES, DRESSES AND COATS
ALSO
AFTERNOON AND EVENING DRESSES AND WRAPS

Special attention given to the requirements of Brides and Bridesmaids

651-653 BOYLSTON STREET, BOSTON

NEARLY HERE

IMPERATIVE—the quality that makes Bachrach Portraits so desirable is the product of time and care.

Appointments must be made at once to insure delivery for Christmas.

Bachrach

ESTABLISHED 1868

PHOTOGRAPHS OF DISTINCTION

647 BOYLSTON ST. - Back Bay 4155

A fascinating 32-page booklet showing the development of modern photography will be sent upon request.





CHARLES M. STIEFF, Inc.

146 Boylston Street

BOSTON, MASS.

Established 1842

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two trumpets, three trombones, kettledrums, and strings.

The first movement begins with an introduction, Ziemlich langsam (Un poco lento), in D minor, 3-4. The first motive is used later in the "Romanze." The orchestra gives out an A which serves as background for this motive in sixths in the second violins, violas, and bassoons. This figure is worked up contrapuntally. A dominant organ-point appears in the basses, over which the first violins play an ascending figure; the time changes from 3-4 to 2-4.

The main body of this movement, Lebhaft (Vivace), in D minor, 2-4, begins forte with the development of the violin figure just mentioned. This theme prevails, so that in the first section there is no true second theme. The characteristic trombone figure reminds one of a passage in Schumann's Piano Quartet in E-flat, Op. 47, and there is a heroic figure in the wood-wind instruments. After the repetition comes a long free fantasia. The true second theme, sung in F major by first violins, appears. The development is now perfectly free. There is no third part.

The Romanze, Ziemlich langsam (Un poco lento), in D minor—or, rather, A minor plagal—opens with a mournful melody said to be familiar in Provence, and Schumann intended originally to accompany the song of oboe and first violoncellos with a guitar. This theme is followed by the dreamy motive of the Introduction.

ANNA WALKER WAKEFIELD

ANNOUNCES HER REMOVAL ON OCTOBER FIRST TO

39 TRINITY PLACE

BOSTON

(Trinity Place is between the Copley Plaza and Westminster Hotels)

AMPLE PARKING SPACE AND GREATLY IMPROVED FACILITIES WILL ENABLE MISS WAKEFIELD TO SERVE HER PATIENTS AND CUSTOMERS MORE EFFICIENTLY THAN EVER BEFORE

TELEPHONE, BACK BAY 7598

FLORENTINE ARTS AND CRAFTS

Searching for articles you saw while wandering through the fascinating shops of old Florence?

Come in and see our display of

TOOLED LEATHER WOODWORK PRINTS FRAMES CARDS

And many other objets d'art

Imported directly by us

P. CARTONI COMPANY Room 405 420 Boylston Street

F. P. O'Connor Co.

Our Main Floor is now
a veritable

GIFT SHOP

— ***Gifts*** **that are** ***unique***
— ***Gifts*** **that are** ***practical***
— ***Gifts*** **that are** ***economical***

STATIONERY

NECKLACES	PERFUMES
EARRINGS	INCENSE BURNERS
BRACELETS	SOFA PILLOWS
HANDBAGS	TABLE SCARFS
HANDKERCHIEFS	HOSIERY

BOUDOIR ACCESSORIES

— ***An attractive shop***
— ***Merchandise of quality***
— ***Reasonable prices***

F. P. O'Connor Co.

157 TREMONT STREET

Fourth Shop South from West Street

Then the first phrases of the Romanze are sung again by oboe and violoncellos, and there is a second return of the contrapuntal work—now in D major—with embroidery by a solo violin. The chief theme brings the movement to a close on the chord of A major.

The Scherzo, Lebhaft (Vivace), in D minor, 3-4, presents the development of a rising and falling scale-passage of a few notes. The trio, in B-flat major, is of a peculiar and beautiful rhythmic character. The first beat of the phrase falls constantly on a rest in all the parts. The melody is almost always in the wood-wind, and the first violins are used in embroidery. The Scherzo is repeated after the trio, which returns once more as a sort of coda.

The Finale begins with a short introduction, Langsam (Lento), in B-flat major, and it modulates to D minor, 4-4. The chief theme of the first movement is worked up against a counter-figure in the trombones to a climax. The main body of the movement, Lebhaft (Vivace), in D major, 4-4, begins with the brilliant first theme, which has the character of a march, and it is not unlike the theme of the first movement with its two members transposed. The figure of the trombones in the introduction enters. The cantabile second theme begins in B minor but it constantly modulates in the development. The free fantasia begins in B minor, with a G (strings, bassoons, trombones), which is answered by a curious ejaculation by the whole orchestra. There is an elaborate contrapuntal working-out of one of the figures in the first theme. The third part of the movement begins irregularly with the return of the second

A FINE HOLIDAY GIFT

You and your friends will wish to listen-in this winter to the varied radio programs constantly being broadcast through space. Bring entertainment to your own home from far distant cities, through

THE P T RADIO RECEIVER

This Receiver is a Masterpiece of Radio Craftsmanship, embodying unique, exclusive features. Custom built, it combines beauty of appearance with long distance receiving range, and is unquestionably the finest set in Boston. London, Mexico City, and Los Angeles have been received on the loudspeaker with indoor aerial, yet a novice can learn to operate the set perfectly within five minutes. Reception of Los Angeles guaranteed.

NO STORAGE BATTERY IS NEEDED; A CONCEALED SILK WIRE IS USED FOR AERIAL

ITS SIMPLICITY OF OPERATION APPLIES PARTICULARLY TO WOMEN

A FEW RECEIVERS ARE NOW AVAILABLE AND READY FOR DELIVERY

Set alone, $200. Installation in your home, complete with loudspeaker and other accessories, ready to operate, $275.

PAUL T. PLATT RADIO SERVICE, 29 VANE STREET NORFOLK DOWNS, MASS.

Phone, Granite 5035-W

T. D. Whitney Company

Linen Specialists Since 1796

BOYLSTON STREET SHOP

Linens

of Character Always

Featuring Gift Linens and a complete assemblage of finest Household Linens

Decorative Linens, Damasks, Yarns, Handkerchiefs, Blankets, Puffs and Edwin C. Foss Art Embroideries

---

T. D. Whitney Company

Everything in Linens

Temple Place through to West Street

288 Boylston Street *Boston, Mass.*



theme in F-sharp minor. The second theme enters in the tonic. The coda begins in the manner of the free fantasia, but in E minor; but the ejaculations are now followed by the exposition and development of a passionate fourth theme. There is a free closing passage, Schneller (Più moto), in D major, 2-2.

CONCERTO, C MINOR, FOR VIOLA AND ORCHESTRA EDWIN YORK BOWEN

(Born at Cronch Hill, London, on February 22, 1884; living in London)

York Bowen, composer, pianist, and teacher, took his first pianoforte lessons from his mother. At the age of eight he played in public (Dussek's Concerto in F). He continued to study the pianoforte with A. Izard at the Blackheath Conservatory for two years. His teachers at the Royal Academy of Music, London, were Tobias Matthay (pianoforte) and Frederick Corder (composition). At this Academy he took many prizes, and was awarded successively

Ruby GOWNS, SUITS and HATS

277 Dartmouth Street, Boston Summer Branch at Magnolia

SPECIAL COURSES FOR CHILDREN
under
GERTRUDE BOWES PEABODY
1601 CENTRE ST., Newton Highlands, Mass.
Tel. C. N. 1916-M
Solfeggio, Violin, Ensemble, Rhythmic-Gymnastics. Classes can be formed combining any of the above subjects
Address above also
THE LONGY SCHOOL OF MUSIC
103 Hemenway St., Boston, Mass.
Tel. Kenmore 2400
THURSDAYS IN PROVIDENCE, R. I.
417 Lauderdale Building
Tel. Gaspee 2880
Also private and class work in all branches of music for adults
Catalogue sent on request
Steinert Piano Used

Hélène Phillips
. Sportwear .
Trinity Pl. Entrance
Copley Plaza Hotel

Around the World



Another Cruise
on the Cunarder
"SAMARIA"
Sailing Eastward from New York
January 26 to June 3, 1924

CAN you visualize a grand Cruise that will bring you into intimate touch with almost every form of civilization—the rich romance of Egypt, the splendor and magnificence of India, the merging of the old and the new in China! Here is the experience of a lifetime, the enjoyment of a dozen vacations within the space of 130 wonderful days.

Next winter's cruise Around the World on the "Samaria" includes visits to more than 18 foreign countries, 25 different ports of call, and many overland tours, such as excursions to the beautiful Taj Mahal, Benares the Holy City, flowery Kyoto, and sacred Nikko.

Sailing ***Eastward in the Path of Spring,*** you will visit all the countries at the most delightful season — Egypt when the banks of the Nile are carpeted with emerald, India, Burma, Java when it is the coolest.

It will be a cruise of leisure, comfort and luxury—managed by COOK'S TRAVEL SERVICE—the World's Foremost and *only* Travel Organization with a complete chain of permanent offices all along the route.

Cruise Limited to 400 Guests.

THOS. COOK & SON

167 Tremont Street, Boston, 11

New York	Philadelphia	Chicago	San Francisco
Los Angeles	Montreal	Toronto	Vancouver

the Érard and the Sterndale Bennett scholarships. Since 1905 he has given pianoforte lessons at the Academy. He made his first appearance in London as a mature pianist in 1904. He soon associated himself in concert work with Mr. Tertis and wrote music for him.

The list of his compositions includes these works: Symphony; Fantasia for orchestra; "Lament of Tasso," symphonic poem (1903); Concert overture; Miniature Suite for orchestra; Second Suite; three Concertos for pianoforte and orchestra (1904); Concerto for violin and orchestra (1920); Septet; Quartet for violas (1908); Suite, D minor, for violin and pianoforte; Sonata, C minor, for viola and pianoforte; smaller pieces for viola and pianoforte; songs and pianoforte pieces.

This viola concerto was played at a Philharmonic concert, London, by Mr. Tertis, on March 26, 1908.

* * *

Lionel Tertis, viola player, was born at West Hartlepool, England, December 29, 1876. He is a teacher at the Guildhall School of Music.

The Viola: Its Use as a Solo Instrument

(By Lionel Tertis in the *Daily Telegraph* of London, February 10, 1923)

It is about twenty-five years since I joined the ranks of solo viola players (perhaps I ought not to say "ranks," for we could not possibly have "formed fours,"—I think we numbered three all told).

LIONCEAU

TOILET SPECIALTIES

Ivory Sets
Brushes
Mirrors
Combs
Puff Boxes
Cream Jars
Trays
etc.

Soaps
Creams
Face Powders
Compacts
Tooth Paste
Tooth Powder
Lip Sticks
Incense
Bath Tablets
Hair Tonic
Hair Nets

Absolutely Guaranteed

S.S.P.CO. PURITAS ET CURA ESTABLISHED 1831 INCORPORATED 1894

PRICE LIST SENT ON APPLICATION

S. S. PIERCE CO. BOSTON AND BROOKLINE

Henry F. Miller



Lyric Grand Style A

$1200

Length 5 ft. 6 in.

COLLECTIVE knowledge, countless experiments, technical education and musical genius of the Miller family for three generations, placed the Henry F. Miller Piano where it stands today.

Henry F. Miller & Sons Piano Co.

395 Boylston Street **Near Arlington Subway Station, Boston**

The average annual expenses of the Boston Sympho
This operating deficit is met by subscriptions. A list of tho

Abbott, Gordon
Adams, Miss Clara A.
Agassiz, Mrs. George R.
Aiken, Mr. and Mrs. Alfred
Ames, Mrs. F. L.
Ames, Mrs. Hobart
Ames, Hobart
Ames, John S.
Ames, Oakes
Ames, Mrs. William H.
Amory Mrs. Harcourt
Anonymous (3)
Anthony, Mrs. Margaret
Anthony, Miss A. R.
Apthorp, Mrs. H. O.
Atwill, Miss Elizabeth M.

Baker, Mr. and Mrs. G. B.
Baker, Miss Helen S.
Balch, Mrs. John
Barbour, Thomas
Barkhouse, Mrs. Arthur J.
Barlow, R. S.
Barnet, Mr. and Mrs. S. J.
Bartol, Mrs. John W.
Bates, Mrs. Oric
Baylies, Mrs. Walter C.
Beal, Miss Ida G.
Beebe, Miss Sylenda
Bigelow, Dr. W. S.
Blake, Mrs. Arthur W.
Blake, Estate of William P.
Bliss, Henry W.
Boit, Mrs. John E.
Bostwick, Juliette C.
Bradford, Mary G.
Bradlee, Mrs. Arthur T.
Bradlee, Miss S. C.
Brandegee, Mr. and Mrs. E. D.
Bremer, Mrs. J. L.
Brown, George W.
Bullard, Miss Ellen T.
Burdett, Everett W.
Burr, Mrs. Heman
Burr, I. Tucker

Cabot, Mrs. Arthur T.
Cabot, Frederick P.
Cabot, Henry B.
Cabot, Mrs. Sewall
Cate, Martin L.
Chadbourne, Mrs. J. H.
Chapin, Horace D.
Cheever, Dr. and Mrs. D.
Coale, Mrs. George O. G.
Codman, Miss C. A.
Codman, Mrs. Russell S.
Coffin, Winthrop
Colby, A. E.
Coleman, Miss E. L.
Conant, Mrs. William C.
Converse, Mrs. Costello C.
Converse, M. M.
Coolidge, Mr. and Mrs. Harold J.
Coolidge, Mrs. J. G.
Coolidge, Mrs. J. T.
Coolidge, Julian L.
Coolidge, Mrs. T. J.
Coonley, Howard
Corey, Mrs. H. D.
Cotting, Mrs. C. E.
Cotton, Miss Elizabeth A.
Courtney, Mr. and Mrs. Paul G.
Craig, Mrs. Helen M.
Crosby, Mrs. S. V. R.
Crowninshield, Mrs. F. B.
Cummings, Estate of Mrs. Charles A.
Cummings, Mr. and Mrs. Charles K.
Curtis, Mrs. G. S. (Estate of)
Curtis, Miss Harriot S.
Cushing, Mrs. W. E.

Dabney, Mr. and Mrs. George
Dana, R. H.
Dane, Mr. and Mrs. Ernest B.
Davenport, Mrs. George W.
Derby, Miss Elizabeth P.
Dexter, Miss Rose L.
Dixey, Mrs. Richard C.
Dodd, Mrs. Henry
Dole, Mrs. Charles F.
Dupee, W. A.

Eager, Miss Mabel T.
Edwards, Robert J.
Eisemann, Julius
Eisemann, Ludwig
Elliot, Mrs. John W.
Ely, Miss Augusta C.
Ernst, Mrs. Harold C.
Eustis, H. D.
Eustis, The Misses

Farlow, Dr. and Mrs. John W.
Faulkner, Miss Fannie M.
Fay, Mrs. D. B.
Fenollosa, William S.
Fish, Frederick P.
Fitch, Miss Carrie T.
Fitz, Mrs. R. H.
Fitz, Mrs. W. Scott
Foote, Arthur
Foote, George L.
Forbes, Allan
Forbes, Mrs. Ralph E.
Fox, Miss Alice M.
French, Mrs. Hollis
Frothingham, Mrs. Langdon
Frothingham, Mrs. Louis A.
Fuller, Alvan T.

Gay, E. Howard
Grandin, Mrs. John L., Jr.
Greene, Mr. and Mrs. Edwin Farnham
Greenough, Mrs. H. V.
Greenwood, Mr. and Mrs. Levi
Guild, Miss Eleanor
Guild, Miss S. L.

Hall, Mrs. H. S.
Hall, Mrs. John L.
Hallowell, Mr. and Mrs. Frank
Hallowell, N. Penrose
Hammond, Mrs. Edward
Harte, Mrs. Richard
Hathaway, Miss Ellen R.
Haughton, Mrs. M. G.
Haven, Parkman B.
Hayward, Mrs. G. G.
Hicks, Mrs. John Jay
Higginson, F. L., Jr.
Hill, Mr. and Mrs. Edward I
Hill, Mrs. John F.
Hobart, Philip W.
Holmes, Mr. and Mrs. E. J.
Holmes, Ida E.
Homans, Miss Katharine A.
Homans, Miss Marian
Hood, Miss Helen
Houghton, Clement S.
Houghton, Elizabeth G.
Howe, Mrs. George D.
Howe, Henry S.
Howe, Mrs. Henry S.
Howe, M. A. DeWolfe
Hunnewell, Mrs. Arthur
Hunnewell, Mrs. Henry S.
Hunt, Miss Abby W.

Jackson, Mrs. James, Jr.
Jackson, Miss Marian C.
Jaques, Miss H. L.
Johns, Clayton
Johnson, Miss Edith Morse
Johnson, Mrs. E. J.

Keeler, Mrs. A. M.

The Orchestra can be carried on only by the generosity of those financially. All such are invited to join in sustaining the Orchestra.

chestra exceed its average income by about $95,000.00.
o have subscribed for the season 1923-24 follows:

t, Mrs. Edward L.
ıball, The Misses
g, Mrs. Henry P.
g, The Misses
hland, Mr. and Mrs. Abraham
hland, Mr. and Mrs. Jesse

ıb, Miss Aimee
ıb, Horatio A.
ıson, Clement R.
e, Mrs. G. M.
g, Mrs. B. J.
g, Miss Margaret Ruthven
ham, Henry G.
ell, Miss Elizabeth
ell, Josiah M.
rence, Mrs. John
rence, Miss Sarah
Miss Bertha
George C.
Joseph
nd, Mrs. Lester
ıan, J. Howard
is, Mrs. George
ge, John E.
ng, Miss Louisa P.
ıng, Mrs. Thacher
ing, William Caleb
hrop, Mrs. Thornton K.
hrop, Mrs. William S. H.
vell, Miss Lucy
ıan, Arthur
ın, Mrs. George Armstrong
ın, Mrs. W. H.

comber, John R.
guire, Mrs. Emily M.
son, Miss Fanny P.
Memoriam—C. S. D.
ler, Miss Mildred A.
liken, Arthur N.
ir, Mrs. John
ors, Mrs. Arthur W.
rse, Miss Frances R.
rse, Miss J. G.
rse, J. Torrey, Jr.
rss, Mr. and Mrs. Charles A.
tley, Mrs. E. Preble
mford, Mrs. George S.
rfitt, Mrs. S. C.
Kibbin, Miss Emily W.
cLaurin, Mrs. Richard C.

well, Mrs. Edward A.
kerson, William E.
Norcross, Mrs. Otis

Oakes, Francis J., Jr.
Osgood, Emily L.
Paine, Rev. George L.
Paine, R. T. 2d
Parkman, Henry
Parkman, Mrs. Henry
Peabody, Charles
Peabody, Mrs. Endicott
Peabody, Margaret
Perera, Mrs. Gino L.
Peters, Mrs. William Y.
Phillips, Mrs. John C.
Phillips, Mrs. W.
Pickman, Dudley L.
Pitman, Mrs. B. F.
Post, Mrs. John R.
Potter, Mrs. Murray A.
Pratt, Mrs. L. Mortimer, Jr.
Rand, E. K.
Ranney, Miss Helen M.
Rantoul, Mrs. Neal
Reed, Miss Emily
Reed, Miss Ida B.
Richardson, Mrs. F. L. W.
Richardson, Mrs. John
Richardson, W. K.
Robb, Russell
Robinson, B. L.
Rogers, H. L.
Rollins, Mrs. J. W.
Rothschild, John
Rothwell, Bernard J.
Russell, Mrs. Richard S.
Russell, Mrs. Robert S.

Sachs, Prof. Paul J.
Sagendorph, George
Saltonstall, Mrs. John
Saltonstall, Leverett
Saltonstall, Richard
Saltonstall, Mrs. R. M.
Sanger, Mrs. George P.
Saville, Mrs. William
Sawyer, Mr. and Mrs. Henry B.
Sears, Miss Annie L.
Sears, Miss Mary P.
Sears, Richard D.
Sears, William R.
Shaw, Mrs. Q. A., Jr.
Silsbee, Mrs. George S.
Slocum, Mrs. William H.
Smith, F. Morton
Spalding, Walter R.
Sprague, Mrs. Phineas W.
Stackpole, Mrs. Frederick D.
Stackpole, Mr. and Mrs. Pierpont L.
Steinert, Alexander
Stevenson, Mr. and Mrs. R.H., Jr.
Stone, Galen L.
Stone, Mrs. Galen L.
Stone, Nathaniel H.
Sturges, Alice K.
Swallow, Maude C.

Taft, Edward A.
Tapley, Miss Alice
Tappan, Miss Mary A.
Torbert, Dr. James R.
Tower, Florence E.
Tuckerman, Mrs. L. S.

Vaughan, Bertha H.
Vaughan, Mrs. Henry G.

Wadsworth, Mrs. A. F.
Ware, Mrs. Arthur L.
Waring, Mrs. Guy
Warren, Mrs. Bayard
Warren, Mr. and Mrs. Bentley W.
Webster, Mr. and Mrs. Edwin S.
Weeks, Mr. and Mrs. Robert S.
Weeks, Sinclair
Welch, E. Sohier
Weld, Mrs. Bernard C.
Weld, Mrs. Charles G.
Weld, Miss Mary
Wheatland, Richard
Wheelwright, Miss Mary C.
White, Miss Gertrude R.
Whitin, Mrs. G. Marston
Whiting, Mrs. Jasper
Whitman, William
Whitney, Mrs. Margaret F. G.
Whitwell, Mr. and Mrs. Frederick S.
Williams, Moses
Wilson, Miss A. E.
Winsor, Mrs. Alfred
Wolcott, Mrs. Roger
Wood, William E.

Bates, The Misses
Bishop, Miss Margaret

(Continued on following page)

elieve it important in the life of Boston and are willing to help it

Bradlee, Mr. and Mrs. Thos. S.
Browning, Mrs. C. A.
Buckingham, Miss M. H.
Colt, Mr. and Mrs. James D.
Farrington, Robert D.
French, Miss Katharine
Gilbert, Mrs. Ellen J.
Grover, Mrs. Frances L.
Hill, Arthur D.
Johnson, Mr. and Mrs. Arthur S.
Luce, Stephen B.
Moore, Mrs. Edward C.
Nutter, George R.
Patton, James E.
Pfaelzer, Mrs. Franklin T.
Pratt, Mrs. Walter W.
Rousmaniere, Mrs. E. S.
Shaw, Mrs. Henry S.
Sheldon, Katharine H.
Thayer, Mrs. W. H.
Wendell, Mrs. Barrett
Wheelwright, Miss Mary C.
Whittier, Mrs. Albert R.

Aubin, Miss Margaret H.
Barrett, Mrs. William E.
Case, Miss Louise W.
Chapin, Miss Mabel H.
Crafts, Mrs. George P.
Cushing, Sarah P.
Cutler, Mrs. C. H.
Cutler, Miss Elisabeth A.
Day, Mrs. Henry B.
Ellery, Mr. and Mrs. William
Ely, Elizabeth B.
Endicott, S. C.
Farlow, Mrs. William G.
Fisher, Miss Edith
Fisher, Frances B.
Gilmore, Mrs. G. L.
Harrington, Mrs. Francis B.
Harris, Miss Frances K.
Heilman, William C.
Ivers, Miss Ella F.
Jordan, Helen L.
Lombard, Mrs. Ephraim
Manning, Mr. and Mrs. Earl G.
Milliken, Mrs. James I.
McMichael, Mrs. L. G.
Parker, Mrs. Edward L.
Putnam, Mrs. James J.
Rantoul, Harriet C.
Richardson, Mrs. Charles F.
Sears, Mrs. Montgomery
Sears, Mr. and Mrs. Richard D.
Shepard, Mrs. Willis S.
Sortwell, Mrs. A. F.
Staniford, Mrs. Daniel
Stanton, Katharine
Wright, A. M.

Berwick-Walker, Clara
Burnham, Miss Helen C.
Burnham, Miss M. C.
Eaton, Miss B. L.
Gaston, Mrs. W. A.
Greenfield, Joseph Baram
Griswold, Roger
Hawley, Mr. and Mrs. George
Lee, Mr. and Mrs. James S.
Peabody, Mrs. H. Rodman
Putnam, Marion C.
Shaw, Mrs. Henry S., Jr.
Turner, Nellie B.
Warren, Mr. and Mrs. E. R.
Watson, Mrs. Thomas R.

Pledges received from New Subscribers, December 11th

Apsey, Laura Soule
Brewer, F. R.
Coale, George O. G.
Daniels, Miss Mabel W.
Eaton, Miss L. H.
Fox, Felix
Harding, Emor H.
Jackson, Mrs. Henry
Kaffenburgh, Mr. & Mrs. Albert W.
Kaufman, M. B.
Lilly, Mrs. Channing
Morse, Henry Lee
Murdock, Mr. and Mrs. Harold
Pierce, Mrs. M. V.
Saltonstall, Mrs. Philip L.
Schneider, Miss Elizabeth
Streeter, Mrs. E. C.
Swift, Miss Lucy W.
Tapley, Henry F.
Thorndike, Mrs. J. L.
Warner, Elizabeth

Subscriptions to date for season of 1923-24, $60,976.00
Endowment Fund - - - $145,825.52

Subscriptions to annual deficit and to the Endowment Fund should be sent to E. B. Dane, Treasurer, 6 Beacon Street, Boston, Mass.

"New Paris"
PATISSERIE ET CONFISERIE FRANCAISE
K. CONSTANTIN CO.
FRENCH PASTRY — CATERERS — FRENCH ICE CREAM
Telephone, Back Bay 2566 — 407 BOYLSTON STREET — BOSTON, MASS.
TEA ROOM

PERMANENT WAVE SPECIALIST
Twelve years' experience in Permanent Waving has taught me the **only** safe method is the Nestle Lanoil
Miss LILLIAN J. KANE
420 BOYLSTON STREET . . . . . BOSTON
Room 312 — Tel. B.B. 8798



Reinald Werrenrath

is singing with success

ADMIRALS, THE. By G. W. Chadwick - - $0.75
Baritone

CONSECRATION. By Charles Fonteyn Manney . .50
High, in F; medium high, in E♭; low, in D♭

GOIN' HOME. (From the Largo of the *New World Symphony*). By Anton Dvoràk - - - .60
High, in E♭; medium, in D♭

IN THE FOGGY DEW. By Harvey Worthington Loomis .60
High, in A; medium, in F

LEETLE BATEESE. By Geoffrey O'Hara - - .60
High, in F; medium, in E♭; bass, in C.

OH, RED IS THE ENGLISH ROSE. By Cecil Forsyth - - - - - .50
High, in D min.; medium, in C min.

ROADWAYS. By John H. Densmore - - - - - - - - .60
Medium, in C; low, in B♭

TERRE PROMISE. By Cecil Forsyth - - - - - - - .50
High, in F; medium, in D♭

TIME FOR MAKING SONGS HAS COME, THE. By James H. Rogers - - .60
High, in E♭; medium, in D♭

WRECK OF THE "JULIE PLANTE," THE. By Geoffrey O'Hara - - - .60
High, in C min.; medium, in A min.; bass, in G min.

YOU, MY DEAR. By Miner Walden Gallup - - - - - - .50
High, in E; medium in D♭

OLIVER DITSON COMPANY, BOSTON 10

178-179 Tremont Street

Order of your local dealer

THE EMPLOYERS' LIABILITY ASSURANCE CORPORATION

Limited of London, England

SAMUEL APPLETON
United States Manager
132 WATER ST. - BOSTON

F. T. D.



F. T. D.

Florists
Telegraph
Delivery

BY Symphony FLOWER SHOP

Faith
Truth
Determination

Service *Quality* *Satisfaction*

Flowers and Decorations for all occasions

240 HUNTINGTON AVENUE
Diagonally across from Symphony Hall
Telephones, Back Bay 8241, 58238

NEW YORK LONDON PARIS

However, it was about 1897 when I first endeavored to draw attention to the possibilities of the viola as a solo instrument, and my efforts at that time to get recognition for its just claim to this more important position bristled with difficulties; I was confronted on all sides with disapproval, even hostility. How dare I play solos on the viola? I was put on the black list, laughed at, treated almost as a lunatic; in fact, the prejudice against me was phenomenal. Even my kindest critics assured me that, "the viola was never intended to be a solo instrument." In text-books (all of which are absolutely out of date with regard to the viola) this was the sort of thing quoted: "Its tone, if played alone or with the piano, was thin and ineffective." This might have been the case, as at that time the viola was usually played by indifferent violinists, who treated it merely as a larger violin—the true viola tone they never discovered. On rare occasions, when it was well played, it was admitted that the viola had distinctive capabilities and a peculiar haunting beauty of its own—a color distinct from its other string brethren, which always arrested the attention of the listener. In the orchestra it was given a subordinate position. There was hardly anything of importance written for it, and orchestral parts were mostly dull and unenterprising. It followed as a natural consequence that no player with any ambition would contemplate it as a serious proposition. The viola desks were looked upon as a safe harbor of refuge for fiddlers whose violin-playing left very much to be desired.

All the different obstacles I met in my thorny path when I first began were simply because it was a new thing to hear the viola in solo, and anything new (especially in art) is looked upon

Choice Theatre Tickets

BURKE ADAMS HOUSE

PHONES, BEACH 0935, 0942, 2430



JACOB THOMA & SON

Importers and Dealers in
Old and New Violins — Bows — Strings — Cases
and Violin-Specialties

Repairers to the Boston Symphony Orchestra
Agents for the Silvestre & Maucotel
Tricolore Tested-Strings

226 TREMONT STREET . BOSTON, MASS.
Opp. Majestic Theatre Telephone, Dewey 1763-W

with suspicion. I had from the first the feeling that the viola had as much right to be heard in solo as the other members of the string quartet, and this feeling I am glad to say is now more or less general. One might compare the position with the contralto voice in the vocal quartet. If the numerous and wonderful solos for this voice were never heard, and its lovely tone-color had been discouraged in the same way as heretofore with the viola—imagine the loss to music!

What always struck me as particularly stupid was the oft-repeated expression one used to hear, that it was sacrilege to play on the viola works that had been written originally for violin, violoncello, or other instrument. If the viola had not been so neglected when the great classical masters lived, we should have had plenty of literature for it. If a transposition or arrangement of a work is suited to the viola, then it is perfectly legitimate to play it on that instrument. There is no sacrilege, as the Pecksniffian musician would have us think. He merely repeated that sort of thing (having once heard it said) as a parrot is taught to say "Good-morning." I have always had the encouragement and support of real musicians, and of eminent modern composers, in my assertion that a successful transposition or arrangement is legitimate.

Viola music in every shape and form is now much more elaborate. It requires skilful players with considerable technical accomplishment. An indifferent violinist who now turns to the viola as an alternative will only find himself plunging into more troubled waters. He can no longer shelter in the security of the elementary first, second, and third positions. He will have to climb dizzy heights, and will be confronted with considerable technical difficulties. Composers have realized the extraordinary penetrating power and thrilling quality of the high positions on the A-strings—until recently quite unexplored.

When I began playing the viola I had to keep going on arrangements of violin pieces I made. There was nothing to play on the viola in the way of solos. Fortunately for me, I attracted the atten-

Boston Conservatory of Music

INCORPORATED

AGIDE JACCHIA, Director

VIOLIN DEPARTMENT

Irma Seydel — Carmine Fabrizio
Daniel Kuntz — Frederick Mahn
Armando Leuci

250 HUNTINGTON AVENUE, BOSTON 17, MASS.

Telephone Back Bay 2042

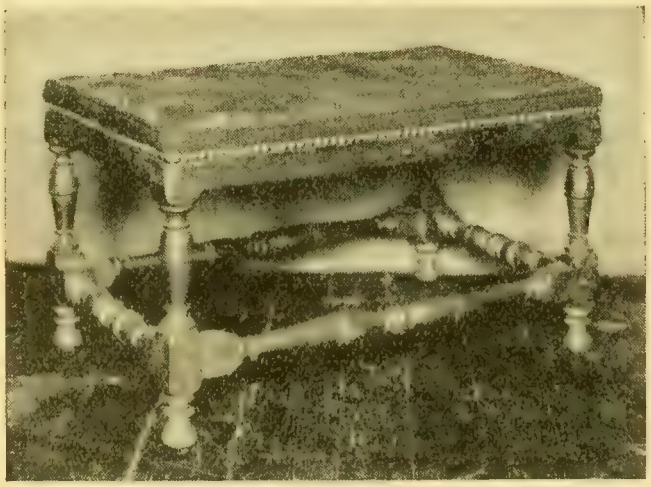
CATALOG SENT ON REQUEST

STEINWAY PIANOFORTE

tion of some composer-friends of mine,—Arnold Bax, York Bowen, B. J. Dale, J. B. McEwen, W. H. Bell, and others,—with the result that the British Library of Viola Solos, I venture to say, is stronger and more important than that of any other country. There is a field with regard to the viola so far very little exploited by composers. I refer to the viola as an obbligato to the voice—its middle register being much more suitable for that purpose than either the violin or violoncello. The viola has a peculiarly sympathetic human character, which blends most readily with the voice. I cannot think why more amateur violinists (to say nothing of our professionals) do not take up the viola. They would find themselves much more in request as viola players than as violinists; not only that, they would enjoy the distinct tone-color which the viola possesses. I would, incidentally, like to impress on all players that it is impossible to get good tone from an under-sized viola (which, truly speaking, is neither a viola nor a violin). Do not be afraid of a big instrument. It may feel awkward and unmanageable at first, but one soon gets used to the larger dimensions. I should not care to play on a viola whose body was under 16¼ inches in length. Mine measures 16½ inches.

Viola players would be surprised how much better the higher registers would sound if they practised more in them. These vibrations, not having been used, are, so to speak, rusty or uncultivated, and it only requires application greatly to improve the quality of those high tones, which are at present comparatively the weak part in most violas owing entirely to want of use.

JOHN A. REARDON, Jr.



Interior Decorator

Draperies Furniture
Wall Papers

103 ST. JAMES AVE., BOSTON
Reardon Building
Telephones, Back Bay { 10974 / 6609

Lewis F. Perry's Sons Co.
PAINTING AND DECORATING
TELEPHONE, MAIN 4335
101 TREMONT STREET
ROOM 211, BOSTON
Decorators of Symphony Hall

TOWN TAXI

TOWN TAXI

Taxi Cabs

AT

SYMPHONY HALL

AFTER ALL CONCERTS

Notify the usher or taxi agent at entrance

TOURING CARS

Low Rates

LIMOUSINES

Quality Service

TOWN TAXI

INCORPORATED

KENMORE 5000

TOWN TAXI

TOWN TAXI

To conclude, I live in hopes that more and more musicians will become viola soloists. If our numbers were greater, composers, conductors, and publishers would be more interested and would do more for the instrument. By the way, I should like to put in a word of appreciation for the house of Schott & Co., who have helped us by publishing numerous works for the solo viola and are continuing to do so.

The solo viola until recently has been a very neglected medium of expression in the art of music, and I hope I am not unduly presuming when I say that in my endeavor to gain recognition for the viola as a solo instrument I trust I have sown seed which will some day be plentiful.

"Romeo Alone: Grand Fête at the Capulets," from the Dramatic Symphony "Romeo and Juliet," Op. 17 . . Hector Berlioz

(Born at la Côte-Saint-André, France, December 11, 1803; died at Paris, March 9, 1869)

"Roméo et Juliette," grand dramatic symphony with chorus, solos for voices, and a prologue in choral recitative after Shakespeare by Émile Deschamps, was sketched in 1829, composed in 1839, produced in 1839, revised and published as a whole in 1847. (The strophes of the prologue had previously been published for voice and piano.) A second and revised edition was published in 1857. The work is dedicated to Nicolo Paganini.

Hurwitch Bros.

L'AUTOMNE
1898 1923

EXHIBITS OF UNUSUAL INTEREST
CONSISTING OF IMPORTED
AND ORIGINAL MODELS

SUITS COATS GOWNS WRAPS

REPRESENTING ELABORATE PREPARATIONS FOR THE COMING SEASON IN OUR CUSTOM AND READY-TO-WEAR DEPARTMENTS

Second Floor at 344 Boylston St. Near Arlington
Boston

729 BOYLSTON STREET BINGHAM BOSTON MASSACHUSETTS
GOWNS
ALSO READY TO WEAR
DANCING FROCKS A SPECIALTY



VLADIMIR

DE PACHMANN

uses and endorses

The Baldwin Piano

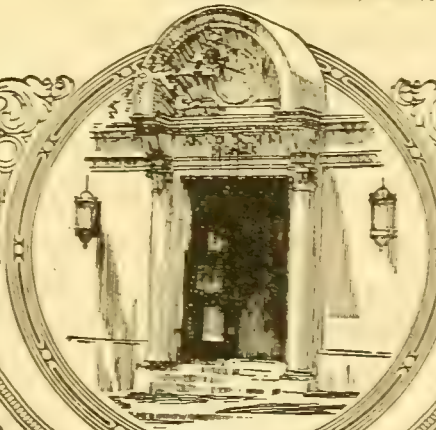
exclusively

The Baldwin Piano Co.

Represented by

The A. M. HUME MUSIC CO.

196 Boylston Street, Boston, Mass.



The first performance was on Sunday, November 24, 1839, at the Conservatory, Paris. Berlioz conducted. Adolphe Joseph Louis Alizard sang the part of Friar Laurence; Alexis Dupont, the scherzetto of Queen Mab; Mme. Wideman, the strophes of the prologue, in place of Rosine Stoltz, who had been announced. Mme. Stoltz sang at the second performance on December 12 of the same year. The first performance of the complete work outside of Paris was at Vienna, January 2, 1846, in a concert organized by Berlioz. The singers were Betty Bury, Behringer, tenor, and Joseph Staudigl, bass.

Berlioz called the work a "grand symphony with chorus." On September 22, 1839, he wrote to his friend Ferrand that he had finished it. "It is equivalent to an opera in two acts and will fill out a concert; there are fourteen movements."

There is an Introduction: Combats. Chorus with contralto solo, strophes for contralto. "Queen Mab" for tenor solo and chorus. Part II. Romeo alone; Grand Fête at Capulet's House. Part III. Capulet's Garden. Part IV. Queen Mab, or the Dream Fairy. Juliet's Funeral Procession. Romeo at the Tomb of the Capulets. Finale. Fight of Capulets and Montagues. Air of Friar Laurence. Oath of Reconciliation.

Berlioz wrote as a preface: "Although voices are frequently



William B. Ballard
formerly of V. BALLARD & SONS
Riding Habits Suits
Coats and Gowns
customers' materials used
565 BOYLSTON STREET
Telephone, B. B. 9616

Massachusetts Trust Company
(MEMBER FEDERAL RESERVE SYSTEM)
UPTOWN BRANCH SITUATED DIAGONALLY ACROSS FROM SYMPHONY HALL
Cordially offers you every facility consistent with sound banking.
Commodious Safe Deposit Boxes. Storage Space for Valuables.
Largest Electrified Burglar-proof Safe in the World.
Ample Parking Space.
MAIN BANK
Massachusetts Trust Building
Corner Federal and Franklin Streets
HAYMARKET BRANCH
46 Canal Street
near North Station

M. STEINERT & SONS

New England Distributors for

STEINWAY

STEINERT JEWETT WOODBURY

PIANOS

DUO-ART Reproducing Pianos

Pianola Pianos



VICTROLAS VICTOR RECORDS

DeForest Radio Merchandise

STEINERT HALL

162 Boylston Street

BOSTON MASS.

employed, this is not a concert-opera, a cantata, but a symphony with chorus. If song occurs in the beginning, it is for the purpose of preparing the mind of the hearer for the dramatic scenes in which sentiments and passions should be expressed by the orchestra. It is moreover to introduce gradually in the musical development choral masses, whose too sudden appearance would do harm to the unity of the composition. Thus the prologue, in which, after the example of the prologue by Shakespeare himself, the chorus exposes the action, is sung by only fourteen voices. Later is heard, behind the scene, the male chorus of Capulets; but in the funeral ceremonies, women and men take part. At the beginning of the finale the two choruses of Capulets and Montagues appear with Friar Laurence; and at the end the three choruses are united."

ROMEO ALONE: GRAND FÊTE AT CAPULET'S HOUSE

Romeo, as unbidden guest, has met Juliet at the ball. Wildly in love he forgets his Rosalind, whose charms are minutely catalogued

STRICTLY CUSTOM MADE

Corsets and Ready-to-wear, dainty Lingerie, Negligees, Petticoats, Brassieres, Pantalettes, etc.

MADAM SARA'S LA PATRICIA CORSET

311-314 Little Building

Miss Farmer's School of Cookery

Established 1902

Home of the Boston Cooking School Cook Book

30 Huntington Avenue, Boston

Practice Classes constanting forming in

Cookery and Household Technique

Demonstration Lectures

Tuesdays and Wednesdays

Miss Alice Bradley, Principal

SOLOV-HINDS CO.

SPECIALIZING IN APPAREL FOR MISSES AND WOMEN

Evening and Dinner Gowns

Afternoon and Daytime Dresses

Misses' Frocks and

Dance Dresses

Coats *Wraps* *Hats*

Sportswear

468 BOYLSTON STREET

WESTLAND AVENUE GARAGE

INCORPORATED

41–43 WESTLAND AVENUE AND 32–34 ASTOR STREET

ONE MINUTE FROM SYMPHONY HALL

While attending concert store your car at our new and most up-to-date garage. Guard against theft.

Telephones, Back Bay 8862, 8863

Going to Market

TO barter, trade and exchange, we commercial beings find ourselves on the way to market at the beginning of each business day. Or we send our agents out into the highways and by-ways to represent our interests, to share our responsibilities and generally to assist us in the efficient and profitable performance of our tasks.

¶ For such duties, the custom always has been to clothe ourselves with some sign of respectability or with some mark or manner calculated to inspire confidence.

¶ And PRINTING has served long and faithfully as the agent of man, making acquaintances, presenting offers, establishing relations and in a vast number of ways, adding to human understanding and increasing the comforts of life.

¶ PRINTING (the Mother of Progress), the agent, does better in the garb of Respectable Responsibility, and with this truth in mind, we seek to render our customers a real, profitable service when their printed matter "goes to market."

GEO. H. ELLIS CO.

Incorporated

The Quality Mark  *of Printing Service*

272 Congress Street Boston, Mass.

by Mercutio; but knowing that Juliet is of the rival house, giving way to despair. He seeks the solitude of the garden. After recitative-like phrases for the first violins and interrupted harmonies by the other strings and wood-wind, a pathetic theme is sung by oboe and clarinet, later by first violins. This theme is developed and interrupted by dance music that has already been heard in the prologue. The tempo changes from Andante malinconico e sostenuto to Larghetto espressivo. Wood-wind instruments sing the song of Romeo's love over arpeggios in the violoncellos. Tambourines give at intervals the dance rhythm. With the Allegro, F major, 2-2, Romeo is again in the ball-room. The dance theme is worked up to a brilliant pitch, while the theme of the preceding Larghetto is used as a counter-subject by wood-wind and brass. A chromatically descending theme suddenly checks the gayety of the throng and the lovers' rapture. The Montague is recognized, but Capulet's words to Tybalt—

A Bit of the Brunswick All Your Own



Of course, you know the Brunswick Shoppe — so near Copley Square, so convenient to Boylston Street shopping, so short a distance from the theatres. This delightful little low-beamed salon and all that is within, is a bit of the Brunswick all your own. For luncheon — for afternoon tea — for supper before the theatre — or just to run into at any odd moment for a tiny nibble and chat with the many friends you are sure to meet there. Claim it for your own—as it truly is!

Afternoon Tea

Ices **Favors** **Brunswick Candy**

The Brunswick Shoppe

Boylston Street at Clarendon

THOMAS

RETTA C. THOMAS

683 BOYLSTON ST.

Imported Models and our own Creations

Gowns, Wraps, Suits, Blouses

Special Attention Given to Reproductions of all French Models

"I would not for the wealth of all this town,
Here in my house, do him disparagement"—

have their way. The revel is resumed. The voice of the lamenting Romeo is heard, as he steals from the fête to wait in Juliet's garden. A jubilant coda brings the end, but the chromatic strife-motive is ominous in the basses.

The music is scored for piccolo, two flutes, two oboes, two clarinets, four bassoons, four horns, two trumpets, two cornets-à-pistons, three trombones, two pairs of kettledrums, bass drum, cymbals, two triangles, two tambourines, two harps, strings.

* * *

The symphony was performed in Boston for the first time October 14, 1881, by Theodore Thomas's orchestra, assisted by a local chorus drilled by J. B. Sharland. The solo singers were Mrs. F. P. Whitney, who was called on suddenly to take the place of Miss Cary, Jules Jordan, and Georg Henschel. The performance was repeated

Designer of distinctive gowns
247 NEWBURY STREET
near Fairfield Street

At the Sign of the Golden Harp
380 Boylston Street
(NEAR ARLINGTON)

"Let Music be Your Message"

In tune with the bells that softly ring,
Like prayers which heal and bless,
May the magic strains of music bring,
You the promise of happiness.

CHRISTMAS CARDS
with
MUSICAL GREETINGS
(each containing a Christmas Carol)

An artistically decorated assortment at

Carl Fischer INC.
MUSICAL INSTRUMENTS
BACK 9000
AY 9001

Delicious
Hot Luncheons
and Dainty
Afternoon Tea
at
Kuyler's
200 Boylston Street

on October 15. But the scherzo, "Queen Mab," had been played in Boston before by Thomas's orchestra: November 28, 1873. Thomas produced the symphony in New York in 1876.

* * *

Berlioz, a vital force in music today, is fast becoming a legendary character as a man. The story of his life is as a volume of legends and chief among them are the Paganini and the Smithson tales. Did Paganini, beside himself with admiration at the concert of Berlioz in 1838, send to him the next morning the sum of 20,000 francs, that he might in peace compose an immortal work,—this "Romeo and Juliet"? Or was Paganini the go-between, and did the money come from Berlin, of the *Journal des Débats?* Is the story of "Henrietta" Smithson, as told in Mémoires, the true one? Or should it not be corrected by extracts from the letters of Berlioz to Ferrand, from statements made by Edmond Hippeau in his "Berlioz Intime," and from the "Recollections" of Ernest Legouvé? The answers to these questions will be found in the monumental work of Adolphe Boschot, "La Jeunesse d'un Romantique" (Paris, 1906); "Un Romantique sous Louis Philippe" (Paris, 1908); "Le Crépuscule d'un Romantique" (Paris, 1913).

Harriet Constance Smithson, born in Ireland in 1800 or 1802, was seen by Berlioz at the Odéon, Paris, September 11, 1827, after engagements in Ireland and England. She appeared there first as Ophelia. Her success was immediate and overwhelming. She

Courteous, Efficient and Prompt Service

"THE BEST OF FOOD THE FINEST CUISINE"

MUSIC EVERY EVENING

THE FAR EAST CO. CHINESE AND AMERICAN RESTAURANT

Noon-day Lunch 11-2 p.m. $.40 Open from 11-12 a.m.

Special Dinner 5.00-8 p.m. $.50 up Sunday Dinner $.85 and $1.25

1088 BOYLSTON STREET Tel. Back Bay 2342 BOSTON, MASS.



PENNELL, GIBBS & QUIRING CO. INC., DECORATORS & PAINTERS 203. 205 CLARENDON STREET BOSTON, MASSACHUSETTS

THE SOCIETY OF Arts & Crafts

Distinctive Christmas Gifts

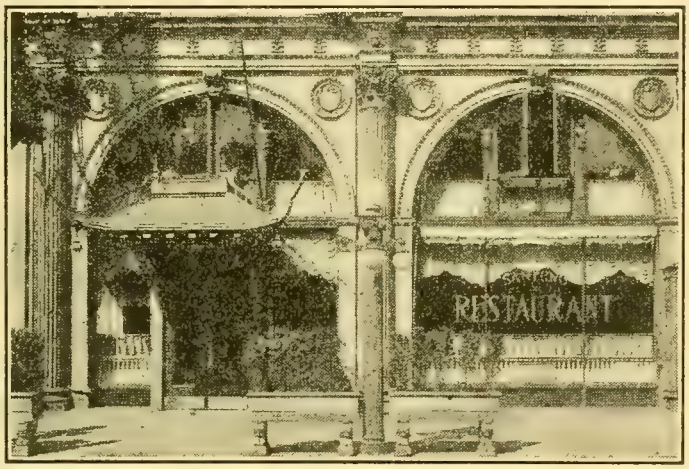
9 PARK ST., BOSTON

appeared as Juliet September 15 of the same year. Berlioz saw these first performances. He did not then know a word of English: Shakespeare was revealed to him only through the mist of Letourneur's translation. After the third act of "Romeo and Juliet" he could scarcely breathe: he suffered as though "an iron hand was clutching" his heart, and he exclaimed, "I am lost!" The story still survives, in spite of Berlioz's denial, that he then said: "That woman shall be my wife! And on that drama I shall write my greatest symphony." He married her, and was thereafter miserable. He wrote the symphony. To the end of his life he preferred the "Love Scene" to all the rest of his music.

In 1821 he spoke to Deschamps about the scheme of the Symphony. "We planned out together," says Deschamps, "the scheme of the musical and poetical work: melodies and verses came in a mass; the symphony appeared—ten years later." In 1829 Berlioz wrote to Ferrand, apropos of a portion of his cantata "Cleopatra":

SANTUNG RESTAURANT

St. James Building
Near Symphony Hall



Telephone, Back Bay
{ 6018
{ 10116

MERCHANT CLUB LUNCHEON
11 a.m. to 2 p.m.

SPECIAL SUNDAY TABLE D'HÔTE DINNER
12 m. to 4 p.m.

MUSIC EVERY DAY AND EVENING

"After Theatre Parties" a Specialty

SPECIALIST IN AMERICAN AND CHINESE DISHES

THE
VERGÉ SHOP

1385 Beacon Street
BROOKLINE

Good Things to Eat

Reservations by Telephone
Brookline 2240

GRACE HORNE'S GALLERIES
Stuart Street at Dartmouth
Trinity Court, Boston, Mass.
EXHIBITION of PAINTINGS during November and December
ROSS MOFFETT
HARRY LEITH-ROSS
CHARLES E. D. RODICK
EXHIBITION of PHOTOGRAPHS
by
Ananda Coomaraswarmy
MODERN CRAFTS by
GEORGE GEBELEIN
SIDNEY CALLOWHILL
and others
visitors are welcome

"It is terrible; it is frightful! It is the scene where Juliet meditates on her burial alive in the tomb of the Capulets, surrounded by the bones of her ancestors, with the corpse of Tybalt near by." Later he told Mendelssohn in Rome that he had found the subject of a scherzo in Mercutio's description of Queen Mab. In the course of an article on music in Italy he wrote with reference to Bellini's "I Capuletti ed i Montecchi": "What a subject! How everything is planned for music! First the dazzling ball at Capulet's; then the furious quarrels and fights in the streets of Verona—the inexpressible night-scene of Juliet's balcony—the piquant jests of the careless Mercutio—the pontifical Hermit—the frightful tragedy—at last the solemn moment of reconciliation!" Auguste Barbier says that Berlioz asked him for a libretto, or at least a poetic text, for his symphony. There is no doubt as to Berlioz's determination to write the work inspired by the revelation of Shakespeare through Miss Smithson, whether he shouted his resolve aloud or let it gnaw at his brain.

He began to compose "Romeo and Juliet" in 1839, and he tells us that he worked for seven months without an interruption of more than three or four days out of thirty. "What a fiery life I lived during that time! With what energy I swam in this great sea of poetry, caressed by the wild breeze of fancy, under the hot rays of the sun of love kindled by Shakespeare, and believing I had the force to reach the marvelous isle where stands the temple of pure art!"

Rare Old Violins

VIOLAS and 'CELLOS
of exquisite tone
and splendid condition

ITALIAN VIOLIN STRINGS

MUSICIANS SUPPLY COMPANY
218 Tremont Street and 60
LaGrange Street, Boston, Mass.
Telephone, Beach 1882

Foreign Languages Easily Learned

The Berlitz Conversational Method makes the study of any foreign language a surprisingly simple, easy and pleasant matter. Experienced native teachers. Day and Evening Classes and Individual Instruction. Reasonable tuition. Call, write or phone for catalogue.

Trial Lesson Free

BERLITZ
SCHOOL OF
LANGUAGES
Est. 1878 OVER 200 BRANCHES
132 Boylston Street Phone, Beach 3958

SEVENTY YEARS' REPUTATION

BROWN'S BRONCHIAL TROCHES

An old and reliable remedy for throat troubles caused by cold or use of the voice. Free from opiates in any form. Sold only in boxes—never in bulk. Prices, 15c., 35c., 75c., $1.25, at druggists or by mail.

BROWN'S CAMPHORATED SAPONACEOUS **DENTIFRICE**

Will keep the teeth and gums in healthy condition. Price, 30c., at druggists or by mail.
JOHN I. BROWN & SON, BOSTON, MASS.



BOSTON

Maintained for the Benefit of the South End Music School

Unusual and Artistic Handmade Articles

For Personal and Household use

Christmas Cards and Gifts

Made in Europe and America

30 CHARLES STREET

Farm and Garden Shop

The F. and G. Christmas Greens Sale
165 COMMONWEALTH AVENUE
on Tuesday, Wednesday and Thursday
DECEMBER 18, 19 AND 20
FROM TEN TILL FOUR O'CLOCK

CHRISTMAS TREES, ATTRACTIVE WREATHS AND HOLIDAY DECORATIONS

STOP AT THE GREEN DOOR
39 NEWBURY STREET
HELP THE NEW ENGLAND FARM AND YOURSELF AT THE SAME TIME

GEESE, CANDIED FIGS, FRUIT CAKE, PLUM PUDDINGS, FOOD SPECIALTIES
CHRISTMAS NOVELTIES
UNUSUAL CHRISTMAS CARDS
Tel. B. B. 4198

KAKAS·BROS. INC.

MANUFACTURERS RETAILERS

FURRIERS

RELIABLE FURS RELIABLE INFORMATION
RELIABLE PRICES

NO MISREPRESENTATION AS TO VALUES
COLD STORAGE

72 Chauncy St., Boston - - - Tel. Beach 0048

M. E. PACKARD
PIANO TUNER

Reproducing and Player-Piano Expert
191 Willow Avenue, West Somerville
Telephone Connection
Authorized Welte-Mignon Service Man
Formerly with Mason & Hamlin, Ampico Service Man with Chickering & Sons Co.

EST. 1905 B. B. 1693

FRIEDBERG'S
ELECTRIC & LOCKSMITH SHOP

239-241 MASSACHUSETTS AVENUE
ELECTRICAL APPLIANCES
CONTRACTING
FULLY EQUIPPED REPAIR SHOP
VASES CONVERTED INTO LAMPS

There were three performances of the symphony in November, 1839. There were large audiences, and the work at the second and the third performances was more fully appreciated than at the first. Stephen Heller described in a letter to Schumann the enthusiastic scene at the second concert and the emotion of Berlioz, and added: "It is a great pleasure for the friends of art to see this progress of public opinion, and above all the man of genius blazing courageously a glorious path far from the prosaic and vulgar roads of routine and speculation."

Yet there were dissenting voices. Some attacked the form of the symphony, and one found in the Queen Mab scherzo only "a queer little noise, like that of badly greased syringes." The receipts of the three performances amounted to 13,200 francs. After the expenses were paid there was the sum of 1,100 francs for the composer.

AMERICA'S FOREMOST FLORIST

76th year

Thos. F. Galvin INCORPORATED

FLOWERS

BOSTON
1 PARK STREET
AND
549 BOYLSTON STREET

NEW YORK
561 FIFTH AVENUE
AT
46th STREET

.. Custom Underwear ..
UNION SUITS, PETTICOATS and KNICKERS made to Measure in All Styles and Materials

Miss E. T. DRISCOLL .·. 296 BOYLSTON STREET
formerly 49 Temple Place

STEINERT HALL, Tuesday Evening, December 18th at 8.15

RENÉE-LONGYn ad GEORGES MIQUELLE
Pianist 'Cellist

Tickets, $1.50, $1.00, 75 cents (plus war tax) at the Hall
Management: ANITA DAVIS-CHASE, 87 Pinckney Street
THE STEINERT PIANO USED

At HOTEL VENDOME

THERE ARE UNUSUAL ACCOMMODATIONS for banquets, dinners, luncheons, receptions, weddings and dances—for all social functions requiring correct appointments and perfect service.

Among the hotels in this city, none is better prepared than **THE VENDOME** to make social affairs attractive and pleasant. Its ideal location on **Commonwealth Avenue at Dartmouth Street, only one block from Copley Square,** makes it easily accessible by motor or "a-foot."

The management will be pleased to submit menus, offer suggestions, and make final arrangements by telephone, correspondence or personal interview.

AFTERNOON TEA (tea, toast and marmalade) IS SERVED IN THE SOLARIUM EVERY DAY INCLUDING SUNDAY FROM 4 UNTIL 6 O'CLOCK. FIFTY CENTS PER PERSON

C. H. GREENLEAF, *President* — *EVERETT B. RICH*, *Managing Director* — *FRANKLIN K. PIERCE*, *Associate Manager*

STATE STREET TRUST CO.

Boston, Mass.

Affords its depositors the advantage of three banking offices in excellent locations, each equipped with modern safe deposit vaults.

MAIN OFFICE . . . . . 33 STATE STREET

COPLEY SQUARE OFFICE . 581 Boylston Street

MASSACHUSETTS AVENUE OFFICE

Corner Massachusetts Avenue and Boylston Street

INCORPORATED 1891

MEMBER FEDERAL RESERVE SYSTEM

WEDDING INVITATIONS

CALLING CARDS

STATIONERY

MAH-JONGG



Poulson

HARPER W POULSON

SOCIAL AND COMMERCIAL STATIONER

284 BOYLSTON STREET BOSTON



CHOICE
CHRISTMAS GIFTS
not to be found elsewhere
ANTIQUE CHINA and GLASS
PRINTS ETCHINGS LACES
LAMPS and LAMP SHADES
MIRRORS FURNITURE
Unusual Christmas Cards
and Small Gifts
Harlow & Howland
Interior Decorators
282 DARTMOUTH STREET

Hill, Smith & Co.
Wholesale and Retail
STATIONERS
Engraving, Die Stamping
and Fine Printing
Blank Book Manufacturers
Modern Loose-leaf Devices
and Supplies
8 MILK STREET
Old South Building
Telephone, Main 1590

Lamping-Nolan
.. Beauty Upkeep ..
Expert in every branch
462 Boylston St. Boston
Est. 1905 Tel. B. B. 5174
Largest and Best Equipped Beauty Salon in New England. Marcel and Permanent Waving, Hairdressing, Muscle Strapping, Face Peeling. Most reliable and latest methods by an Expert. New Scalp Treatment, Special for Oily Scalp.
Electric Baths and Swedish Treatments
Our School - 18 NEWBURY STREET
Day and Evening Classes
Classes forming every Monday

ANTIQUES APPRAISALS
A. CLAYTON PARKER
INTERIOR DECORATOR
Fifteen years with Boston's best Decorators
Designer and Decorator with a
European experience
BACK BAY 6731
Room 317 420 Boylston Street
Berkeley Building Boston, Massachusetts

GEORGE L. CURTIS
Maker of
DISTINCTIVE GOWNS FOR
GENTLEWOMEN
312A Berkeley Bldg. 420 Boylston St.
Copley 1063-M

ELIAS HOWE CO. 8 BOSWORTH STREET
OLD VIOLINS, VIOLONCELLOS
VIOLAS, DOUBLE BASSES
MORE THAN 600 IN STOCK
Leather Cases Fine Bows Italian Strings Gold and Silver G Strings
2,000 NEW VIOLINS IN STOCK
ELIAS HOWE CO., 8 Bosworth Street . Boston



We're strong for the nurse on our block

"I had to—I was broke."

A man was speaking to his companion on the street car. He was a young workingman, his sensitive mouth looked strained and his eyes were seeing things past and done that still hurt to remember.

"Broke!" exclaimed the older man. "I am never broke so long as I have a place to sleep and my health. Why'd you go to work for X-Company? I worked two hours for 'em once—two more'n I'd ever work for 'em again."

"I had to," repeated the first man, "I have Annie. She was sick. There was nobody to take care of her. We didn't know anybody. I had to go with X-Company—couldn't get anything else. We hadn't a cent. Annie was getting worse, it was worry, I guess. I asked the manager if I could take a day off and get somebody to look after my wife. He said to go ahead—but I needn't come back if I went. Said it didn't pay to hire men with sick wives."

"I know 'em," said his companion.

"I had to stay, I was broke, I tell you. Quitting time came and I went home. I hated to open the door—didn't know what I'd find. I was scared George." His face grew haggard with the memory.

"George, I found a nurse there. She'd made a fire. Annie was smiling from the bed. First time she'd smiled for weeks, George. 'Jim,' she said, 'the pain got so bad I cried out loud. The neighbor downstairs heard me and she came up. She sent for the nurse. She's done everything and the pain is most gone. She says she will come every day!'

"It was wonderful, George. I didn't know about the nurses before. We hadn't been in the city long. Annie's sitting up now, and I can get another job soon.

"We're strong for the nurse on our block. She's taking care of Mrs. C. and her new baby—she takes Tommy N. to the clinic twice a week to get his leg straight. Old blind Mrs. H. says she'd die if the nurse didn't come. She's in bed—never be any better. Yes—we're strong for the nurse on our block. I've been through a bad time, but it's over now and Annie's getting well."

The COMMUNITY HEALTH ASSOCIATION

INSTRUCTIVE DISTRICT NURSING ASSOCIATION

BABY HYGIENE ASSOCIATION

561 MASSACHUSETTS AVENUE, BOSTON — Ingersoll Bowditch, Treasurer

The Magic Wand in LEWANDOS Changes Colors



LEWANDOS
Cleansers and Dyers

Shops

BOSTON
17 Temple Place
29 State Street
79 Summer Street
284 Boylston Street
248 Huntington Avenue

BROOKLINE MASS
1310 Beacon Street Coolidge Corner

CAMBRIDGE MASS
1274 Massachusetts Avenue

MALDEN MASS
30 Pleasant Street

LYNN MASS
22 Munroe Street

SALEM MASS
72 Washington Street

MANCHESTER MASS
28 Central Street

WALTHAM MASS
193 Moody Street

WATERTOWN MASS
1 Galen Street

SPRINGFIELD MASS
294 Bridge Street

WORCESTER MASS
26 Pearl Street

FITCHBURG MASS
570 Main Street

FALL RIVER MASS
197 Bank Street

NEW BEDFORD MASS
672 Purchase Street

PROVIDENCE R I
137 Matthewson Street

NEWPORT R I
231 Thames Street

BRIDGEPORT CONN
213 State Street

WATERBURY CONN
22 East Main Street

NEW HAVEN CONN
123 Church Street

HARTFORD CONN
47 Farmington Avenue

ALBANY N Y
75 North Pearl Street

PHILADELPHIA PA
1901 Chestnut Street

NEW YORK CITY
10 West 48th Street

Collection and Delivery System

EXECUTIVE OFFICES

286 BOYLSTON STREET BOSTON

Telephone Service Back Bay 3900
Connects All Boston Shops

"YOU CAN RELY ON LEWANDOS"

Ninth Programme

FRIDAY AFTERNOON, DECEMBER 21, at 2.30 o'clock

SATURDAY EVENING, DECEMBER 22, at 8.15 o'clock

Handel . . . . . Concerto Grosso No. 6 in G minor

I. Larghetto e affettuoso.
II. Allegro, ma non troppo.
III. Musette: Larghetto.
IV. Allegro.

Stuart Mason . . . . . Bergerie

(First performance; conducted by the composer)

I. Sonnerie et Sarabande pour les Bergers.
II. Air Pastoral.
III. Gaillarde et Départ pour le Pays du Tendre.

Strauss . . . . . Symphonia Domestica, Op. 53

(In one movement)

There will be an intermission of ten minutes after Mason's "Bergerie"

City of Boston, Revised Regulation of August 5, 1898.—Chapter 3, relating to the covering of the head in places of public amusement

Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn.

Attest: J. M. GALVIN, City Clerk.

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

DUO-ART CONCERT

STEINERT HALL

WEDNESDAY EVENING, JANUARY 16, 1924

At 8 o'clock

VELMA BALCOM, *Soprano*
LUCILE RICE, *Dramatic Dancer*
ANIS FULEIHAN, *Pianist*

The DUO-ART REPRODUCING PIANO

"The Musical Marvel of the Age"



Bring the music of the world's greatest artists into your home

M. STEINERT & SONS

STEINERT HALL 162 BOYLSTON STREET

SYMPHONY HALL, BOSTON

HUNTINGTON AND MASSACHUSETTS AVENUES

Branch Exchange Telephones, Ticket and Administration Offices, Back Bay 1492

Boston Symphony Orchestra

INC.

PIERRE MONTEUX, Conductor

FORTY-THIRD SEASON, 1923-1924

Programme

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

COPYRIGHT, 1923, BY BOSTON SYMPHONY ORCHESTRA, INC.

THE OFFICERS AND TRUSTEES OF THE BOSTON SYMPHONY ORCHESTRA, Inc.

FREDERICK P. CABOT . . . . . President
GALEN L. STONE . . . . . Vice-President
ERNEST B. DANE . . . . . Treasurer

ALFRED L. AIKEN
FREDERICK P. CABOT
ERNEST B. DANE
M. A. DE WOLFE HOWE
JOHN ELLERTON LODGE
ARTHUR LYMAN
HENRY B. SAWYER
GALEN L. STONE
BENTLEY W. WARREN
E. SOHIER WELCH

W. H. BRENNAN, Manager

G. E. JUDD, Assistant Manager

BEETHOVEN and Nature

Painted for the Steinway Collection by N C Wyeth



STEINWAY

THE INSTRUMENT OF THE IMMORTALS

ON the 26th of March, 1827, died Ludwig van Beethoven, of whom it has been said that he was the greatest of all musicians. A generation later was born the Steinway Piano, which is acknowledged to be the greatest of all pianofortes. What a pity it is that the greatest master could not himself have played upon the greatest instrument — that these two could not have been born together! Though the Steinway was denied Beethoven, it was here in time for Liszt and Rubinstein, for Wagner, Berlioz and Gounod. And today, a still greater Steinway than these great men knew, responds to the touch of Paderewksi, Rachmaninoff and Hofmann. Such, in fact, are the fortunes of time, that today, this Instrument of the Immortals, this piano, more perfect than any Beethoven ever dreamed of, can be possessed and played and cherished not only by the few who are the masters of music, but by the many who are its lovers.

Steinway & Sons and their dealers have made it conveniently possible for music lovers to own a Steinway. Prices: $875 and up, plus freight at points distant from New York.

STEINWAY & SONS, Steinway Hall, 109 E. 14th Street, New York

Boston Symphony Orchestra

Forty-third Season, 1923–1924

PIERRE MONTEUX, Conductor

PERSONNEL

Violins.

Burgin, R.	Hoffmann, J.	Gerardi, A.	Hamilton, V.
Concert-master.	Mahn, F.	Krafft, W.	Sauvlet, H.
Theodorowicz, J.			
Gundersen, R.	Pinfield, C.	Fiedler, B.	Siegl, F.
Kassman, N.	Cherkassky, P.	Leveen, P.	Mariotti, V.
Thillois, F.	Gorodetzky, L.	Kurth, R.	Riedlinger, H.
Murray, J.	Goldstein, S.	Bryant, M.	Knudsen, C.
Stonestreet, L.	Tapley, R.	Del Sordo, R.	Messina, S.
Diamond, S.	Erkelens, H.	Seiniger, S.	

Violas.

Fourel, G.	Werner, H.	Grover, H.	Fiedler, A.
Artières, L.	Van Wynbergen, C.	Shirley, P.	Mullaly, J.
	Gerhardt, S.	Kluge, M.	
	Deane, C.	Zahn, F.	

Violoncellos.

Bedetti, J.	Keller, J.	Belinski, M.	Warnke, J.	Langendœn, J.
Schroeder, A.	Barth, C.	Stockbridge, C.	Fabrizio, E.	Marjollet, L.

Basses.

Kunze, M.	Seydel, T.	Ludwig, O.	Kelley, A.	Girard, H.
Keller, K.	Gerhardt, G.	Frankel, I.	Demetrides, L.	

Flutes.	Oboes.	Clarinets.	Bassoons.
Laurent, G.	Longy, G.	Sand, A.	Laus, A.
Bladet, G.	Lenom, C.	Arcieri, E.	Allard, R.
Amerena, P.	Stanislaus, H.	Vannini, A.	Bettoney, F.

Piccolo.	English Horns.	Bass Clarinet.	Contra-Bassoon.
Battles, A.	Mueller, F.	Mimart, P.	Piller, B.
	Speyer, L.		

Horns.	Horns.	Trumpets.	Trombones.
Wendler, G.	Valkenier, W.	Mager, G.	Hampe, C.
Schindler, G.	Hain, F.	Mann, J.	Adam, E.
Hess, M.	Van Den Berg, C.	Perret, G.	Mausebach, A.
Lorbeer, H.	Gebhardt, W.	Kloepfel, L.	Kenfield, L.
		Schmeisser, K.	

Tuba.	Harps.	Timpani.	Percussion.	
Sidow, P.	Holy, A.	Ritter, A.	Ludwig, C.	Zahn, F.
	Delcourt, L.	Polster, M.	Sternburg, S.	

Organ.	Celesta.	Librarian.
Snow, A.	Fiedler, A.	Rogers, L. J.



Proposing the exchange of your little used or silent piano—

FOR one which brings with it a rich endowment of the playing of the greatest pianists in the world—the

AMPICO

IN THE

Chickering

Established 1823

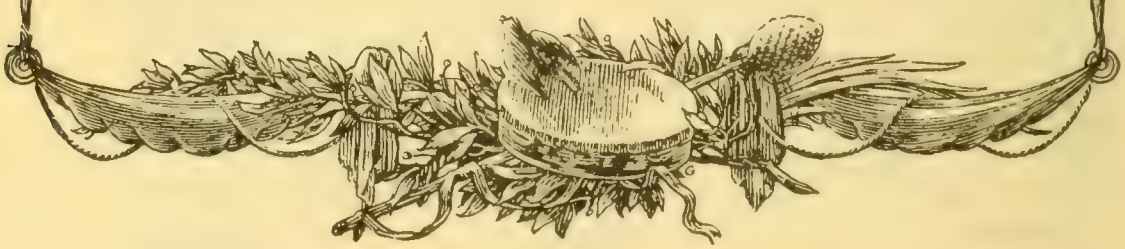
Then—the great Rachmaninoff—the captivating Levitzki—the amazing Nyiregyhazi—and scores of others will play your piano for you whenever you desire to hear them.

The cultivating, uplifting, restorative power of music becomes yours—through the daily companionship with the masters.

Let us tell you how easily you may make this treasure of music your own

CHICKERING WAREROOMS

169 TREMONT STREET, BOSTON



Ninth Programme

FRIDAY AFTERNOON, DECEMBER 21, at 2.30 o'clock

SATURDAY EVENING, DECEMBER 22, at 8.15 o'clock

Mozart . . . . . Overture to "The Magic Flute"

Strauss . . . . . Symphonia Domestica, Op. 53
(In one movement)

Stuart Mason . . . . . Bergerie
(First performance; conducted by the composer)

I. Sonnerie et Sarabande pour les Bergers.
II. Air Pastorale.
III. Gaillarde et Départ pour les Pays du Tendre.

Liszt . . "Tasso: Lamento e Trionfo," Symphonic Poem, No. 2

There will be an intermission of ten minutes after Strauss's "Symphonia Domestica"

City of Boston, Revised Regulation of August 5, 1898,—Chapter 3, relating to the covering of the head in places of public amusement

Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn.
Attest: J. M. GALVIN, City Clerk.

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

4th Annual Raymond-Whitcomb

MIDNIGHT-SUN CRUISE

visiting

Iceland North Cape Norwegian Fjords

To sail June 26, 1924

by the

S. S. "Franconia" of the Cunard Line

Round-the-World Cruise

With the South Sea Islands

The finest winter cruise, visiting in four months Egypt, India, Ceylon, Java, Philippines, China, Japan, each in its best season. Fiji, Samoa, Tahiti, picturesque islands of the South Seas, are also included—the first time in the history of pleasure travel. The Cruise-ship "Resolute" has already proved perfect for Round-the-World Cruises.

Sailing January 19, 1924

Mediterranean Cruise

A two months' voyage through the beautiful Mediterranean. All the standard ports are included, as well as ***both*** Egypt and the Holy Land; ***both*** Algiers and Tunis; and Corsica, Cattaro and Venice which are visited by no other cruise. Limited to 450 passengers. Sailing on the S. S. "Reliance," sister-ship of the "Resolute."

Sailing February 9, 1924

Make reservations now

Winter tours to

California, Mexico, Hawaii, Florida, Europe, South America

Raymond & Whitcomb Co.

17 Temple Place Boston Tel. Beach 6964

Overture to the Opera "The Magic Flute"

Wolfgang Amadeus Mozart

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791)

Emanuel Johann Schikaneder, the author of the libretto of "The Magic Flute," was a wandering theatre director, poet, composer, and play-actor. Vain, improvident, shrewd, a bore, he nevertheless had good qualities that won for him the friendship of Mozart. In 1791 Schikaneder was the director of the Auf der Wieden, a little theatre where comic operas were performed. He no doubt would have made a success of his venture, had he curbed his ambition. On the verge of failure, he made a fairy drama out of Wieland's story, "Lulu, or the Enchanted Flute." He asked Mozart to write the music for it. Mozart, pleased with the scenario, accepted the offer and said: "If I do not bring you out of your trouble, and if the work is not successful, you must not blame me; for I have never written magic music." Schikaneder had followed closely Wieland's text; but he learned that Marinelli, a rival manager, the director of the Leopoldstadt Theatre, thought of putting upon the stage a piece with the same subject; so he hurriedly, and with the assistance of an actor named Gieseke, modified the plot, and substituted for the evil genius of the play the high priest Sarastro, who appears to be the custodian of the secrets and the executor of the wishes of the Masonic order.

Certain writers have found a deep and symbolical meaning in the most trivial dialogue and even in the music of the overture. Some have gone so far as to regard the opera as a symbolic representation

BOOKS FOR MUSIC LOVERS

MUSIC: AN ART AND A LANGUAGE
By WALTER R. SPALDING

Presents a working knowledge of the structure and modes of presentation of standard works in music, and is written primarily with a view to training listeners. It contains valuable information of interest equally to the trained musician and the general public, enabling them to "get more out of music." —*Pacific Coast Musician.*

Never pedantic and never dull; spiced with wit and flavored with anecdote.
—*The Diapason.*

Price $2.50 Net

CRITICAL and HISTORICAL ESSAYS
By EDWARD MACDOWELL

Those who have known MacDowell through the grace, sensibility and absorbingly imaginative qualities of his songs and piano works will derive both pleasant surprise and intellectual stimulus from the evidences of the breadth and maturity of his scholarship and the poetic character of his mind, now set forth in these essays.
—*Boston Globe.*

Especially valuable to those who desire to secure the essential elements of a liberal culture in music.—*Musician.*

Price $1.50 Net

THE ARTHUR P. SCHMIDT CO., 120 Boylston St.

of the French Revolution. To them the Queen of Night is the incarnation of Royalty. Pamina is Liberty, the daughter of Despotism, for whom Tamino, the People, burns with passionate love. Monostatos is Emigration; Sarastro is the Wisdom of the Legislature; the priests represent the National Assembly.

Mozart saw nothing in the text but the libretto of a magic opera. Goethe and Hegel were equally blind. The former once wrote of the text, "The author understood perfectly the art of producing great theatrical effects by contrasts." Hegel praised the libretto highly for the mixture of the common and the supernatural; for the episodes of the tests and initiations.

Schikaneder knew the ease with which Mozart wrote. He also knew that it was necessary to keep watch over him, that he might be ready at the appointed time. Mozart's wife was then in Baden. Schikaneder therefore put Mozart in a little pavilion which was in the midst of a garden near his theatre. The music of "The Magic Flute" was written in this pavilion and in a room of the casino of Josephdorf. Mozart was deep in doleful dumps when he began his task, so Schikaneder surrounded him with members of his company. It was long believed that the composer was then inspired by the beautiful eyes of the singing woman, Gerl, but the story may rest on no better foundation than the one of the Mrs. Hofdaemmel tragedy, which even Otto Jahn thought worthy of his investigation.

Schikaneder made his proposal early in March, 1791. The overture was composed September 28, 1791. On September 30 of that year "Die Zauberflöte," a grand opera in two acts, was produced at



THE
VOSE GRAND

QUALITY and
REPUTATION

enable you to know in advance that the VOSE is a most satisfactory piano.

WE CHALLENGE
COMPARISON

VOSE & SONS PIANO CO.
160 Boylston St., Boston, Mass.

L. P. HOLLANDER CO.

Est. 1848

CHRISTMAS GIFTS

OF

UNUSUAL DISTINCTION

Imported and Domestic

202-216 BOYLSTON STREET, BOSTON

LIMA-FISK, INC.

230 BOYLSTON STREET

Opposite the Public Gardens

DIAMONDS PEARLS

PLATINUM JEWELRY

BAR PINS BOW KNOTS BROOCHES

RINGS EARRINGS PENDANTS

WATCHES PENCILS KNIVES DRESS SETS

CUFF LINKS BELT BUCKLES

MANY NEW AND UNUSUAL CHRISTMAS GIFTS

$5 TO $5,000 AND UPWARD

the Auf der Wieden Theatre. The cast was as follows: Sarastro, Gerl; Tamino, Schack; Queen of Night, Mme. Hofer; Pamina, Miss Gottlieb; Papageno, Schikaneder; Monostatos, Nouseul. Mrs. Gerl took the part of the "Third Lady" and "An Old Woman." Mozart conducted the first two performances.

The opera disappointed the Viennese at first, and Mozart was cut to the quick. The cool reception was not due to the character of the subject; for "magic plays" with music of Viennese composers, as Wenzel Müller, were very popular, and "The Magic Flute" was regarded as a *Singspiel,* a "magic farce," with unusually elaborate music. The report from Vienna that was published in Kunzen and Reichardt's music journal, *Studien für Tonkünstler und Musikfreunde* (Berlin, 1793, p. 79), tells the story: "The new machine-comedy, 'The Magic Flute,' with music by our Kapellmeister Mozard [*sic*], which was given at great expense and with much sumptuousness, did not meet with the expected success, for the contents and dialogue of the piece are utterly worthless." Schikaneder was obstinate in his faith, and the opera soon became the fashion. The two hundredth representation was celebrated at Vienna in October, 1795. "The Magic Flute" made its way over the continent. The libretto was translated into Dutch, Swedish, Danish, Polish, Italian. Paris knew the opera in 1801 (August 23) as "Les Mystères d'Isis." The first performance in London was on May 25, 1819, in Italian.

"The Magic Flute" was performed at La Scala, Milan, on April

ADVANTAGES

¶ The *quality* of books displayed on our shelves.
¶ *Knowledge* of the contents of a book.
¶ *Freedom* for the customer.
¶ *Promptness* in importation.
¶ *Location*—one hundred yards from the Harvard Square Subway.

DUNSTER HOUSE BOOKSHOP
26 HOLYOKE STREET & MT. AUBURN
Cambridge, Mass.

DOLL & RICHARDS
WATER COLORS BY J. OLAF OLSON
WALTER E. WEBSTER AND ROMILLY FEDDEN
ETCHINGS BY SEARS GALLAGHER
71 NEWBURY ST. BOSTON

For an
unhurried selection
of remembrances

We place at the service of madame and mademoiselle our GIFT SHOP *on the second floor of our Boston Store, as well as our Wellesley Shop — where one will find remembrances of lasting charm, carefully collected from the four quarters of the earth and transported over the seven seas to Slattery's.*

E. T. Slattery Co.

154 Tremont Street Opposite the Common

15, 1816. There were thirty-eight performances that season. The singers were Mmes. Carrea and Bellac-Giorgi; Messrs. Monelli, F. Galli, Bottari. It failed at Florence in 1818.

In 1897 Gustav Mahler brought out at the Vienna Opera House "The Magic Flute" in the original version without the customary cuts or changes. He even had the flying machine for the three genii reconstructed.

Mozart died shortly after the production of "The Magic Flute," in deep distress. This opera, with the music of his Requiem, was in his mind until the final delirium. The frivolous and audacious Schikaneder, "sensualist, parasite, spendthrift," filled his purse by this opera: in 1798 he built the Theatre an der Wien. On the roof he put his own statue, clothed in the feather costume of Papageno. His luck was not constant; in 1812 he died in poverty.

* * *

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, and strings.

The overture begins Adagio, with three fortissimo E-flat major chords for full orchestra, "which have some hidden Masonic significance." The chief movement is a brilliant and elaborate fugue, which is treated with orchestral freedom. About the middle of its development it is interrupted by the "Masonic" E-flat major chords which were heard at the beginning. "These chords are the only thing in the overture that reappears in the opera; yet the work is by no means open to the charge of musical irrelevancy, for the theme of the fugue is eminently suggestive of the lively character of Papa-

Bonds of the highest grade

Harris, Forbes & Co
Incorporated
Harris Forbes Building
24 Federal St., Boston

Chandler & Co.

TREMONT ST., NEAR WEST



Drawn from hat shown by Chandler & Co.

DISTINCTIVE HATS

For wear Anytime—Anywhere

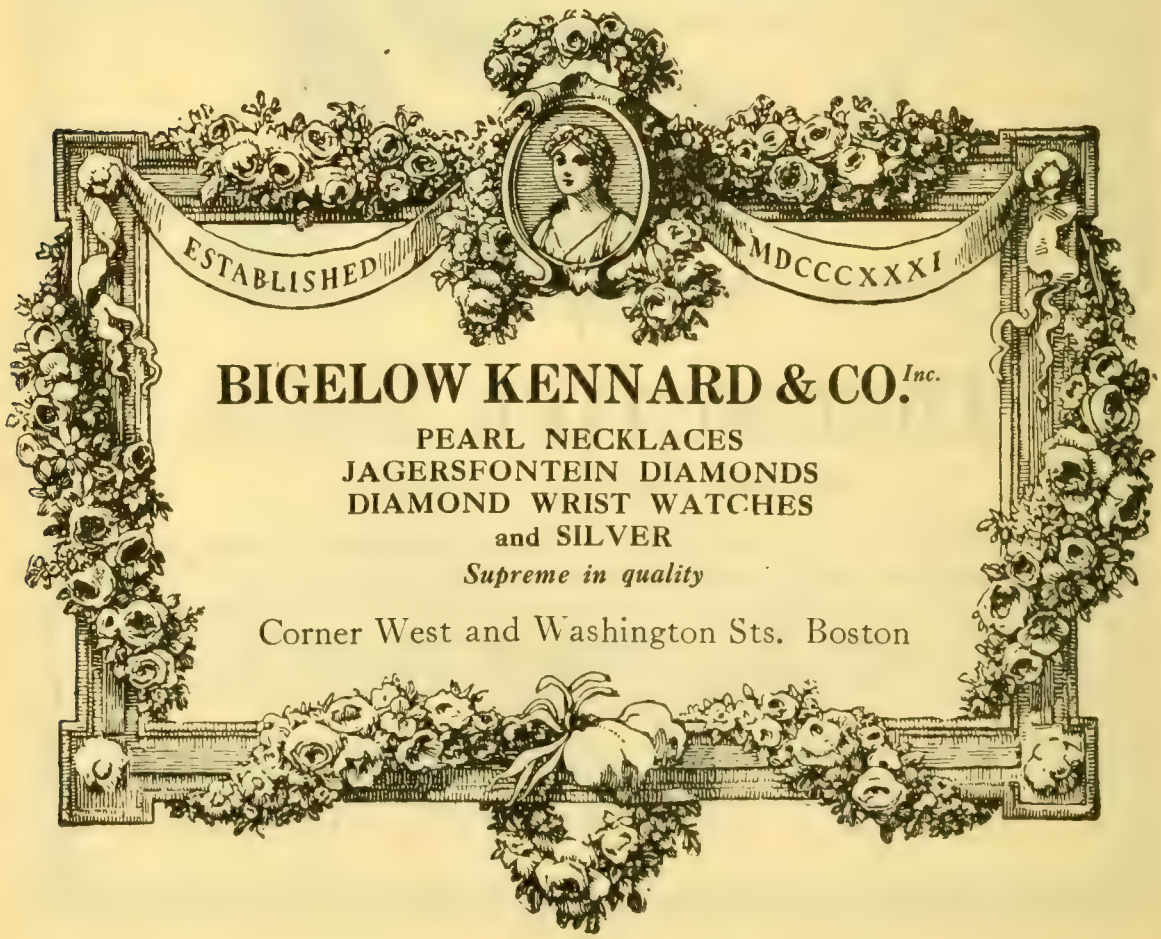
CHANDLER & CO.'S hats have that indefinable, intangible something which distinguishes perfect style. Whether it is for motoring, for the street, mingling with the gathering around the tea table, at the Symphony, or for evening wear, Chandler & Co.'s hats give the touch of true vogue to any costume. The usual Chandler standard of perfection is maintained in the exquisite materials and faultless workmanship. The prices are surprisingly moderate.

Sports and Tailored Hats are priced	*Dressier Hats from Paris from our own workroom*	*Dressy Tailored Hats some imported models*
$10 to $15	$25 to $150	$15 to $25

geno, the bird-catcher. The overture to "The Magic Flute" was probably the one Rossini had in mind when he once said: 'I've been trying for months to write some fugued overtures *à la Mozart;* but I've had to tear them all up, the great model is too overpowering! Mine were all detestable.' "

There has always been since 1791 discussion concerning the treatment of Masonic thoughts and rites in "The Magic Flute," both in the text and the music. Jahn had a firm belief that "the dignity and grandeur with which the music reveals the symbolism of these mysteries certainly have their root in his [Mozart's] intense devotion to the Masonic idea. A clear indication of this devotion was given in this overture to the initiated, but in a way that shows how well he distinguished between Masonic symbolism and artistic impulse."

Mozart's devotion to Masonry is well known. He may have been inspired by Masonic thoughts when he wrote the overture. He may have anticipated Herder and Ulibischeff and endeavored to express the idea of a struggle between light and darkness. It is highly probable, however, that he was chiefly concerned with making music. As Henri Lavoix says in his "Histoire de l'Instrumentation": "Here the master, wishing, so to speak, to glance back and to give a final model of the old Italian and German overtures with a counterpointed theme, which had served, and still served, as preface to many operas, pleased himself by exhibiting the melodic theme that he had chosen in all its forms, adorned with the riches of harmony and instrumentation. The result of this marvellous work of the carver is one of the most perfect instrumental compositions ever



Jays

BOSTON
TEMPLE PLACE
ELEVEN



To You From Us—

A Merrie Christmas

The old fashioned wish teeming with old fashioned good cheer for you and yours—from the Little Shop of Miss Silhouette, where of course you know, new fashioned clothes are always to be found. The Christmas day spirit is the every day spirit here at Jays and through the year we give full measure of fashion and quality and satisfaction for your dollars.

We Sell Dresses, Blouses, Sweaters
Scarfs, Skirts and Also Coats

BOSTON TEMPLE PLACE ELEVEN

produced by human genius. Yet no one can establish the slightest resemblance between the overture and the grotesque magic piece on which Mozart lavished the most precious treasures of his prodigious imagination."

The first performance of "The Magic Flute" in Boston was at the Boston Theatre on January 11, 1860, in Italian. The cast was as follows: Astrifiammante, Mme. Colson; Pamina, Mme. Gazzaniga; Papagena, Mme. Strakosch; three attendants on the Queen, Mmes. Berger, Reichardt, Morra; Tamino, Stigelli; Papageno, Ferri; Sarastro, Junca; Monostatos, Amodio; Oratore, Muller; Muzio conducted, and Theodore Thomas was concert-master. The playbill stated that there would be a chorus of over one hundred. "The grand orchestra has been increased by the addition of the most prominent professors of the city." It was said at the time by John S. Dwight that the chorus was shockingly out of tune, the scenery was imperfect. One young lady expressed her disappointment because there were no airs in the opera. It is not improbable that some mutilated version of the opera in English was performed in Boston before 1860, but the performance in 1860 was the first worthy of record.

The first performance in German was at the same theatre on October 18, 1864. Queen of Night, Johanna Rotter; Pamina, Lizzie Eckhardt; Papagena, Pauline Canissa; Tamino, Franz Himmer; Sarastro, Karl Formes; Papageno, Anton Graff; Monostatos, Édouard Harmier; "Three Boys," Mmes. Marie Marcheaud, Laroche, Dehlow. Carl Anschütz conducted.

TORREY, BRIGHT & CAPEN CO.

Importers and Dealers in

FINE CARPETS

AND

ORIENTAL RUGS

116 Boylston Street

BOSTON



LEGINSKA

Season 1923-1924

KNABE EXCLUSIVELY

AMPICO RECORDINGS

Representatives in Boston

C·C·HARVEY CO·

144 Boylston Street

(Born at Munich, June 11, 1864; living in Vienna)

When Richard Strauss was sojourning in London late in 1902, he said to a reporter of the *Musical Times:* "My next tone-poem will illustrate 'a day in my family life.' It will be partly lyrical, partly humorous,—a triple fugue, the three subjects representing papa, mamma, and the baby."* The symphony was composed in 1903. On the last page of the score is this note: "Charlottenburg, December 31, 1903." The score was published in 1904. It is said that Strauss received from the publisher a sum equivalent to nine thousand dollars for it.

The symphony was performed for the first time at the last concert of the Richard Strauss Festival in Carnegie Hall, New York, March 21, 1904, by Wetzler's Orchestra. The composer was the conductor. The concert began with a performance of Strauss's "Don Juan," and closed with a performance of "Also sprach Zarathustra." (It may here be said that Strauss's Symphony in F minor, Op. 12, was also performed for the first time in New York by the Philharmonic Society of that city and from manuscript on December 13, 1884, when Theodore Thomas conducted.)

The first performance of the Symphonia Domestica in Europe was at the Fortieth Festival of the Allgemeiner Deutscher Musikverein at Frankfort-on-the-Main, June 1, 1904. The composer conducted.

*See the *Musical Times,* January 1, 1903, p. 14.

Visitors Welcome

J·McD·&·S

Crockery
China
Glassware
Gifts

To become friends, people must start as acquaintances. So to know that you would like to become one of our customers you must become acquainted with our merchandise.

We shall be glad to have you visit our store at any time and see the variety of china, glass, and pottery displayed on our different floors.

Our collection of Lenox china is very complete. The designs are attractive. The Belleek Finish is incomparable. A dinner set or a single piece, both have the charm that only a master craftsman and skilled workmanship can impart.

Jones, McDuffee & Stratton
CORPORATION
Established 1810
33 Franklin St., Boston
Just off Washington Street

Handkerchiefs

From the plain linen handkerchiefs to those made of rare laces the range is so wide that it is always possible to find in our stock just what is appropriate either for use or for a gift.

Sheer Hand-spun Handkerchiefs

Novelty and Colored Handkerchiefs

Plain Hemstitched Handkerchiefs

Exquisitely Embroidered Handkerchiefs

Embroidered Initial Handkerchiefs

Colored Silk Handkerchiefs

HANDKERCHIEFS FOR MEN AND WOMEN AND CHILDREN

R. H. STEARNS CO.

The first performance in Belgium was at a *Concert Populaire,* November 13, 1904, when S. Dupuis conducted.

The first performance in England was on February 25, 1905, at the Queen's Hall, London. Henry J. Wood was the conductor.

The first performance in France was at a Colonne concert, Paris, March 25, 1906, when the composer conducted.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, February 16, 1907. The symphony was played again in Boston by the Boston Symphony Orchestra, March 30, 1907; March 19, 1910; March 16, 1912.

The dedication of the symphony reads: "Meiner lieben Frau und unserm Jungen" ("To my dear wife and our boy").

The symphony is scored for piccolo, three flutes, two oboes, oboe d' amore,* English horn, clarinet in D, clarinet in A, two clarinets in B-flat, bass clarinet, four bassoons, double-bassoon, eight horns, four trumpets, three trombones, bass tuba, four saxophones *ad lib.*,† four kettledrums, bass drum, cymbals, triangle, tambourine, Glockenspiel, sixteen first violins, sixteen second violins, twelve violas, ten violoncellos, eight double-basses, two harps.

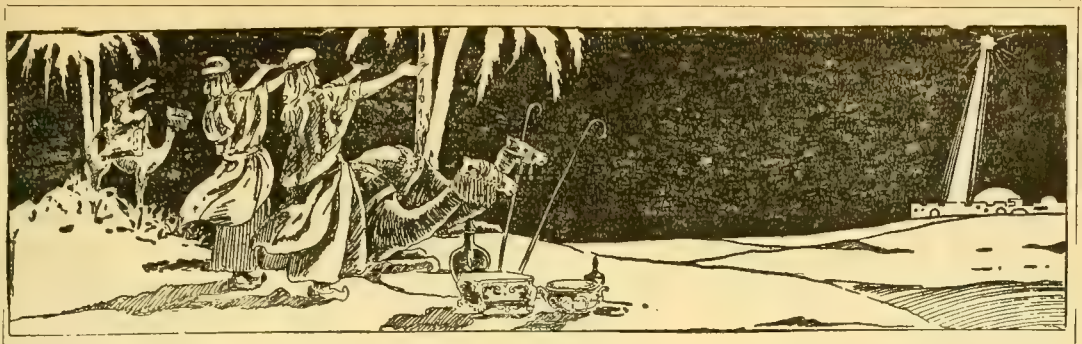
When Strauss was in New York, he wished that no programme of this symphony should be set forth in advance of the performance.

* The *hautbois d'amour, oboe d' amore,* was invented about 1720. It was an oboe a minor third lower in pitch than the ordinary oboe. "The tone was softer and somewhat more veiled than that of the usual instrument, being intermediate in quality, as well as in pitch, between the oboe and the English horn." This instrument fell out of use after Bach's death, but it has been reconstructed by the house of C. Mahillon, of Brussels.

† Strauss says, "only in cases of extreme necessity *ad libitum.*"

PEARLS AND PEARL NECKLACES
AND
PEARLS AND PEARL NECKLACES
ONLY

ALLEN B. FARMER
120 TREMONT STREET, BOSTON



The first Christmas gifts

came out of the Ancient East and the ***best*** ones still do.

That is why you will see not ***three*** wise men, but a host of them, making their selection for family gifts at

Pray's 16th Annual

Oriental Rug Sale

20% Discount

on every rug in the incomparable PRAY collection not specially priced at even greater savings.

NOW IN PROGRESS

John H. Pray & Sons Co.

646 Washington Street, Boston

Oldest Rug House in America ***More than 100 years in business***

As Richard Aldrich wrote, in the New York *Times*, of March 6, 1904: "He wishes it to be taken as music, for what it is, and not as the elaboration of the specific details of a scheme of things. The symphony, he declares, is sufficiently explained by its title, and is to be listened to as the symphonic development of its themes. It is of interest to quote the title, as he wishes it to stand. It is 'Symphonia Domestica' (meiner lieben Frau und unserm Jungen gewidmet), Op. 53, which is, interpreted, 'Domestic Symphony, dedicated to my dear Wife and our Boy, Op. 53.' It bears the descriptive subtitle, 'In einem Satze und drei Unterabteilungen: (*a*) Einleitung und Scherzo; (*b*) Adagio; (*c*) Doppelfugue und Finale.' (In one movement and three subdivisions: (*a*) Introduction and Scherzo; (*b*) Adagio; (*c*) Double Fugue and Finale.) It is highly significant that the composer desires these movements to be listened to as the three movements of a composition, substantially, as he declares, in the old symphonic form. He believes, and has expressed his belief, that the anxious search on the part of the public for the exactly corresponding passages in the music and the programme, the guessing as to the significance of this or that, the distraction of following a train of thought exterior to the music, are destructive to the musical enjoyment. Hence he has forbidden the publication of any description of what he has sought to express till after the concert.

" 'This time,' says Dr. Strauss, 'I wish my music to be listened to purely as music.' "

When the symphony was performed at Frankfort-on-the-Main, the

EARL G MANNING
200 DEVONSHIRE ST BOSTON MASS

THIS QUESTION OF PRINCIPAL

The other day, in discussing the value of an ANNUITY, the chief objection which my client had was that he could no longer control his principal.

I pointed out to him that that particular feature was one of the chief recommendations for it, because more money is lost by elderly people in changing from one type of security to another than in any other way.

The very fact that an ANNUITY provides an unshrinkable income, and there is no necessity for changing or reinvesting any portion of the principal during the annuitant's lifetime, removes all cause for worry as to market conditions.

I find that most annuitants commence by buying a small Annuity, and as they appreciate the value of it, they add others to it.

Feel free to consult me.

EARL G. MANNING, *Associate General Agent*
JOHN HANCOCK MUTUAL LIFE INSURANCE COMPANY
200 Devonshire Street, Boston, Mass. Telephone, Congress 7480

Chartered
1792

The Development of New England

Itself an expression of the sturdy pioneering spirit which, in the early days of the Republic, laid the foundation for the industrial development of New England, this institution has ever been ready and willing to support New England enterprise to the utmost.

Today, whether your place in industrial New England be large or small, an account here will assure you the maximum of loyal banking support.

National Union Bank

Washington Street *Boston* Head of State Street

only programme note published in advance in *Die Musik* after the announcement of title and subdivisions was as follows: "The first theme, 'The Husband,' is in three parts: an 'easy-going' beginning (which recalls the beginning of the 'Pastorale Symphony'); a continuation that is designated as 'meditative'; and a melody that rises 'in a fiery manner' on high. The second theme, 'The Wife,' is extremely capricious. The third theme, 'The Child,' is very simple, and in Haydn's manner. It is to be played by an oboe d' amore. From this theme springs the first theme of the double fugue, 'Assertion,' with which the second theme, 'Contrary Assertion,' is contrasted. The orchestra must be enlarged to one hundred and eight instruments, among them four saxophones. Richard Strauss refuses to give any further programme."

The symphony was performed for the first time in Berlin at the Philharmonic concert of December 12, 1904, and Dr. Strauss conducted it. The programme books of the Philharmonic concerts, as a rule, contain minute analyses, with illustrations in notation of the orchestral works performed. The only note on the Symphonia Domestica was as follows:—

"This work, written in one movement, is divided" (or, rather, articulated) "into four subdivisions, which correspond, on the whole, to the old form of the sonata:—

"I. Introduction and development of the three chief groups of themes. The husband's themes:
(*a*) Easy-going, (*b*) Dreamy, (*c*) Fiery.

The Management of the Copley-Plaza takes pleasure in announcing

A Series of Sunday Evening Concerts

BY THE COPLEY-PLAZA ORCHESTRA
IN THE SHERATON TEA ROOM FROM SEVEN TO NINE
Assisting Artists for this Series

WEBER MALE QUARTETTE
EMMA AINSLEE, Contralto
COPLEY-PLAZA TRIO
G. ROBERTS LUNGER, Baritone
RAYMOND G. COON, Pianist
KNICKERBOCKER MALE QUARTETTE
SINGERS ENSEMBLE (Mixed Quartette)
VERA BALCOM, Soprano
LOUIS BESSERER, Violinist
JOSEPH ECKER,. Baritone
IRVING SNOW, 'Cellist
JOHN J. SHAUGHNESSY, Tenor
COPLEY-PLAZA STRING QUARTETTE
RAYMOND SIMONDS, Tenor

DINNER DE LUXE

Served in Main Restaurant *Three Dollars*

Tea Dances—Saturdays—Four to Seven

While You Are Away

¶ This Company is prepared to relieve you of all the details in the care and management of your securities by acting as your Agent.

¶ Through its Trust Department it will collect and remit your income as you direct, make out your Income Tax Returns, pay your taxes, buy and sell securities on your order, and in other ways act as your financial agent. In each case you are given the full benefit of the expert business knowledge and long experience of its officials.

¶ Our booklet, "The Services of This Company as Your Agent," explains in detail the many advantages of this service.

Write or call for Booklet S

OLD COLONY TRUST COMPANY

52 Temple Place 17 Court Street 222 Boylston St.

BOSTON

Member of the Federal Reserve System

The wife's themes:
(*a*) Lively and gay, (*b*) Grazioso.
The child's theme:
Tranquil.

II. Scherzo.
Parents' happiness. Childish play.
Cradle-song (the clock strikes seven in the evening).

III. Adagio.
Doing and thinking. Love scene.
Dreams and cares (the clock strikes seven in the morning).

IV. Finale.
Awakening and merry dispute (double fugue).
Joyous conclusion."

* * *

The symphony was given a few weeks before this in Dresden at a concert of the Royal Orchestra (November 15, 1904). The programme book contained three pages of general and innocuous remarks, with the conclusion that the composer here portrays his own family life; that he is outwardly "easy-going," occasionally "dreamy," but at bottom a "fiery" husband, who, although his wife is lively and graceful, yet remains the superior, who follows with inward joy the thoughts and feelings of his child,—a man among men, one upon whom a kind fate has bestowed unconquerable humor. Then followed two pages and a half of thematic illustrations with the titles given above.

When the symphony was again played in Dresden, March 8, 1905, —this time under the direction of the composer and for the benefit

Ruby GOWNS, SUITS and HATS

277 Dartmouth Street, Boston Summer Branch at Magnolia

HEWINS & HOLLIS
MEN'S FURNISHING GOODS
4 HAMILTON PLACE, BOSTON
OPPOSITE PARK ST. CHURCH

Jordan Marsh Company

The Store That is Filled With the Spirit of Christmas



Boston's Best and Most Complete Mah Jong Shop

To meet the great unceasing demand

We Have Just Received

2000 Genuine Chinese Mah Jong Sets

Mah Jong is a most fascinating game. Once you play it you'll like it.

The game is easy to learn and it is a delightful variation from whist and bridge. They are at

These Moderate Prices

12.50, 15.00, 17.50 and 22.50

Other Sets, 25.00 up to 175.00

Learn to Play Mah Jong

in our Mah Jong School

Arrangements may be made by appointment

of the fund for the widows and orphans of the members of the Royal Music Band,—the identification of Strauss as the hero of his symphony was omitted.

* * *

It is plain that Strauss, like Mahler, does not believe in analytical programmes; but, unlike the latter, he is at least consenting to their appearance after a performance. Even when he was in New York he noted down the themes of his symphony for Mr. Aldrich, and they were published in the New York *Times* of March 6, 1904, before the performance. Furthermore, in the "Richard Strauss volume" of *Die Musik* (Berlin and Leipsic), second number of January, 1905, appeared an analysis, nine pages long, by Wilhelm Klatte, of this very symphony, which the author, a Berliner, wrote as one with authority.

* * *

When the symphony was played in London for the first time, an "official" description was published, and an elaborate analysis was prepared by Messrs. Kalisch and Percy Pitt. The *Daily News* of February 23, 1905, published the former with a prefatory note:—

Berry INC.

ANNOUNCE

A SHOWING OF
THE MOST EXCLUSIVE AND DISTINCTIVE CREATIONS for the SOUTH
INCLUDING
SPORT COSTUMES, DRESSES AND COATS
ALSO
AFTERNOON AND EVENING DRESSES AND WRAPS
Special attention given to the requirements of Brides and Bridesmaids
651-653 BOYLSTON STREET, BOSTON

NEARLY HERE

IMPERATIVE—the quality that makes Bachrach Portraits so desirable is the product of time and care.

Appointments must be made at once to insure delivery for Christmas.

Bachrach
ESTABLISHED 1868
PHOTOGRAPHS OF DISTINCTION
647 BOYLSTON ST. - Back Bay 4155
A fascinating 32-page booklet showing the development of modern photography will be sent upon request.





CHARLES M. STIEFF, Inc.

146 Boylston Street

BOSTON, MASS.

Established 1842

"In accordance with his custom the composer has not put forward a definite programme of his own, but, with some inconsistency, he has allowed a description to be made public,—with some inconsistency, because he has declared that he wishes his music to be listened to as if it meant nothing in particular if the hearer feels more comfortable in ignoring the programme. The only indications given are in the subheadings to the separate sections of the symphony. The official description of the symphony runs as follows:—

"The symphony continues without a break, but has four well-defined sections:—

1. Introduction.
2. Scherzo.
3. Cradle-song and Adagio.
4. Finale: Double Fugue.

" 'The symphony is concerned with three main themes, that of the husband, that of the wife, and that of the child: The husband theme is divided into three sections, the first of which is marked "gemächlich" (easy-going, or deliberate), the second "sinnend" (meditative), and the third "feurig" (fiery). The first section of the symphony, the introduction, is devoted to an exposition and treatment of the chief themes, or groups of themes, its most striking feature being the introduction of the child theme on the oboe d' amore, an instrument which has practically fallen out of use. The composer himself has spoken of this theme as being of "almost Haydnesque simplicity."

ANNA WALKER WAKEFIELD

ANNOUNCES HER REMOVAL ON OCTOBER FIRST TO

39 TRINITY PLACE

BOSTON

(Trinity Place is between the Copley Plaza and Westminster Hotels)

AMPLE PARKING SPACE AND GREATLY IMPROVED FACILITIES WILL ENABLE MISS WAKEFIELD TO SERVE HER PATIENTS AND CUSTOMERS MORE EFFICIENTLY THAN EVER BEFORE

TELEPHONE, BACK BAY 7598

FLORENTINE ARTS AND CRAFTS

Searching for articles you saw while wandering through the fascinating shops of old Florence?

Come in and see our display of

TOOLED LEATHER WOODWORK PRINTS FRAMES CARDS

And many other objets d'art

Imported directly by us

P. CARTONI COMPANY Room 405 420 Boylston Street

F. P. O'Connor Co.

Our Main Floor is now
a veritable

GIFT SHOP

— ***Gifts*** **that are** ***unique***
— ***Gifts*** **that are** ***practical***
— ***Gifts*** **that are** ***economical***

STATIONERY

NECKLACES	PERFUMES
EARRINGS	INCENSE BURNERS
BRACELETS	SOFA PILLOWS
HANDBAGS	TABLE SCARFS
HANDKERCHIEFS	HOSIERY

BOUDOIR ACCESSORIES

— ***An attractive shop***
— ***Merchandise of quality***
— ***Reasonable prices***

F. P. O'Connor Co.

157 TREMONT STREET

Fourth Shop South from West Street

On this follows a very characteristic passage, which has been interpreted as representing the child in its bath. The scherzo bears the headings: "Elternglück—Kindliche Spiele" (Parents' Happiness—The Child at Play). Its chief theme is the child theme in a new rhythm. At its end the music suggestive of the bath recurs, and the clock strikes seven. We then come to the lullaby, where we have another version of the child theme. The subheadings of the adagio are: "Schaffen und Schauen—Liebes-scene!—Träume und Sorgen" (Doing and Thinking—Love Scene—Dreams and Cares). This elaborate section introduces no new themes of any importance, and is really a symphonic slow movement of the great polyphonic elaboration and superlatively rich orchestral color. The gradual awakening of the family is next depicted by a change in the character of the music, which becomes more and more restless, the use of rhythmical variants of previous themes being very ingenious; and then there is another reference to the bath music, and the Glockenspiel indicates that it is 7 A.M.

. . . . . .

"'In this way we reach the final Fugue. The principal subject of this is also a new version of the child theme. Its subtitle is "Lustiger Streit—Frölicher Beschluss" (Merry Argument—Happy Conclusion), the subject of the dispute between father and mother being the future of the son. The Fugue (the chief subject of which is another variant of the child theme) is carried on with unflagging spirit and humor and great variety of orchestration, the introduc-

A FINE HOLIDAY GIFT

You and your friends will wish to listen-in this winter to the varied radio programs constantly being broadcast through space. Bring entertainment to your own home from far distant cities, through

THE P T RADIO RECEIVER

Better than the Best

This Receiver is a Masterpiece of Radio Craftsmanship, embodying unique, exclusive features. Custom built, it combines beauty of appearance with long distance receiving range, and is unquestionably the finest set in Boston. London, Mexico City, and Los Angeles have been received on the loudspeaker with indoor aerial, yet a novice can learn to operate the set perfectly within five minutes. Reception of Los Angeles guaranteed. Demonstration by appointment.

NO STORAGE BATTERY IS NEEDED; A CONCEALED SILK WIRE IS USED FOR AERIAL

ITS SIMPLICITY OF OPERATION APPEALS PARTICULARLY TO WOMEN
A FEW RECEIVERS ARE NOW AVAILABLE AND READY FOR DELIVERY

Set alone, $200. Installation in your home, complete with loudspeaker and other accessories, ready to operate, $275.

PAUL T. PLATT RADIO SERVICE, 29 VANE STREET NORFOLK DOWNS, MASS.

Phone, Granite 5035-W

T. D. Whitney Company

Linen Specialists Since 1796

BOYLSTON STREET SHOP

Linens

of Character Always

Featuring Gift Linens and a complete assemblage of finest Household Linens

Decorative Linens, Damasks, Yarns, Handkerchiefs, Blankets, Puffs and Edwin C. Foss Art Embroideries

---

T. D. Whitney Company

Everything in Linens

Temple Place through to West Street

288 Boylston Street *Boston, Mass.*



tion of the four saxophones adding fresh colors to the score. As the Fugue proceeds, the child theme gradually grows more and more prominent, and finally seems to dominate the whole score. Some new themes, all more or less akin to it, and all in the nature of folk-tunes, are introduced. The father and mother, however, soon assume their former importance, and the whole ends with great spirit and in the highest good humor with an emphatic reassertion of the husband theme with which it began, suggesting that the father had the last word in the argument.' "

Here we have the second section of the Husband's theme characterized as "sinnend" instead of "träumerisch." The latter is the term published in the score.

It may here be said that after the musical sentence characterized in the score as "träumerisch" a short phrase, orchestrated for clarinet in A, two clarinets in B-flat, and a bass clarinet, is characterized by the composer "mürrisch,"—ill-humored, peevish, cross. This theme is used afterward most sparingly. At the same time it is a singular fact that this section of the Husband theme is not mentioned in any "official" programme.

Strauss's reticence about the programme of a work and his subsequent explanatory confidences have annoyed even the admirers of his strange and enormous talent. Thus, when the Symphonia Domestica was performed for the first time in London, Ernest Newman wrote in the *Speaker*:—

"It has been said very confidently that here Strauss has forsaken

SPECIAL COURSES
FOR CHILDREN
under
GERTRUDE BOWES PEABODY
1601 CENTRE ST., Newton Highlands, Mass.
Tel. C. N. 1916-M
Solfeggio, Violin, Ensemble,
Rhythmic-Gymnastics. Classes can be formed
combining any of the above subjects
Address above also
THE LONGY SCHOOL OF MUSIC
103 Hemenway St., Boston, Mass.
Tel. Kenmore 2400
THURSDAYS IN PROVIDENCE, R. I.
417 Lauderdale Building
Tel. Gaspee 2880
Also private and class work in all branches of
music for adults
Catalogue sent on request
Steinert Piano Used

Hélène Phillips
. Sportwear .
Trinity Pl. Entrance
Copley Plaza Hotel

"New Paris"
PATISSERIE ET CONFISERIE FRANCAISE
K. CONSTANTIN CO.
FRENCH PASTRY
Telephone, Back Bay 2566
CATERERS
407 BOYLSTON STREET
TEA ROOM
FRENCH ICE CREAM
BOSTON, MASS.

CURRENT PROGRAMS INCLUDE



BERMUDA

THE ALL YEAR ROUND RESORT. Bi-weekly Service on fast and luxurious steamers. Tours of varying lengths at inclusive fares covering all Travel, Hotel Accommodations, Drives, Sight-seeing, etc. No passports necessary.

CALIFORNIA

Attractive Tours to America's greatest playground. Wide range of itineraries including Grand Canyon, New Orleans, San Antonio, The Apache Trail, Southern California Resorts, Yosemite Valley, San Francisco, Salt Lake City, Denver, The Rockies—also via Panama Canal. *Escorted Tours starting January, February and March.* Extension Tours to Hawaii. Independent Tours starting any day—Special Itineraries—Inclusive Rates.

FLORIDA

Inclusive tours, by rail or sea—Escorted or Individual travel.

WEST INDIES

Attractive Cruise-Tours by luxurious steamers specially adapted to these waters, leaving New York at frequent intervals throughout the season; ample choice of itineraries.

SOUTH AMERICA

TWO CRUISE-TOURS to the Great Countries to our South will leave New York *January 24th and February 7th* via West Coast, returning via East Coast. Itinerary embraces Panama Canal, Lima, Mollendo, Arequipa, Cuzco, La Paz, Antofagasta, Valparaiso, Santiago (Trans-Andean Railroad), Buenos Aires, Montevideo, Santos, Guaraja, Sao Paulo, Rio de Janeiro, etc.

EGYPT and THE NILE

Departures from New York throughout the season. Frequent sailings from Cairo to the First and Second Cataracts on *Cook's Own Nile Fleet*,—the finest river craft on the Nile. The best of accommodations; comfort and luxury throughout.

JAPAN—CHINA

All-Inclusive Tours *The Best of Their Kind*

Itineraries include Honolulu, Kobe, Manila, Hong Kong (Canton and Macao), Formosa, Shanghai, Peking, the Great Wall, Tientsin, Korea, Miyajima, Kyoto, Nara, Osaka, Yamada, Nagoya, Miyanoshita, Nikko, Tokyo, Yokohama, etc. *Next sailings Jan. 24, Feb. 26, March 27.*

EUROPE

Individual—Small Party—and Family Tours arranged at inclusive rates with or without Escort. Official Agents for All Steamship Lines.

Full Information and Literature on Request

THOS. COOK & SON

167 Tremont Street, Boston, 11

New York	Philadelphia	Chicago	San Francisco
Los Angeles	Montreal	Toronto	Vancouver

programme music and gone back to music of the absolute order; it has also been said, with equal confidence, that he has done nothing of the kind. Strauss himself has behaved as foolishly over it as he might have been expected to do after his previous exploits in the same line. He writes a work like 'Till Eulenspiegel,' that is based from start to finish on the most definite episodes, and then goes through the heavy farce of 'mystifying' his hearers by telling them he prefers not to give them the clue to the episodes, but to leave them to 'crack the nut' as best they can. All the while he is giving clue after clue to his personal friends, till at length sufficient information is gathered to reconstruct the story that Strauss had worked upon; this gradually gets into all the programme books, and then we are able to listen to the work in the only way it can be listened to with any comprehension,—with a full knowledge of the programme. With each new work of Strauss there is the same tomfoolery,—one can use no milder word to describe proceedings that no doubt have a rude kind of German humor, but that strike other people as more than a trifle silly. So it is now with the 'Symphonia Domestica.' "

The themes of the Husband are exposed at once. The violoncellos begin the "easy-going" theme (F major, 2-4) without accompaniment. A horn and the bassoons are added. The oboe sings the "dreamy" theme, and, as it ends, clarinets and bass clarinet have a melodic thought designated by the composer as "ill-tempered." As I have said, this motive is unimportant. The third significant theme ("fiery") of the Husband is given to violins (E major). The

IDEALS THAT CUSTOMERS APPRECIATE

Good value, unquestionably fine quality, and careful, intelligent attention to orders have resulted in the growth of a firm bond of customer-friendship between the S. S. Pierce Co. and its thousands of customers, many of whom live hundreds of miles away from Boston.



The Sure Sign of Superiority

S. S. PIERCE CO.

BOSTON BROOKLINE

GROCERS AND IMPORTERS

SINCE 1831



$1200

Length 5 ft. 7 in.

COLLECTIVE knowledge, countless experiments, technical education and musical genius of the Miller family for three generations, placed the Henry F. Miller Piano where it stands today.

Henry F. Miller & Sons Piano Co.

395 Boylston Street **Near Arlington Subway Station, Boston**

The average annual expenses of the Boston Symph
This operating deficit is met by subscriptions. A list of th

Abbott, Gordon
Adams, Miss Clara A.
Agassiz, Mrs. George R.
Aiken, Mr. and Mrs. Alfred
Ames, Mrs. F. L.
Ames, Mrs. Hobart
Ames, Hobart
Ames, John S.
Ames, Oakes
Ames, Mrs. William H.
Amory Mrs. Harcourt
Anonymous (3)
Anthony, Mrs. Margaret
Anthony, Miss A. R.
Apthorp, Mrs. H. O.
Atwill, Miss Elizabeth M.

Baker, Mr. and Mrs. G. B.
Baker, Miss Helen S.
Balch, Mrs. John
Barbour, Thomas
Barkhouse, Mrs. Arthur J.
Barlow, R. S.
Barnet, Mr. and Mrs. S. J.
Bartol, Mrs. John W.
Bates, Mrs. Oric
Baylies, Mrs. Walter C.
Beal, Miss Ida G.
Beebe, Miss Sylenda
Bigelow, Dr. W. S.
Blake, Mrs. Arthur W.
Blake, Estate of William P.
Bliss, Henry W.
Boit, Mrs. John E.
Bostwick, Juliette C.
Bradford, Mary G.
Bradlee, Mrs. Arthur T.
Bradlee, Miss S. C.
Brandegee, Mr. and Mrs. E. D.
Bremer, Mrs. J. L.
Brown, George W.
Bullard, Miss Ellen T.
Burdett, Everett W.
Burr, Mrs. Heman
Burr, I. Tucker

Cabot, Mrs. Arthur T.
Cabot, Frederick P.
Cabot, Henry B.
Cabot, Mrs. Sewall
Cate, Martin L.
Chadbourne, Mrs. J. H.
Chapin, Horace D.
Cheever, Dr. and Mrs. D.
Coale, Mrs. George O. G.
Codman, Miss C. A.
Codman, Mrs. Russell S.
Coffin, Winthrop
Colby, A. E.
Coleman, Miss E. L.
Conant, Mrs. William C.
Converse, Mrs. Costello C.
Converse, M. M.
Coolidge, Mr. and Mrs. Harold J.
Coolidge, Mrs. J. G.
Coolidge, Mrs. J. T.
Coolidge, Julian L.
Coolidge, Mrs. T. J.
Coonley, Howard
Corey, Mrs. H. D.
Cotting, Mrs. C. E.
Cotton, Miss Elizabeth A.
Courtney, Mr. and Mrs. Paul G.
Craig, Mrs. Helen M.
Crosby, Mrs. S. V. R.
Crowninshield, Mrs. F. B.
Cummings, Estate of Mrs. Charles A.
Cummings, Mr. and Mrs. Charles K.
Curtis, Mrs. G. S. (Estate of)
Curtis, Miss Harriot S.
Cushing, Mrs. W. E.

Dabney, Mr. and Mrs. George
Dana, R. H.
Dane, Mr. and Mrs. Ernest B.
Davenport, Mrs. George W.
Derby, Miss Elizabeth P.
Dexter, Miss Rose L.
Dixey, Mrs. Richard C.
Dodd, Mrs. Henry
Dole, Mrs. Charles F.
Dupee, W. A.

Eager, Miss Mabel T.
Edwards, Robert J.
Eisemann, Julius
Eisemann, Ludwig
Elliot, Mrs. John W.
Ely, Miss Augusta C.
Ernst, Mrs. Harold C.
Eustis, H. D.
Eustis, The Misses

Farlow, Dr. and Mrs. John W.
Faulkner, Miss Fannie M.
Fay, Mrs. D. B.
Fenollosa, William S.
Fish, Frederick P.
Fitch, Miss Carrie T.
Fitz, Mrs. R. H.
Fitz, Mrs. W. Scott
Foote, Arthur
Foote, George L.
Forbes, Allan
Forbes, Mrs. Ralph E.
Fox, Miss Alice M.
French, Mrs. Hollis
Frothingham, Mrs. Langdo
Frothingham, Mrs. Louis A
Fuller, Alvan T.

Gay, E. Howard
Grandin, Mrs. John L., Jr.
Greene, Mr. and Mrs. Edwi Farnham
Greenough, Mrs. H. V.
Greenwood, Mr. and Mrs. Lev
Guild, Miss Eleanor
Guild, Miss S. L.

Hall, Mrs. H. S.
Hall, Mrs. John L.
Hallowell, Mr. and Mrs. Fran
Hallowell, N. Penrose
Hammond, Mrs. Edward
Harte, Mrs. Richard
Hathaway, Miss Ellen R.
Haughton, Mrs. M. G.
Haven, Parkman B.
Hayward, Mrs. G. G.
Hicks, Mrs. John Jay
Higginson, F. L., Jr.
Hill, Mr. and Mrs. Edward
Hill, Mrs. John F.
Hobart, Philip W.
Holmes, Mr. and Mrs. E. J.
Holmes, Ida E.
Homans, Miss Katharine A.
Homans, Miss Marian
Hood, Miss Helen
Houghton, Clement S.
Houghton, Elizabeth G.
Howe, Mrs. George D.
Howe, Henry S.
Howe, Mrs. Henry S.
Howe, M. A. DeWolfe
Hunnewell, Mrs. Arthur
Hunnewell, Mrs. Henry S.
Hunt, Miss Abby W.

Jackson, Mrs. James, Jr.
Jackson, Miss Marian C.
Jaques, Miss H. L.
Johns, Clayton
Johnson, Miss Edith Morse
Johnson, Mrs. E. J.

Keeler, Mrs. A. M.

The Orchestra can be carried on only by the generosity of those
financially. All such are invited to join in sustaining the Orchestra.

chestra exceed its average income by about $95,000.00.
o have subscribed for the season 1923-24 follows:

t, Mrs. Edward L.
iball, The Misses
g, Mrs. Henry P.
g, The Misses
hland, Mr. and Mrs. Abraham
hland, Mr. and Mrs. Jesse

ıb, Miss Aimee
ıb, Horatio A.
ıson, Clement R.
e, Mrs. G. M.
g, Mrs. B. J.
g, Miss Margaret Ruthven
ham, Henry G.
ell, Miss Elizabeth
ell, Josiah M.
vrence, Mrs. John
vrence, Miss Sarah
, Miss Bertha
, George C.
, Joseph
ınd, Mrs. Lester
ıan, J. Howard
vis, Mrs. George
lge, John E.
ing, Miss Louisa P.
ing, Mrs. Thacher
ing, William Caleb
hrop, Mrs. Thornton K.
hrop, Mrs. William S. H.
well, Miss Lucy
man, Arthur
on, Mrs. George Armstrong
on, Mrs. W. H.

ıcomber, John R.
ıguire, Mrs. Emily M.
ıson, Miss Fanny P.
Memoriam—C. S. D.
ller, Miss Mildred A.
lliken, Arthur N.
ɔir, Mrs. John
ɔors, Mrs. Arthur W.
ɔrse, Miss Frances R.
ɔrse, Miss J. G.
ɔrse, J. Torrey, Jr.
ɔrss, Mr. and Mrs. Charles A.
otley, Mrs. E. Preble
umford, Mrs. George S.
urfitt, Mrs. S. C.
cKibbin, Miss Emily W.
acLaurin, Mrs. Richard C.

ɜwell, Mrs. Edward A.
ckerson, William E.

Norcross, Mrs. Otis

Oakes, Francis J., Jr.
Osgood, Emily L.
Paine, Rev. George L.
Paine, R. T. 2d
Parkman, Henry
Parkman, Mrs. Henry
Peabody, Charles
Peabody, Mrs. Endicott
Peabody, Margaret
Perera, Mrs. Gino L.
Peters, Mrs. William Y.
Phillips, Mrs. John C.
Phillips, Mrs. W.
Pickman, Dudley L.
Pitman, Mrs. B. F.
Post, Mrs. John R.
Potter, Mrs. Murray A.
Pratt, Mrs. L. Mortimer, Jr.

Rand, E. K.
Ranney, Miss Helen M.
Rantoul, Mrs. Neal
Reed, Miss Emily
Reed, Miss Ida B.
Richardson, Mrs. F. L. W.
Richardson, Mrs. John
Richardson, W. K.
Robb, Russell
Robinson, B. L.
Rogers, H. L.
Rollins, Mrs. J. W.
Rothschild, John
Rothwell, Bernard J.
Russell, Mrs. Richard S.
Russell, Mrs. Robert S.

Sachs, Prof. Paul J.
Sagendorph, George
Saltonstall, Mrs. John
Saltonstall, Leverett
Saltonstall, Richard
Saltonstall, Mrs. R. M.
Sanger, Mrs. George P.
Saville, Mrs. William
Sawyer, Mr. and Mrs. Henry B.
Sears, Miss Annie L.
Sears, Miss Mary P.
Sears, Richard D.
Sears, William R.
Shaw, Mrs. Q. A., Jr.
Silsbee, Mrs. George S.
Slocum, Mrs. William H.
Smith, F. Morton
Spalding, Walter R.
Sprague, Mrs. Phineas W.
Stackpole, Mrs. Frederick D.
Stackpole, Mr. and Mrs. Pierpont L.
Steinert, Alexander
Stevenson, Mr. and Mrs. R.H., Jr.
Stone, Galen L.
Stone, Mrs. Galen L.
Stone, Nathaniel H.
Sturges, Alice K.
Swallow, Maude C.

Taft, Edward A.
Tapley, Miss Alice
Tappan, Miss Mary A.
Torbert, Dr. James R.
Tower, Florence E.
Tuckerman, Mrs. L. S.

Vaughan, Bertha H.
Vaughan, Mrs. Henry G.

Wadsworth, Mrs. A. F.
Ware, Mrs. Arthur L.
Waring, Mrs. Guy
Warren, Mrs. Bayard
Warren, Mr. and Mrs. Bentley W.
Webster, Mr. and Mrs. Edwin S.
Weeks, Mr. and Mrs. Robert S.
Weeks, Sinclair
Welch, E. Sohier
Weld, Mrs. Bernard C.
Weld, Mrs. Charles G.
Weld, Miss Mary
Wheatland, Richard
Wheelwright, Miss Mary C.
White, Miss Gertrude R.
Whitin, Mrs. G. Marston
Whiting, Mrs. Jasper
Whitman, William
Whitney, Mrs. Margaret F. G.
Whitwell, Mr. and Mrs. Frederick S.
Williams, Moses
Wilson, Miss A. E.
Winsor, Mrs. Alfred
Wolcott, Mrs. Roger
Wood, William E.

Bates, The Misses
Bishop, Miss Margaret

(Continued on following page)

elieve it important in the life of Boston and are willing to help it

Bradlee, Mr. and Mrs.Thos. S.
Browning, Mrs. C. A.
Buckingham, Miss M. H.
Colt, Mr. and Mrs. James D.
Farrington, Robert D.
French, Miss Katharine
Gilbert, Mrs. Ellen J.
Grover, Mrs. Frances L.
Hill, Arthur D.
Johnson, Mr. and Mrs. Arthur S.
Luce, Stephen B.
Moore, Mrs. Edward C.
Nutter, George R.
Patton, James E.
Pfaelzer, Mrs. Franklin T.
Pratt, Mrs. Walter W.
Rousmaniere, Mrs. E. S.
Shaw, Mrs. Henry S.
Sheldon, Katharine H.
Thayer, Mrs. W. H.
Wendell, Mrs. Barrett
Wheelwright, Miss Mary C.
Whittier, Mrs. Albert R.

Aubin, Miss Margaret H.
Barrett, Mrs. William E.
Case, Miss Louise W.
Chapin, Miss Mabel H.
Crafts, Mrs. George P.
Cushing, Sarah P.
Cutler, Mrs. C. H.
Cutler, Miss Elisabeth A.
Day, Mrs. Henry B.
Ellery, Mr. and Mrs. William
Ely, Elizabeth B.
Endicott, S. C
Farlow, Mrs. William G.
Fisher, Miss Edith
Fisher, Frances B.
Gilmore, Mrs. G. L.
Harrington, Mrs. Francis B.
Harris, Miss Frances K.
Heilman, William C.
Ivers, Miss Ella F.
Jordan, Helen L.
Lombard, Mrs. Ephraim
Manning, Mr. and Mrs. Earl G.
Milliken, Mrs. James I.
McMichael, Mrs. L. G.
Parker, Mrs. Edward L.
Putnam, Mrs. James J.
Rantoul, Harriet C.
Richardson, Mrs. Charles F.
Sears, Mrs. Montgomery
Sears, Mr. and Mrs. Richard D
Shepard, Mrs. Willis S.
Sortwell, Mrs. A. F.
Staniford, Mrs. Daniel
Stanton, Katharine
Wright, A. M.

Berwick-Walker, Clara
Burnham, Miss Helen C.
Burnham, Miss M. C.
Eaton, Miss B. L.
Gaston, Mrs. W. A.
Greenfield, Joseph Baram
Griswold, Roger
Hawley, Mr. and Mrs. George
Lee, Mr. and Mrs. James S.
Peabody, Mrs. H. Rodman
Putnam, Marion C.
Shaw, Mrs. Henry S., Jr.
Turner, Nellie B.
Warren, Mr. and Mrs. E. R.
Watson, Mrs. Thomas R.

Apsey, Laura Soule
Brewer, F. R.
Coale, George O. G.
Daniels, Miss Mabel W.
Eaton, Miss L. H.
Fox, Felix
Harding, Emor H.
Jackson, Mrs. Henry
Kaffenburgh,Mr.&Mrs.Albert W.
Kaufman, M. B.
Lilly, Mrs. Channing
Morse, Henry Lee
Murdock, Mr. and Mrs. Harold
Pierce, Mrs. M. V.
Saltonstall, Mrs. Philip L.
Schneider, Miss Elizabeth
Streeter, Mrs. E. C.
Swift, Miss Lucy W.
Tapley, Henry F.
Thorndike, Mrs. J. L.
Warner, Elizabeth

Pledges received from New Subscribers, December 18th

Beebe, E. Pierson
Beebe, Frank H.
Burnham, Mrs. W. A.
Carter, Mrs. J. W.
Chase, Mrs. Henry M.
Cunningham, Miss Mary
Forbes, Mrs. Waldo E.
Frankenstein, Lina H.
Friend
Howe, Mrs. J. Murray
Hyde, Mrs. Katharine H.
Morison, Mrs. John H.
Peabody, Mrs. Francis
Saltonstall, Miss Muriel Gurdon
Spaulding, Miss Emma F.
Sturgis, The Misses
Vorenberg, Felix
Ward, Prof. R. DeC.
Wells, Mrs. Webster

Subscriptions to date for season of 1923-24, $64,894.34
Endowment Fund - - - $145,953.52

Subscriptions are applicable to deductions from the Federal Income Tax.

Subscriptions to annual deficit and to the Endowment Fund should be sent to E. B. Dane, Treasurer, 6 Beacon Street, Boston, Mass.

PERMANENT WAVE SPECIALIST

Twelve years' experience in Permanent Waving has taught me the **only** safe method is the Nestle Lanoil

Miss LILLIAN J. KANE

420 BOYLSTON STREET . . . . . BOSTON
Room 312 Tel. B.B. 8798



Reinald Werrenrath

is singing with success

ADMIRALS, THE. By G. W. Chadwick - - $0.75
Baritone

CONSECRATION. By Charles Fonteyn Manney . .50
High, in F; medium high, in E♭; low, in D♭

GOIN' HOME. (From the Largo of the *New World Symphony*). By Anton Dvorák - - - .60
High, in E♭; medium, in D♭

IN THE FOGGY DEW. By Harvey Worthington Loomis .60
High, in A; medium, in F

LEETLE BATEESE. By Geoffrey O'Hara - - .60
High, in F; medium, in E♭; bass, in C.

OH, RED IS THE ENGLISH ROSE. By Cecil Forsyth - - - - - .50
High, in D min.; medium, in C min.

ROADWAYS. By John H. Densmore - - - - - - - - .60
Medium, in C; low, in B♭

TERRE PROMISE. By Cecil Forsyth - - - - - - - .50
High, in F; medium, in D♭

TIME FOR MAKING SONGS HAS COME, THE. By James H. Rogers - - .60
High, in E♭; medium, in D♭

WRECK OF THE "JULIE PLANTE," THE. By Geoffrey O'Hara - - - .60
High, in C min.; medium, in A min.; bass, in G min.

YOU, MY DEAR. By Miner Walden Gallup - - - - - - .50
High, in E; medium in D♭

OLIVER DITSON COMPANY, BOSTON 10

178-179 Tremont Street

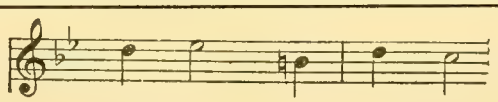
Order of your local dealer

THE EMPLOYERS' LIABILITY ASSURANCE CORPORATION

Limited of London, England

SAMUEL APPLETON
United States Manager
132 WATER ST. - BOSTON

F. T. D.



F. T. D.

Florists
Telegraph
Delivery

BY Symphony FLOWER SHOP

Faith
Truth
Determination

Service *Quality* *Satisfaction*

Flowers and Decorations for all occasions

240 HUNTINGTON AVENUE
Diagonally across from Symphony Hall
Telephones, Back Bay 8241, 58238

NEW YORK LONDON PARIS

mood of ill-temper recurs for a moment, but is interrupted by a trumpet shout. The "easy-going" theme reappears (F major).

The most important theme of the Wife enters (B major), "very tired, and the tender Mother wishes it to rest" (solo violin). The Child's motive now appears for the first time in the very concise and sturdy form which later lays an important part. The episode of putting-to-bed is characterized by Mr. Klatte, of Berlin, to whom we are indebted for some of these analytical notes, as abounding with "drastic details of tone-painting."

Two clarinets sing a cradle-song (G minor, 6-8), to which the Child falls asleep. The clock strikes seven and the Scherzo is at an end.

An Intermezzo of about forty measures follows, restful and peaceful music. The "dreamy" section of the Husband's motive is played in turn by oboe, flute, violin, and an inverted form of it, which is much used later, is joined to it. The strings have a passage "that is as the Confirmation of Happiness."

The Adagio is divided into two sections, to which a species of coda is added. The first section, "Doing and Thinking," or "Creation and Inspection," is developed out of the Husband's themes. The "dreamy" motive is carried to its furthest extent, and, appearing in its inverted form with the theme of the "Confirmation of Happiness," it leads to a new melodic thought. The chief theme of the Wife is played passionately by violins, and with its gentler companion theme is most prominent. Then enter the motives of the Husband, and the themes of the two rise through a powerful cres-

MISS HOLLAND

567 BOYLSTON STREET

Copley Square

Our final clearance sale will take place on Monday, December 24th.

As usual our entire stock of gowns, suits, coats, wraps, blouses and sweaters will be disposed of regardless of cost.

Goods sold during this sale will not be exchanged nor credited.

cendo to a climax in F-sharp major. This is the "Love Scene." After a short diminuendo the theme of happiness brings the end of this portion of the Adagio. The second portion, "Dreams and Cares," is music of twilight tones. The title "Sleep-chasings," invented by Walt Whitman for one of his early poems, would here not be inappropriate. The cares flee away, for the Child's theme is heard, and the tender melody of the caring Mother follows. The dreams fade with the harp notes and the tremolo of the violins. It is morning. The clock strikes seven and the cry of the Child ("a trill on the F-sharp major 6-4 chord, muted trumpets and woodwind") arouses everything into life.

The Finale is divided into two sections. The first is entitled "Awaking and Merry Strife." The bassoons give out a fugue subject, which is the Child's theme in a self-mocking version. This is the theme of "Assertion," and it is developed by wind instruments. The third trombone brings it in augmentation. The second subject of the double fugue, the theme of "Contrary Assertion," is introduced by the violins. These voices are led in merriest mood, separately and against each other. The preceding themes that are used are chiefly those typical of the Wife, though the Husband's trumpet cry is introduced. The climax of this portion of the Finale is a tutti *fff* of over thirty measures on an organ-point in C. "The Child seems to have hurt himself in boisterous play. The mother cares for him (theme given in the Scherzo to solo violin), and the father also has a soothing word." A folk-song (F major, 2-4). The

Boston Conservatory of Music
INCORPORATED
AGIDE JACCHIA, Director
VIOLIN DEPARTMENT
Irma Seydel — Carmine Fabrizio
Daniel Kuntz — Frederick Mahn
Armando Leuci
250 HUNTINGTON AVENUE, BOSTON 17, MASS.
Telephone Back Bay 2042
CATALOG SENT ON REQUEST
STEINWAY PIANOFORTE

The B. F. Wood Music Co.
Publishers of
Edition Wood.
And the Largest Catalog of Easy Educational Music in the World.
To be had through your Local Dealer
88 ST. STEPHEN STREET BOSTON, 17

second section of the Finale, "Joyous Decision," begins with a calmly flowing theme, given at first to the violoncello and led over an organ-point of forty-odd measures on F. The preceding themes, typical of the "easy-going" character of the Husband and of the gentler side of the Wife, are brought in. The capricious theme of the Wife is suddenly heard. The struggle begins again, but now the "dreamy" theme of the Husband, with a highly pathetic emphasis, dominates until it makes way for the Child's theme (horns and trombones). After a cadence in D major the "easy-going" theme is thundered by trombones, tuba, bassoons. It then goes into F major. Now the Child's theme and other chief motives appear in their original form, but amusingly rhythmed. The gently expressive theme from the first section of the Adagio introduces a diminuendo. There is a joyous ending (F major).

*
* *

In Manskopf's Historical Museum of Music at Frankfort-on-the-Main is a programme of a concert which took place at Jena, March 9, 1845. The sixth piece then performed bore the following title:—

The First Harmonies of Life.
Joyous Fantasia for Orchestra.

Composed by Chapel-master Chelard of Weimar.

Program: Birth, Baptism, Cradle; the Nurse's Song, the Mother, the Child, his Games, the First Lesson, Epoch of Youth, Choral. (Led by the composer.)

JOHN A. REARDON, Jr.



Interior Decorator

Draperies Furniture
Wall Papers

103 ST. JAMES AVE., BOSTON
Reardon Building
Telephones, Back Bay { 10974 / 6609

Lewis F. Perry's Sons Co.
PAINTING AND DECORATING
TELEPHONE, MAIN 4335
101 TREMONT STREET
ROOM 211, BOSTON
Decorators of Symphony Hall

TOWN TAXI

TOWN TAXI

LOWEST RATE OF FARE IN BOSTON

Taxi Cabs

AT

SYMPHONY HALL

AFTER ALL CONCERTS

Notify the usher or taxi agent at entrance

TOURING CARS

Low Rates

LIMOUSINES

Quality Service

TOWN TAXI

INCORPORATED

KENMORE 5000

LOWEST RATE OF FARE IN BOSTON

TOWN TAXI

TOWN TAXI

"Bergerie" (I. Sonnerie et Sarabande pour les Bergers. II. Air Pastoral. III. Gaillarde et Départ pour le Pays du Tendre) . . . . . Stuart Mason

(Born at Weymouth, Mass., on October 21, 1883; living in Boston)

Mr. Mason composed "Bergerie" in 1921–22. Mr. Mason writes: "It seems to me that the titles describe the character of the piece. I did not intend to imitate eighteenth century music although I suppose that the general style of that music may have been in my mind as I wrote."

The score, dedicated to the composer's mother, calls for these instruments: flute, oboe, English horn, clarinet, bassoon, horn (second horn *ad libitum*), harp, twelve first violins, twelve second violins, light violas, six violoncellos, and six double-basses.

Hurwitch Bros.

L'AUTOMNE
1898 1923
EXHIBITS OF UNUSUAL INTEREST
CONSISTING OF IMPORTED
AND ORIGINAL MODELS
SUITS COATS GOWNS WRAPS
REPRESENTING ELABORATE PREPARATIONS FOR THE COMING
SEASON IN OUR CUSTOM AND READY-TO-WEAR DEPARTMENTS
Second Floor at 344 Boylston St. Near Arlington
Boston

729 BOYLSTON STREET
BINGHAM GOWNS
BOSTON MASSACHUSETTS
ALSO READY TO WEAR
DANCING FROCKS A SPECIALTY



JACOB THOMA & SON
Importers and Dealers in
Old and New Violins — Bows — Strings — Cases
and Violin-Specialties
Repairers to the Boston Symphony Orchestra
Agents for the Silvestre & Maucotel
Tricolore Tested-Strings
226 TREMONT STREET . BOSTON. MASS.
Opp. Majestic Theatre Telephone, Dewey 1763-W



VLADIMIR

DE PACHMANN

uses and endorses

The Baldwin Piano

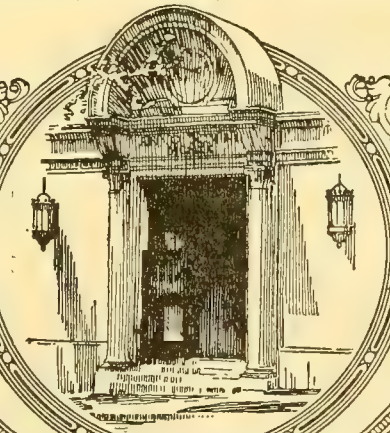
exclusively

The Baldwin Piano Co.

Represented by

The A. M. HUME MUSIC CO.

196 Boylston Street, Boston, Mass.



The Saraband was a stately dance, probably of Oriental origin, once popular in Spain, France, and England. In Spain, where it made its appearance at Seville, it was at first danced with songs of such a nature that the clergy, Cervantes, and others attacked it, and at the end of Philip II.'s reign, it was suppressed. It made its way to the French court. Later it served as a slow movement in the Suite, and was written either in the major or minor key, in 3-2 or 3-4 time, and was strongly accented.* ,

The Galliard was a nimble, lively dance, generally in 3-2, but sometimes in common time. It came from Rome and was therefore also called Romanesca. Prætorius described it as "an invention of the devil."†

* * *

Mr. Mason was graduated with highest honors from the New England Conservatory of Music in 1907. His principal teachers in

*For a full account of the Saraband, see the Programme Book of October 21, 22, 1921.

†See the Programme Book of October 26, 27, 1923, for an extended description of this dance.



William B. Ballard

formerly of V. BALLARD & SONS

Riding Habits Suits

Coats and Gowns

customers' materials used

565 BOYLSTON STREET

Telephone, B. B. 9616

Massachusetts Trust Company

(MEMBER FEDERAL RESERVE SYSTEM)

UPTOWN BRANCH SITUATED DIAGONALLY ACROSS FROM SYMPHONY HALL

Cordially offers you every facility consistent with sound banking.
Commodious Safe Deposit Boxes. Storage Space for Valuables.
Largest Electrified Burglar-proof Safe in the World.
Ample Parking Space.

MAIN BANK
Massachusetts Trust Building
Corner Federal and Franklin Streets

HAYMARKET BRANCH
46 Canal Street
near North Station

M. STEINERT & SONS

New England Distributors for

STEINWAY

STEINERT JEWETT WOODBURY

PIANOS

DUO-ART Reproducing Pianos

Pianola Pianos



VICTROLAS VICTOR RECORDS

DeForest Radio Merchandise

STEINERT HALL

162 Boylston Street

BOSTON MASS.

this country were George W. Chadwick, J. Albert Jeffery, and George Lowell Tracy. He joined the faculty of the Conservatory in 1907. Obtaining leave of absence, he went to Paris in 1908, where he continued his studies with André Gedalge, Isidor Philipp, and Raoul Pugno. He returned to Boston in September, 1910. He has composed chamber music, pianoforte pieces, and songs. His four characteristic pieces for violoncellos were performed at a concert of the Boston Musical Association, Mr. Longy conductor, on December 17, 1919.

His "Rhapsody on a Persian Air" was performed at a concert of the Boston Symphony Orchestra on April 22, 1921. He is a member of the Faculty of the Longy School, is Lecturer on the Appreciation of Music for the Department of Education, Division of University

STRICTLY CUSTOM MADE

Corsets and Ready-to-wear, dainty Lingerie, Negligees, Petticoats, Brassieres, Pantalettes, etc.

MADAM SARA'S LA PATRICIA CORSET

311-314 Little Building

Miss Farmer's School of Cookery

Established 1902

Home of the Boston Cooking School Cook Book

30 Huntington Avenue, Boston

Practice Classes constanting forming in

Cookery and Household Technique

Demonstration Lectures

Tuesdays and Wednesdays

Miss Alice Bradley, Principal

SOLOV-HINDS CO.

SPECIALIZING IN APPAREL FOR MISSES AND WOMEN

Evening and Dinner Gowns

Afternoon and Daytime Dresses

Misses' Frocks and

Dance Dresses

Coats *Wraps* *Hats*

Sportswear

468 BOYLSTON STREET

WESTLAND AVENUE GARAGE

INCORPORATED

41–43 WESTLAND AVENUE AND 32–34 ASTOR STREET

ONE MINUTE FROM SYMPHONY HALL

While attending concert store your car at our new and most up-to-date garage. Guard against theft.

Telephones, Back Bay 8862, 8863

Going to Market

TO barter, trade and exchange, we commercial beings find ourselves on the way to market at the beginning of each business day. Or we send our agents out into the highways and by-ways to represent our interests, to share our responsibilities and generally to assist us in the efficient and profitable performance of our tasks.

¶ For such duties, the custom always has been to clothe ourselves with some sign of respectability or with some mark or manner calculated to inspire confidence.

¶ And PRINTING has served long and faithfully as the agent of man, making acquaintances, presenting offers, establishing relations and in a vast number of ways, adding to human understanding and increasing the comforts of life.

¶ PRINTING (the Mother of Progress), the agent, does better in the garb of Respectable Responsibility, and with this truth in mind, we seek to render our customers a real, profitable service when their printed matter "goes to market."

GEO. H. ELLIS CO.

Incorporated

The Quality Mark  *of Printing Service*

272 Congress Street Boston, Mass.

Extension, of the Commonwealth of Massachusetts, and is the music critic for Boston of the *Christian Science Monitor*. Honored by the French Government, he was made an "Officer d'Académie" in 1922. He has been assistant conductor of the People's Symphony Orchestra since its organization.

Symphonic Poem No. 2, "Tasso: Lament and Triumph"

Franz Liszt

(Born at Raiding, near Ödenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886)

This symphonic poem is a revision of a "symphonic prelude" to Goethe's "Tasso." The prelude was written to celebrate in Weimar

A Bit of the Brunswick All Your Own



Of course, you know the Brunswick Shoppe — so near Copley Square, so convenient to Boylston Street shopping, so short a distance from the theatres. This delightful little low-beamed salon and all that is within, is a bit of the Brunswick all your own. For luncheon — for afternoon tea — for supper before the theatre — or just to run into at any odd moment for a tiny nibble and chat with the many friends you are sure to meet there. Claim it for your own—as it truly is!

Afternoon Tea

Ices **Favors** **Brunswick Candy**

The Brunswick Shoppe

Boylston Street at Clarendon

THOMAS

RETTA C. THOMAS

683 BOYLSTON ST.

Imported Models and our own Creations

Gowns, Wraps, Suits, Blouses

Special Attention Given to Reproductions of all French Models

the one hundredth anniversary of Goethe's birth. It was first performed in the Grand Ducal playhouse, Weimar, on August 28, 1849. Liszt conducted the work from manuscript. Liszt also composed for the anniversary the Goethe Festival March, which was rewritten in 1859, and a Goethe Festival Album, in which he included an arrangement for pianoforte of the Goethe March, a male chorus, a solo for baritone singer, and two or three earlier compositions.

For this symphonic poem Liszt wrote a preface:—

"In 1849 all Germany celebrated brilliantly the one hundredth anniversary of Goethe's birth. At Weimar, where we then happened to dwell, the programme of the festival included a performance of his drama 'Tasso,' appointed for the evening of August 28. The sad fate of the most unfortunate of poets had excited the imagina-

Designer of distinctive gowns
247 NEWBURY STREET
near Fairfield Street

At the Sign of the Golden Harp
380 Boylston Street
(NEAR ARLINGTON)

"Let Music be Your Message"

With the sound of a long-loved melody,
The still and holy night
Shall unlock the portals of memory
And flood your heart with light.

CHRISTMAS CARDS
with
MUSICAL GREETINGS
(each containing a Christmas Carol)

An artistically decorated assortment
at

Carl Fischer INC.
MUSIC INSTRUMENTS
BACK BAY 9000
BACK BAY 9001

Delicious
Hot Luncheons
and Dainty
Afternoon Tea
at
Kuyler's
200 Boylston Street

tion of the mightiest poetic geniuses of our time,—Goethe and Byron: Goethe, whose career was one of brilliant prosperity; Byron, whose keen sufferings counterbalanced the advantages of his birth and fortune. We shall not conceal the fact that, when in 1849 we were commissioned to write an overture for Goethe's drama, we were inspired more directly by the respectful compassion of Byron for the *manes* of the great man whom he invoked than by the work of the German poet. At the same time, although Byron gave us the groans of Tasso in his prison, he did not join to the recollection of the keen sorrows so nobly and eloquently expressed in his 'Lamentation' the thought of the triumph that awaited, by an act of tardy yet striking justice, the chivalric author of 'Jerusalem Delivered.'

"We have wished to indicate this contrast even in the title of the work, and we have endeavored to succeed in formulating this grand antithesis of genius, illtreated during life, but after death resplendent with a light that dazzled his persecutors. Tasso loved

Choice Theatre Tickets

BURKE ADAMS HOUSE

PHONES, BEACH 0935, 0942, 2430



PENNELL, GIBBS & QUIRING CO.
INC., DECORATORS & PAINTERS
203. 205 CLARENDON STREET
BOSTON, MASSACHUSETTS

THE SOCIETY OF
Arts & Crafts

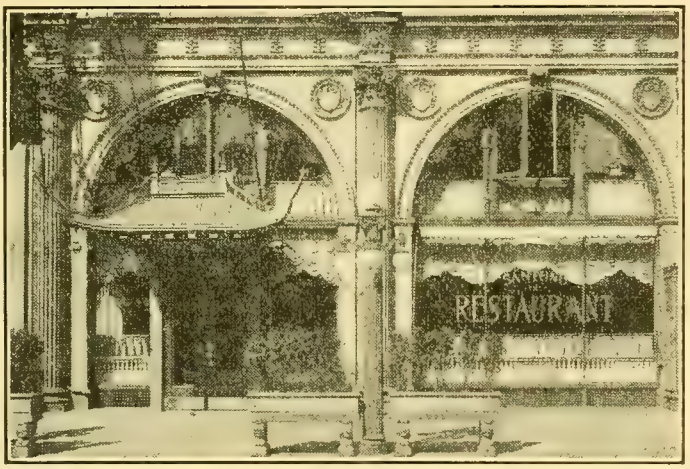
Distinctive
Christmas Gifts

9 PARK ST., BOSTON

and suffered at Ferrara; he was avenged at Rome; his glory still lives in the people's songs of Venice. These three points are inseparably connected with his undying memory. To express them in music, we first invoked the mighty shadow of the hero, as it now appears, haunting the lagoons of Venice; we have caught a glimpse of his proud, sad face at the feasts in Ferrara, where he produced his masterpieces; and we have followed him to Rome, the eternal city, which crowned him with the crown of glory, and glorified in him the martyr and the poet.

"'Lamento e Trionfo,'—these are the two great contrasts in the fate of poets, of whom it has been justly said that, while curses may weigh heavily on their life, blessings are always on their tomb. In order to give this idea not only the authority but the brilliance of fact, we have borrowed even the form from fact, and to that end chosen as the theme of our musical poem the melody to which we

SANTUNG RESTAURANT
St. James Building
Near Symphony Hall



Telephone, Back Bay
6018
10116

MERCHANT CLUB LUNCHEON
11 a.m. to 2 p.m.

SPECIAL SUNDAY TABLE D'HÔTE DINNER
12 m. to 4 p.m.

MUSIC EVERY DAY AND EVENING

"After Theatre Parties" a Specialty

SPECIALIST IN AMERICAN AND CHINESE DISHES

THE
VERGÉ SHOP
1385 Beacon Street
BROOKLINE
Good Things to Eat
Reservations by Telephone
Brookline 2240

GRACE HORNE'S GALLERIES
Stuart Street at Dartmouth
Trinity Court, Boston, Mass.
EXHIBITION of PAINTINGS during November and December
ROSS MOFFETT
HARRY LEITH-ROSS
CHARLES E. D. RODICK
EXHIBITION of PHOTOGRAPHS by
Ananda Coomaraswarmy
MODERN CRAFTS by
GEORGE GEBELEIN
SIDNEY CALLOWHILL
and others
visitors are welcome

have heard the Venetian gondoliers sing on the lagoons three centuries after his death the first strophes of Tasso's 'Jerusalem';

"Canto l' armi pietose e 'l Capitano,
Che 'l gran Sepolcro liberò di Cristo!"

"The motive is in itself plaintive, of a groaning slowness, monotonous in mourning; but the gondoliers give it a peculiar coloring by drawling certain notes, by prolonging tones, which, heard from afar, produce an effect not unlike the reflection of long stripes of fading light upon a looking-glass of water. This song once made a deep impression on us, and when we attempted to speak of Tasso our emotion could not refrain from taking as the text of our thoughts this persistent homage paid by his country to the genius of whose devotion and fidelity the court of Ferrara was not worthy. The Venetian melody is so charged with inconsolable mourning, with such hopeless sorrow, that it suffices to portray Tasso's soul; and

Courteous, Efficient and Prompt Service

"THE BEST OF FOOD THE FINEST CUISINE"

MUSIC EVERY EVENING

THE FAR EAST CO. CHINESE AND AMERICAN RESTAURANT

Noon-day Lunch 11-2 p.m. $.40 ∴ Special Dinner 5.00 8 p.m. $.50 up
Open from 11-12 a.m. Sunday Dinner $.85 and $1.25

1088 BOYLSTON STREET Tel. Back Bay 2342 BOSTON, MASS.

Rare Old Violins

VIOLAS and 'CELLOS
of exquisite tone
and splendid condition

ITALIAN VIOLIN STRINGS

MUSICIANS SUPPLY COMPANY
218 Tremont Street and 60
LaGrange Street, Boston, Mass.
Telephone, Beach 1882

Foreign Languages Easily Learned

The Berlitz Conversational Method makes the study of any foreign language a surprisingly simple, easy and pleasant matter. Experienced native teachers. Day and Evening Classes and Individual Instruction. Reasonable tuition. Call, write or phone for catalogue.

Trial Lesson Free

BERLITZ
SCHOOL OF
LANGUAGES
Est. 1878 OVER 200 BRANCHES
132 Boylston Street Phone, Beach 3958

SEVENTY YEARS' REPUTATION

BROWN'S BRONCHIAL TROCHES

An old and reliable remedy for throat troubles caused by cold or use of the voice. Free from opiates in any form. Sold only in boxes—never in bulk. Prices, 15c., 35c., 75c., $1.25, at druggists or by mail.

BROWN'S CAMPHORATED SAPONACEOUS DENTIFRICE

Will keep the teeth and gums in healthy condition. Price, 30c., at druggists or by mail.
JOHN I. BROWN & SON, BOSTON, MASS.



BOSTON

Maintained for the Benefit of the South End Music School

Unusual and Artistic Handmade Articles

For Personal and Household use

Christmas Cards and Gifts

Made in Europe and America

30 CHARLES STREET

Farm and Garden Shop

The F. and G. Christmas Greens Sale

165 COMMONWEALTH AVENUE

on Tuesday, Wednesday and Thursday

DECEMBER 18, 19 AND 20

FROM TEN TILL FOUR O'CLOCK

CHRISTMAS TREES, ATTRACTIVE WREATHS AND HOLIDAY DECORATIONS

STOP AT THE GREEN DOOR
39 NEWBURY STREET

HELP THE NEW ENGLAND FARM AND YOURSELF AT THE SAME TIME

GEESE, CANDIED FIGS, FRUIT CAKE, PLUM PUDDINGS, FOOD SPECIALTIES

CHRISTMAS NOVELTIES
UNUSUAL CHRISTMAS CARDS

Tel. B. B. 4198

KAKAS·BROS. INC.

MANUFACTURERS *RETAILERS*

FURRIERS

RELIABLE FURS RELIABLE INFORMATION
RELIABLE PRICES

NO MISREPRESENTATION AS TO VALUES

COLD STORAGE

72 Chauncy St., Boston - - - Tel. Beach 0048

M. E. PACKARD PIANO TUNER

Reproducing and Player-Piano Expert

191 Willow Avenue, West Somerville

Telephone Connection

Authorized Welte-Mignon Service Man

Formerly with Mason & Hamlin, Ampico Service Man with Chickering & Sons Co.

EST. 1905 B. B. 1693

FRIEDBERG'S

ELECTRIC & LOCKSMITH SHOP

239-241 MASSACHUSETTS AVENUE

ELECTRICAL APPLIANCES
CONTRACTING
FULLY EQUIPPED REPAIR SHOP
VASES CONVERTED INTO LAMPS

again it lends itself as the imagination of the poet to the picturing of the brilliant illusions of the world, to the deceitful, fallacious coquetry of those smiles whose treacherous poison brought on the horrible catastrophe for which there seemed to be no earthly recompense, but which was clothed eventually at the capital with a purer purple than that of Alphonse."

This overture, carefully revised by Liszt in 1854, was performed for the first time at Weimar in the hall of the Grand Ducal Palace, at a court concert, April 19, 1854. Liszt conducted from manuscript. The score was published in April, 1856, and the orchestral parts in March, 1865. In the Correspondence of Liszt and Bülow, published at Leipsic in 1898, there are interesting pages concerning proposed alterations and excisions for performances under Bülow, who suggested the changes. The reasonableness and the shrewdness of the proposer and the amiability of Liszt are exposed in clearest light (see pp. 350, 351, 382–384).

AMERICA'S FOREMOST FLORIST

76th year

Thos. F. Galvin INCORPORATED

FLOWERS

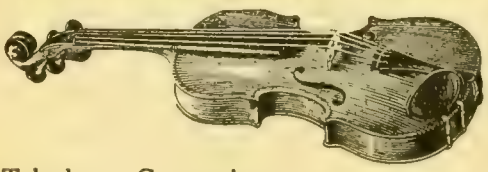
BOSTON
1 PARK STREET
AND
549 BOYLSTON STREET

NEW YORK
561 FIFTH AVENUE
AT
46th STREET

.. Custom Underwear ..
UNION SUITS, PETTICOATS and KNICKERS made to Measure in All Styles and Materials

Miss E. T. DRISCOLL .·. 296 BOYLSTON STREET
formerly 49 Temple Place

WEEMAN, BEAL & HOLMBERG



.. IMPORTERS ..
Violins, Fittings and Repairs
564 Washington Street, Rooms 527-528
BOSTON

Telephone Connection

At HOTEL VENDOME

THERE ARE UNUSUAL ACCOMMODATIONS for banquets, dinners, luncheons, receptions, weddings and dances—for all social functions requiring correct appointments and perfect service.

Among the hotels in this city, none is better prepared than **THE VENDOME** to make social affairs attractive and pleasant. Its ideal location on **Commonwealth Avenue at Dartmouth Street, only one block from Copley Square,** makes it easily accessible by motor or "a-foot."

The management will be pleased to submit menus, offer suggestions, and make final arrangements by telephone, correspondence or personal interview.

AFTERNOON TEA (tea, toast and marmalade) IS SERVED IN THE SOLARIUM EVERY DAY INCLUDING SUNDAY FROM 4 UNTIL 6 O'CLOCK. FIFTY CENTS PER PERSON

C. H. GREENLEAF, *President* — *EVERETT B. RICH*, *Managing Director* — *FRANKLIN K. PIERCE*, *Associate Manager*

STATE STREET TRUST CO.

Boston, Mass.

Affords its depositors the advantage of three banking offices in excellent locations, each equipped with modern safe deposit vaults.

MAIN OFFICE . . . . . 33 STATE STREET

COPLEY SQUARE OFFICE . 581 Boylston Street

MASSACHUSETTS AVENUE OFFICE

Corner Massachusetts Avenue and Boylston Street

INCORPORATED 1891

MEMBER FEDERAL RESERVE SYSTEM

WEDDING INVITATIONS

CALLING CARDS

STATIONERY

MAH-JONGG



Poulson

HARPER W POULSON

SOCIAL AND COMMERCIAL STATIONER

284 BOYLSTON STREET BOSTON



Local and Suburban Service

CHOICE CHRISTMAS GIFTS

not to be found elsewhere

ANTIQUE CHINA and GLASS
PRINTS ETCHINGS LACES
LAMPS and LAMP SHADES
MIRRORS FURNITURE

Unusual Christmas Cards
and Small Gifts

Harlow & Howland
Interior Decorators
282 DARTMOUTH STREET

Hill, Smith & Co.

Wholesale and Retail
STATIONERS

Engraving, Die Stamping
and Fine Printing

Blank Book Manufacturers
Modern Loose-leaf Devices
and Supplies

8 MILK STREET
Old South Building
Telephone, Main 1590

Lamping-Nolan

.. Beauty Upkeep ..
Expert in every branch
462 Boylston St. Boston
Est. 1905 Tel. B. B. 5174

Largest and Best Equipped Beauty Salon in New England. Marcel and Permanent Waving, Hairdressing, Muscle Strapping, Face Peeling. Most reliable and latest methods by an Expert. New Scalp Treatment, Special for Oily Scalp.
Electric Baths and Swedish Treatments
Our School - 18 NEWBURY STREET
Day and Evening Classes
Classes forming every Monday

ANTIQUES APPRAISALS
A. CLAYTON PARKER
INTERIOR DECORATOR
Fifteen years with Boston's best Decorators
Designer and Decorator with a
European experience
BACK BAY 6731
Room 317 420 Boylston Street
Berkeley Building Boston, Massachusetts

GEORGE L. CURTIS

Maker of
DISTINCTIVE GOWNS FOR GENTLEWOMEN
312A Berkeley Bldg. 420 Boylston St.
Copley 1063-M

ELIAS HOWE CO. 8 BOSWORTH STREET

OLD VIOLINS, VIOLONCELLOS

VIOLAS, DOUBLE BASSES
MORE THAN 600 IN STOCK

Leather Cases Fine Bows Italian Strings Gold and Silver G Strings
2,000 NEW VIOLINS IN STOCK

ELIAS HOWE CO., 8 Bosworth Street . Boston







Christmas is a time of giving for all the world

The Community Health Nurse gives every day, all the year, with professional skill and personal devotion

The Nurse's Story

"I wish I could get some more records for my old ladies' victrola," said the nurse sighing. "I've just come from there, and I always feel I must do something about them.

"The mother is in bed—been there for three years, now. She was born in England 87 years ago. There's nobody to look after her but a blind daughter, 61 years old. I go three times a week to take care of the mother, and it would make any seeing housekeeper blush if she could see what this blind woman is capable of doing—things one having sight does not do or will not do. She keeps the room neat, does all the cooking, washes the clothes—even the sheets—and tends to two coal fires.

"Yes—the old mother is irritable sometimes, but the daughter never complains.

"She has a victrola—it does her lots of good. I wish I had some new records for her—the few she has have been played over and over.

"She is interested in the fashions and all the daily news—sits beside me when I come to bathe her mother, and discusses the fashions. Not long ago, she felt my new coat all over to find out the cut of the sleeves and whether it had a belt or not. She felt of my hat, too—wanted to see how high the crown was.

"I've found a little girl to do errands for her twice a week, now, but she ought to get out of doors. She can't though. It's hard staying there all the time, but she's cheerful, except when her mother is irritable. Of course she is sometimes. Who wouldn't be?

"That victrola is about all she has—I wish I could get some more records for her."

The COMMUNITY HEALTH ASSOCIATION

BABY HYGIENE ASSOCIATION AND INSTRUCTIVE DISTRICT NURSING ASSOCIATION

561 MASSACHUSETTS AVENUE, BOSTON — Ingersoll Bowditch, Treasurer

The Magic Wand in

LEWANDOS Changes Colors



LEWANDOS

Cleansers and Dyers

Shops

BOSTON
17 Temple Place
29 State Street
79 Summer Street
284 Boylston Street
248 Huntington Avenue

BROOKLINE MASS
1310 Beacon Street Coolidge Corner

CAMBRIDGE MASS
1274 Massachusetts Avenue

MALDEN MASS
30 Pleasant Street

LYNN MASS
22 Munroe Street

SALEM MASS
72 Washington Street

MANCHESTER MASS
28 Central Street

WALTHAM MASS
193 Moody Street

WATERTOWN MASS
1 Galen Street

SPRINGFIELD MASS
294 Bridge Street

WORCESTER MASS
26 Pearl Street

FITCHBURG MASS
570 Main Street

FALL RIVER MASS
197 Bank Street

NEW BEDFORD MASS
672 Purchase Street

PROVIDENCE R I
137 Matthewson Street

NEWPORT R I
231 Thames Street

BRIDGEPORT CONN
213 State Street

WATERBURY CONN
22 East Main Street

NEW HAVEN CONN
123 Church Street

HARTFORD CONN
47 Farmington Avenue

ALBANY N Y
75 North Pearl Street

PHILADELPHIA PA
1901 Chestnut Street

NEW YORK CITY
10 West 48th Street

Collection and Delivery System

EXECUTIVE OFFICES

286 BOYLSTON STREET BOSTON

Telephone Service Back Bay 3900
Connects All Boston Shops

"YOU CAN RELY ON LEWANDOS"

Tenth Programme

FRIDAY AFTERNOON, DECEMBER 28, at 2.30 o'clock

SATURDAY EVENING, DECEMBER 29, at 8.15 o'clock

Brahms . . . . . Tragic Overture, Op. 81

Boccherini . . . . . Concerto for Violoncello

Bliss . . . . . Color Symphony

I. Prologue.
II. Red.
III. Blue.
IV. Green.

Ravel . . . . . Orchestral Fragments (First Series) from "Daphnis et Chloe"

Nocturne — Interlude — Danse Guerrière

SOLOIST

PABLO CASALS

There will be an intermission of ten minutes after Boccherini's concerto

City of Boston, Revised Regulation of August 5, 1898,—Chapter 3, relating to the covering of the head in places of public amusement

Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn.
Attest: J. M. GALVIN, City Clerk.

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

STEINERT HALL



Bring the Boys and Girls
to the

Mad-Hatter's Tea-Party

SAINT NICK will be there too
Harry Lauder and other friends
at 3 p.m., December 28 and 29

Tickets at Steinert Hall
75 cents to $2.00 (plus tax)

DUO-ART CONCERT

STEINERT HALL

WEDNESDAY EVENING, JANUARY 16, 1924

At 8 o'clock

VELMA BALCOM, *Soprano*

LUCILE RICE, *Dramatic Dancer*

ANIS FULEIHAN, *Pianist*

SYMPHONY HALL, BOSTON

HUNTINGTON AND MASSACHUSETTS AVENUES

Branch Exchange Telephones, Ticket and Administration Offices, Back Bay 1492

Boston Symphony Orchestra

INC.

PIERRE MONTEUX, Conductor

FORTY-THIRD SEASON, 1923-1924

Programme

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

COPYRIGHT, 1923, BY BOSTON SYMPHONY ORCHESTRA, INC.

THE OFFICERS AND TRUSTEES OF THE BOSTON SYMPHONY ORCHESTRA, Inc.

FREDERICK P. CABOT . . . . . President
GALEN L. STONE . . . . . Vice-President
ERNEST B. DANE . . . . . Treasurer

ALFRED L. AIKEN
FREDERICK P. CABOT
ERNEST B. DANE
M. A. DE WOLFE HOWE
JOHN ELLERTON LODGE
ARTHUR LYMAN
HENRY B. SAWYER
GALEN L. STONE
BENTLEY W. WARREN
E. SOHIER WELCH

W. H. BRENNAN, Manager

G. E. JUDD, Assistant Manager

BEETHOVEN and Nature

Painted for the Steinway Collection by N C Wyeth



STEINWAY

THE INSTRUMENT OF THE IMMORTALS

ON the 26th of March, 1827, died Ludwig van Beethoven, of whom it has been said that he was the greatest of all musicians. A generation later was born the Steinway Piano, which is acknowledged to be the greatest of all pianofortes. What a pity it is that the greatest master could not himself have played upon the greatest instrument—that these two could not have been born together! Though the Steinway was denied Beethoven, it was here in time for Liszt and Rubinstein, for Wagner, Berlioz and Gounod. And today, a still greater Steinway than these great men knew, responds to the touch of Paderewksi, Rachmaninoff and Hofmann. Such, in fact, are the fortunes of time, that today, this Instrument of the Immortals, this piano, more perfect than any Beethoven ever dreamed of, can be possessed and played and cherished not only by the few who are the masters of music, but by the many who are its lovers.

Steinway & Sons and their dealers have made it conveniently possible for music lovers to own a Steinway. Prices: $875 and up, plus freight at points distant from New York.

STEINWAY & SONS, Steinway Hall, 109 E. 14th Street, New York

Boston Symphony Orchestra

Forty-third Season, 1923–1924

PIERRE MONTEUX, Conductor

PERSONNEL

Violins.

Burgin, R. *Concert-master.*	Hoffmann, J. Mahn, F.	Gerardi, A. Krafft, W.	Hamilton, V. Sauvlet, H.
Theodorowicz, J.			
Gundersen, R. Kassman, N.	Pinfield, C. Cherkassky, P.	Fiedler, B. Leveen, P.	Siegl, F. Mariotti, V.
Thillois, F. Murray, J.	Gorodetzky, L. Goldstein, S.	Kurth, R. Bryant, M.	Riedlinger, H. Knudsen, C.
Stonestreet, L. Diamond, S.	Tapley, R. Erkelens, H.	Del Sordo, R. Seiniger, S.	Messina, S.

Violas.

Fourel, G. Artières, L.	Werner, H. Van Wynbergen, C.	Grover, H. Shirley, P.	Fiedler, A. Mullaly, J.
	Gerhardt, S. Deane, C.	Kluge, M. Zahn, F.	

Violoncellos.

Bedetti, J. Schroeder, A.	Keller, J. Barth, C.	Belinski, M. Stockbridge, C.	Warnke, J. Fabrizio, E.	Langendœn, J. Marjollet, L.

Basses.

Kunze, M. Keller, K.	Seydel, T. Gerhardt, G.	Ludwig, O. Frankel, I.	Kelley, A. Demetrides, L.	Girard, H.

Flutes.	Oboes.	Clarinets.	Bassoons.
Laurent, G.	Longy, G.	Sand, A.	Laus, A.
Bladet, G.	Lenom, C.	Arcieri, E.	Allard, R.
Amerena, P.	Stanislaus, H.	Vannini, A.	Bettoney, F.

Piccolo.	English Horns.	Bass Clarinet.	Contra-Bassoon.
Battles, A.	Mueller, F. Speyer, L.	Mimart, P.	Piller, B.

Horns.	Horns.	Trumpets.	Trombones.
Wendler, G.	Valkenier, W.	Mager, G.	Hampe, C.
Schindler, G.	Hain, F.	Mann, J.	Adam, E.
Hess, M.	Van Den Berg, C.	Perret, G.	Mausebach, A.
Lorbeer, H.	Gebhardt, W.	Kloepfel, L. Schmeisser, K.	Kenfield, L.

Tuba.	Harps.	Timpani.	Percussion.	
Sidow, P.	Holy, A. Delcourt, L.	Ritter, A. Polster, M.	Ludwig, C. Sternburg, S.	Zahn, F.

Organ.	Celesta.	Librarian.
Snow, A.	Fiedler, A.	Rogers, L. J.



Proposing the exchange of your little used or silent piano—

FOR one which brings with it a rich endowment of the playing of the greatest pianists in the world—the

AMPICO

IN THE

Chickering

Established 1823

Then—the great Rachmaninoff—the captivating Levitzki—the amazing Nyiregyhazi—and scores of others will play your piano for you whenever you desire to hear them.

The cultivating, uplifting, restorative power of music becomes yours—through the daily companionship with the masters.

Let us tell you how easily you may make this treasure of music your own

CHICKERING WAREROOMS
169 TREMONT STREET, BOSTON

Tenth Programme

FRIDAY AFTERNOON, DECEMBER 28, at 2.30 o'clock

SATURDAY EVENING, DECEMBER 29, at 8.15 o'clock

Brahms . . . . . Tragic Overture, Op. 81

Boccherini . . . Concerto in B-flat for Violoncello and Orchestra

I. Allegro moderato.
II. Adagio.
III. Rondo.

Bliss . . . . . A Colour Symphony

(First time in America)

I. Purple.
II. Red.
III. Blue.
IV. Green.

Ravel . . . . . Orchestral Fragments (First Series) from "Daphnis et Chloe"

Nocturne — Interlude — Danse Guerrière

SOLOIST

PABLO CASALS

There will be an intermission of ten minutes after Boccherini's concerto

City of Boston, Revised Regulation of August 5, 1898,—Chapter 3, relating to the covering of the head in places of public amusement

Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn.

Attest: J. M. GALVIN, City Clerk.

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

WINTER TRAVEL IN AMERICA

Raymond-Whitcomb Tours

Florida . **California**
Hawaii **Mexico**

For 43 years Raymond-Whitcomb Tours have been the best way to visit the great winter resorts.

Frequent departures will fit your plans and a wealth of routes cover Florida, California, and the Southwest.

Write for booklets

Individual Trips

Anywhere Of any Length **By any Route On any Standard**

Tell us where you wish to go and for how long and we will work out a convenient itinerary and make all arrangements for you in advance.

The "Raymond-Whitcomb Guide to Winter Travel" explains this service and describes the resorts of the entire country.

Send for a copy

Raymond & Whitcomb Co.

17 Temple Place Tel. Beach 6964



(Born at Hamburg, May 7, 1883; died at Vienna, April 3, 1897)

Although the "Tragic" Overture is Op. 81, and the "Academic" Op. 80, the "Tragic" was composed and performed before the "Academic"; it was performed for the first time at the fourth Philharmonic concert at Vienna in 1880*; it was published in 1881. The first performance in Boston was by the Boston Symphony Orchestra, October 29, 1881.

The overture has been characterized as "a tragedy not of actual happenings, but of soul life." No hero, no event, suggested programme music or any specific musical portrayal, although Hanslick, sworn partisan of Brahms, says that, if it be necessary to associate the overture with any particular tragedy, that tragedy is "Hamlet." The secondary theme in F is associated by some with Ophelia, and the episode in B-flat major with Fortinbras. Others remember that Dingelstedt in 1876 wished to organize a "Faust" Festival, and Brahms, asked whether he would write the music, expressed his willingness. To them this overture is a "Faust" overture.†

*Yet some German commentators give January 4, 1881, and Breslau, as the date and the place of the first performance of both the "Tragic" and the "Academic."

†See Kalbeck's "Johannes Brahms," vol. iii., Part I., pp. 257–259 (Berlin, 1910).

NEW TRIOS

For Piano, Violin and 'Cello

BORIS LEVENSON
Minuet in G 60

EDWARD MacDOWELL
To the Sea 75
Nautilus 75
A. D. 1620 75
Song 75

ANNA PRISCILLA RISHER
Andante Religioso 75
Valse Lente 75
Berceuse 75

For Two Violins and Piano

FLOY LITTLE BARTLETT
Barcarolle 75
Caprice 75

SELECTED
Compositions for 'CELLO and PIANO

EDWARD BALLANTINE
Romance in E 60

G. W. CHADWICK
Romanza in A minor . . .65

ARTHUR FOOTE
Romanza 75

RUDOLF FRIML
Crépuscule 60
Orange Blossoms 50

A. WALTER KRAMER
Eklog 65

LIONEL TERTIS
Londonderry Air 50

EDWARD MacDOWELL
To a Wild Rose 50
At an old Trysting Place . . .50
To a Waterlily 60
A Deserted Farm 50
Told at Sunset 60

THE ARTHUR P. SCHMIDT CO., 120 Boylston St.

The "Tragic" Overture may be said to be a musical characterization of the principles of tragedy as laid down by Aristotle or Lessing; it mirrors, as Reimann puts it, the grandeur, the loftiness, the deep earnestness, of tragic character; "calamities, which an inexorable fate has imposed on him, leave the hero guilty; the tragic downfall atones for the guilt; this downfall, which by purifying the passions and awakening fear and pity works on the race at large, brings expiation and redemption to the hero himself." Or as Dr. Deiters says: "In this work we see a strong hero battling with an iron and relentless fate; passing hopes of victory cannot alter an impending destiny. We do not care to inquire whether the composer had a special tragedy in his mind, or if so, which one; those who remain musically unconvinced by the unsurpassably powerful theme, would not be assisted by a particular suggestion."

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, strings.



THE
VOSE GRAND

QUALITY and
REPUTATION

enable you to know in advance that the VOSE is a most satisfactory piano.

WE CHALLENGE
COMPARISON

VOSE & SONS PIANO CO.
160 Boylston St., Boston, Mass.

L. P. HOLLANDER CO.

Est. 1848

OUR
ANNUAL
CLEARANCE SALE

is now in progress

The most important event of our yearly business

Price reductions insure Absolute Clearance
to accommodate our New Importations

202-216 BOYLSTON STREET, BOSTON

LIMA-FISK, INC.

230 BOYLSTON STREET

Opposite the Public Gardens

DIAMONDS PEARLS

PLATINUM JEWELRY

BAR PINS BOW KNOTS BROOCHES
RINGS EARRINGS PENDANTS
WATCHES PENCILS KNIVES DRESS SETS
CUFF LINKS BELT BUCKLES

MANY NEW AND UNUSUAL CHRISTMAS GIFTS

$5 TO $5,000 AND UPWARD

Mr. Pablo Casals, violoncellist, composer, and conductor, was born at Vendrell, near Barcelona, Spain, on December 30, 1876. At the age of eight he was able to replace his father, who was organist of the village church. Having studied the violin, flute, and pianoforte, he began when he was about twelve years old to take violoncello lessons of José Garcia. The Queen of Spain gave the boy a pension, so he was able to enter the class of chamber music under Don Jesus de Monasterio and the class in harmony and composition conducted by Tomás Breton at the Barcelona Conservatory. He was appointed a professor there, and he founded with the violinist Crickboom a society for chamber music. Going to Paris, he at first played in orchestras. He soon distinguished himself as a soloist: at Lamoureux concerts, November 12 and December 17, 1899. His talent was also recognized in London. For many years he has been conspicuous as a virtuoso, and he has also made himself known as a conductor. His list of compositions includes "La Vision de Fray Martin," a symphonic poem for orchestra, organ, solo voices, and chorus; a second symphonic poem; pieces for orchestra, for violoncello and pianoforte, for violin and pianoforte; also a Miserere.

He first visited the United States in 1901 and played in Boston

ADVANTAGES

¶ The *quality* of books displayed on our shelves.
¶ *Knowledge* of the contents of a book.
¶ *Freedom* for the customer.
¶ *Promptness* in importation.
¶ *Location*—one hundred yards from the Harvard Square Subway.

DUNSTER HOUSE BOOKSHOP
26 HOLYOKE STREET & MT. AUBURN
Cambridge, Mass.

DOLL & RICHARDS
PAINTINGS BY
CHARLES H. DAVIS BIRGE HARRISON
CHARLES R. PATTERSON
MARJORIE R. MILBANK GERTRUDE R. CASWELL
71 NEWBURY ST. BOSTON

For an
unhurried selection
of remembrances

We place at the service of madame and mademoiselle our GIFT SHOP on the second floor of our Boston Store, as well as our Wellesley Shop — where one will find remembrances of lasting charm, carefully collected from the four quarters of the earth and transported over the seven seas to Slattery's.

E. T. Slattery Co.

154 Tremont Street Opposite the Common

at the Colonial Theatre, November 26 of that year, in a concert given by Emma Nevada: Fauré's Elégie, and a Sonata by Locatelli. He visited this country again in 1903, but he did not appear in Boston until February 28, 1915, when he gave a concert with Harold Bauer.

On March 6, 1915, he played Lalo's concerto at a concert of the Boston Symphony Orchestra. He has been heard here since.

Concerto for Violoncello — Luigi Boccherini

(Born at Lucca, January 14, 1740*; died at Madrid, May 28, 1805)

Five concertos for violoncello are attributed to Boccherini. L. Picquot in his Life of Boccherini with catalogue of his works (1851) says of Op. 34, published at Amsterdam by Henning and at Vienna by Cappi: "Although this concerto is not included in Boccherini's catalogue I have no reason to think it spurious."

Of the four concertos published at Paris, "au bureau d'abonnement musical, chez Miroglio, Boyer, Nadermann," Picquot says, "I have every reason to believe that these concertos are the product of commercial speculation, for they are little worthy of the great name under the patronage of which they were published."

Four violoncello concertos were published in Paris in 1898.

*This date is given by the painstaking and accurate Picquot. Music lexicons give February 19, 1743.

Bonds of the highest grade

Harris, Forbes & Co
Incorporated
Harris Forbes Building
24 Federal St., Boston

Chandler & Co.

TREMONT ST., NEAR WEST



Drawn from hat shown by Chandler & Co.

DISTINCTIVE HATS

For wear Anytime—Anywhere

CHANDLER & CO.'S hats have that indefinable, intangible something which distinguishes perfect style. Whether it is for motoring, for the street, mingling with the gathering around the tea table, at the Symphony, or for evening wear, Chandler & Co.'s hats give the touch of true vogue to any costume. The usual Chandler standard of perfection is maintained in the exquisite materials and faultless workmanship. The prices are surprisingly moderate.

Sports and Tailored Hats are priced	*Dressier Hats from Paris from our own workroom*	*Dressy Tailored Hats some imported models*
$10 to $15	$25 to $150	$15 to $25

"Colour" Symphony . . . . . Arthur Bliss

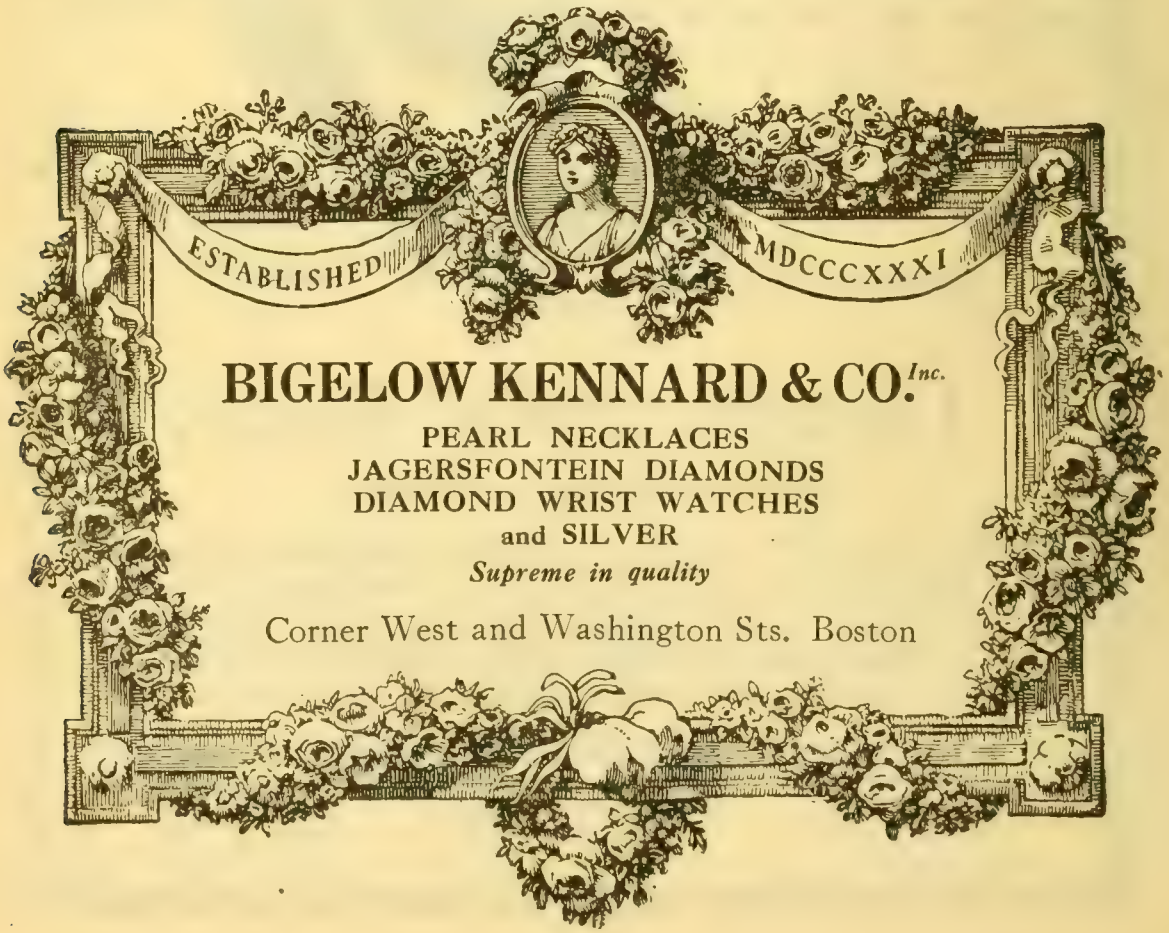
(Born at London, August 2, 1891; now sojourning in the United States)

This symphony was performed for the first time at a concert in the Three Choirs' Festival, Gloucester, England, on September 7, 1922. Mr. Bliss conducted.

The Manchester *Guardian* (Mr. Langford) published this description of the work:—

"Those who expected a revelation or a miracle of association between color and music in the 'Colour Symphony' of Arthur Bliss were disappointed. Mr. Bliss works through an association of ideas which are already familiar, and although it is claimed for him that he has a definite sensibility to the suggestions of color in music, the listener will find this symphony quite lucid without calling upon any but the most normal associations of thought. . . . He delights in tunes, though they are not popular or fashionable to-day, and his symphony rather eschews development as such, and assimilates to the sectional manner of dance music.

"The opening movement is said to represent purple, 'the color of amethysts, pageantry, royalty, and death.' The programme almost tells us that its tone is lively, while its suggestion is serious. It is a march movement, and its qualities are those associated with gallant



Jays

BOSTON
TEMPLE PLACE
ELEVEN



For 1924

A Wish—
A Pledge—

To the Symphony Orchestra and to their friends and ours — *The Wish* that the New Year will brim with health, wealth and happiness for all. *The Pledge* that our Little Shop will be prepared to contribute to this happiness by giving, as always, the best that is to be had in Good Quality appreciated by women at Right Prices appreciated by men.

Dresses Coats Skirts Scarfs Sweaters Blouses

BOSTON TEMPLE PLACE ELEVEN

and high-spirited march music. The scherzo movement comes second, and it is said to represent red, 'the color of rubies, wine, revelry, furnaces, courage, and magic.' The march rhythm continues in this movement, with a lively arabesque of plucked and running notes. The third and slow movement is said to represent blue, 'the color of sapphires, deep water, skies, loyalty and melancholy.' There is still a grim and moving rhythm, but melodically seriousness only slants into the music of cadenzas of flute and other wood wind notes. A syncopated melody of a more weighty expression supervenes and then a return is made to the more broken and rapid tunefulness. The last movement, representing green, 'the color of emeralds, hope, joy, youth, spring, and victory,' is in a fugal guise. Like the so-called double fugues, it introduces first a slow subject, and later a more rapid and lively subject for and evidently in Mr. Bliss we have combination and climax. In the final section episodes and further material for climax are drawn from the earlier movements and effects are piled very much on the top of one another. At the close the rapid second subject has a very Bachian association and freedom, and evidently in Mr. Bliss we have found a contrapuntal rhapsodist to match with Reger and others of the modern school.

"It is a great quickening to the English school of music to have such a man alive. The general public, despite its protests to the contrary, is apt to take all music of any difficulty with too much seriousness,

TORREY, BRIGHT & CAPEN CO.

Importers and Dealers in

FINE CARPETS

AND

ORIENTAL RUGS

116 Boylston Street

BOSTON



LEGINSKA

Season 1923-1924

KNABE EXCLUSIVELY

AMPICO RECORDINGS

Representatives in Boston

C·C·HARVEY CO·

144 Boylston Street

and there will be many parental rebukes of Mr. Bliss's perversity, but it will do much to leaven the dead lump of English music."

The score calls for three flutes (alternating with three piccolos), two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, three trumpets, three trombones, bass tuba, six kettledrums (two players), side drums, tenor drum, bass drum, cymbals, triangle, tam-tam, bell, harp, and strings.

***

Arthur Bliss was educated at Rugby and at Pembroke College, Cambridge, taking his B.A. and Mus.B. in 1913. In 1915 he served in France with the 13th Battalion of the Royal Fusiliers; he was wounded on the Somme in 1916, and mentioned in despatches for gallantry. In 1918 he further served in France with the 1st Battalion Grenadier Guards, and was gassed near Cambrai.

His early works include a String Quartet, a Pianoforte Quintet, incidental music, all written since 1914. His military service in the war interfered with composition.

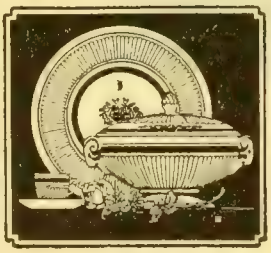
Three Romantic Songs for soprano and piano (words by Walter de la Mare): The Hare, Lovelocks, The Buckle.

"The Women of Yueh," five songs (poems from the Chinese of Li-po).

1918. Two Studies for Orchestra. Patrons' Fund Concert, London, 1921.

1919. "Madam Noy" (one of Myerstein's "Witchery" poems), for soprano, flute, clarinet, bassoon, harp, viola, and double-bass.

Dinnerware that Lasts



Crockery
China
Glassware
Gifts

Some china cupboards resemble poorhouse folk—remnants and representatives of once respected and honored families, now separated from their own, alone, poor, and at odds with one another. Other chinas are like families—congenial, harmonious, prosperous, admired by those who meet them daily.

Which is yours? Is your dinnerware an Open Stock pattern, which you can replenish and increase, or does it represent many styles, many epochs, and the taste of many individuals?

We advise Open Stock Dinnerware for everyone. We have a very large variety of grades and designs. Have you seen our complete showing of Lenox china?

Jones, McDuffee & Stratton
CORPORATION
Established 1810 33 Franklin St., Boston

China Department

(Seventh Floor)

Glass

Table Glass in Etched and Rock Crystal and Colored Stem Ware. Also a wonderful exhibition of Fancy Glass from Venice, Czecho-Slovakia, France, England and our own country. Steuben Glass in great variety. Rich designs in Silver Deposit on glass. Novelties in Shell Flowers.

China

Rich Service Plates from Mintons, Cauldon, Copeland, Wedgwood, Doulton, Lenox and the best French makers. Tea Cups, Bouillon Cups and After Dinner Coffees. Individual Breakfast Sets.

Candles

Our display of Colored and Decorated Candles is very extensive, representing the best makes in the country.

R. H. STEARNS CO.

Rhapsody for mezzo-soprano and tenor, flute, English horn, string quartet, and double-bass. The singers vocalize throughout on "Ah."

1920. "Conversations"—1, The Committee; 2, In the Wood; 3, At the Ball; 4, Soliloquy (English horn solo); 5, In the Tube at Oxford Circus. For flute (and bass flute), oboe (and English horn), violin, viola, and violoncello. First performed on January 19, 1921, at a private concert at the home of Mrs. Lee-Matthews, London.

Rout for soprano, flute, clarinet, bass drum, celesta, string quartet, and double-bass, as performed at a private concert at the house of Baroness d'Erlanger, London, December 15, 1920. First public performance at the Secord Hampstead Centre, British Musical Society in May, 1921, Grace Crawford, soprano. Flute, clarinet, Glockenspiel, side drum, harp, string quartet, and double-bass.

Incidental music for Shakespeare's "Tempest," Viola Tree's production at the Aldwych Theatre, London early in 1921. Act i., scenes 1 and 2. Act iii., scene 3. Act iv., scene 1. Other music by Arne, Sullivan, Roze, and Fred Norton. The storm music of act i. scored for tenor and bass voices, two sets of three kettledrums, side drum, tenor drum, bass drum, cymbals, tam-tam, piano (used as a percussion instrument), trumpet, trombone. For the banquet music in Act iii. tenor and bass voices, trumpet, trombone, piano, Glockenspiel, and marimba gongs.

1921. Two Nursery Rhymes: the Ragwort, for soprano, clarinet, and piano; The Dandelion, for soprano and clarinet. Lionel Tertis has transcribed the first for soprano, viola, and piano; the second for soprano and viola.

Concerto for tenor and piano accompanied by a string orchestra and percussion instruments. June 11, 1921 (Myra Hess and Stewart Wilson).

Mêlée Fantasque. Promenade Concert, London, October 13, 1921—a tribute to the memory of Lovat Fraser.

"Colour" Symphony.

PEARLS
ALLEN B. FARMER
120 Tremont Street ~ Boston
Choice Selection of
New and Secondhand
PEARLS and PEARL NECKLACES
Jewels of all descriptions taken in exchange
PEARLS



More than 100 years in business

CHOPIN—

the Rug Maker

. . . . . a bit startling—but each artist chooses the art-form of his time and place. Chopin, had he been born in the Ancient East, would naturally have turned to the art-form of the Orient—the Rug.

. . . . . For rugs that are works of art, PRAY combs the Ancient East, selecting as a connoisseur only those of rhythmic pattern, enduring quality, harmonious coloring and artistic execution.

You can find Orientals elsewhere, but only at PRAY'S Orientals that most faithfully carry the message of beauty.

John H. Pray & Sons Co.

646 Washington Street, opposite Boylston

BOSTON

Dr. Hugo Riemann found E minor the tonality of fall; Raff chose that tonality for his symphony, "In Summer," which is thus arranged: I. "A Hot Day," E minor, with middle section in E major; II. "The Elfin Hunt," F major, D major, F major; III. Eclogue, C major; IV. "Harvest Wreath," E major, C major, E major. The tonality that reminds Dr. Riemann of decay and approaching death seemed to Raff the inevitable suggester of the blazing sun or the grinning dog-star. And Raff was of an extremely sensitive organization. To him the tone of the flute was intensely sky-blue; oboe, clear yellow to bladder-green; cornet, green; trumpet, scarlet; flageolet, dark gray; trombone, purplish red to brownish violet; horn, hunter's green to brown; bassoon, grayish black. (See Raff's "Die Wagnerfrage," 1854, and Bleuler and Lehmann's "Zwangmässige Lichtemfindungen durch Schall," 1881.)

Many singular statements have been made concerning the character and influence of ancient modes and modern tonalities. Take this same tonality, E minor. C. F. D. Schubart (1739–91) described it as "naïve, feminine, the declaration of innocent love, a lamentation without querulous complaint, sighing with only a few tears. This

EARL G. MANNING
200 DEVONSHIRE ST BOSTON MASS

THIS QUESTION OF PRINCIPAL

The other day, in discussing the value of an ANNUITY, the chief objection which my client had was that he could no longer control his principal.

I pointed out to him that that particular feature was one of the chief recommendations for it, because more money is lost by elderly people in changing from one type of security to another than in any other way.

The very fact that an ANNUITY provides an unshrinkable income, and there is no necessity for changing or reinvesting any portion of the principal during the annuitant's lifetime, removes all cause for worry as to market conditions.

I find that most annuitants commence by buying a small Annuity, and as they appreciate the value of it, they add others to it.

Feel free to consult me.

EARL G. MANNING, *Associate General Agent*
JOHN HANCOCK MUTUAL LIFE INSURANCE COMPANY
200 Devonshire Street, Boston, Mass. Telephone, Congress 7480

Chartered
1792

The Development of New England

Itself an expression of the sturdy pioneering spirit which, in the early days of the Republic, laid the foundation for the industrial development of New England, this institution has ever been ready and willing to support New England enterprise to the utmost.

Today, whether your place in industrial New England be large or small, an account here will assure you the maximum of loyal banking support.

National Union Bank

Washington Street *Boston* Head of State Street

tonality speaks of the serenest hope, which finds happiness by flowing into C major. As E minor has naturally only one color, the tonality may be likened unto a maiden robed in white, with a rose-red bow on her breast." Friedrich Zamminer, in his "Die Musik" (1855), quotes from an æsthetician of 1838, a popular and fruitful professor of taste, who characterized all the tonalities: "E minor is only limited and restricted life, a struggle, the complaint of compassion, sorrow over lack of strength." A celebrated pianist told Dr. A. Breton, of Dijon, that to her G major was red, E major red, E-flat deep blue, etc.; and, when any piece of music that she knew was transposed into another key, she was physically distressed. Did not Louis Ehlert declare that A major "says green"?

This brings up the subject of "color audition." If the flute seemed red to L. Hoffmann in1786, it seemed an intense sky-blue to Raff in 1855. If the trumpet was bright red to Hoffman, it was green to a young physician who was examined in 1879.

Certain modern poets have made much of the theory of colored audition. Baudelaire (1857) spoke of the interchangeability of colors, perfumes, and sounds in "Correspondances":—

Comme de longs échos qui de loin se confondent
Dans une ténébreuse et profonde unité,
Vaste comme la nuit et comme la clarté,
Les parfums, les couleurs et les sons se répondent.

The Management of the Copley-Plaza takes pleasure in announcing

A Series of Sunday Evening Concerts

BY THE COPLEY-PLAZA ORCHESTRA
IN THE SHERATON TEA ROOM FROM SEVEN TO NINE
Assisting Artists for this Series

WEBER MALE QUARTETTE
EMMA AINSLEE, Contralto
COPLEY-PLAZA TRIO
G. ROBERTS LUNGER, Baritone
RAYMOND G. COON, Pianist
KNICKERBOCKER MALE QUARTETTE
SINGERS ENSEMBLE (Mixed Quartette)
VERA BALCOM, Soprano
LOUIS BESSERER, Violinist
JOSEPH ECKER,. Baritone
IRVING SNOW, 'Cellist
JOHN J. SHAUGHNESSY, Tenor
COPLEY-PLAZA STRING QUARTETTE
RAYMOND SIMONDS, Tenor

DINNER DE LUXE

Served in Main Restaurant *Three Dollars*

Tea Dances—Saturdays—Four to Seven

OLD COLONY TRUST COMPANY

CONFIDENTIAL RELATIONS

All inquiries and consultations regarding trust funds are treated confidentially by us. The actual creation of a trust fund is one of the simplest of transactions. You may establish one by agreement, to become effective either during your lifetime or later. No charge for consultation or suggestions.

Write or call for booklet S. "Concerning Trusts and Wills"

OLD COLONY TRUST COMPANY

BOSTON

52 Temple Place 17 Court Street 222 Boylston St.

Member of the Federal Reserve System

Il est des parfums frais comme des chairs d'enfants,
Doux comme les hautbois, verts comme les prairies,
—Et d'autres, corrompus, riches et triomphants.

But it was left for Rimbaud (1871–72) to write the famous sonnet, "Voyelles," beginning:—

"A noir, E blanc, I rouge, U vert, O bleu, voyelles."

Then came René Ghil, who jeered at Rimbaud, and changed the line:—

"A noir, E blanc, I bleu, O rouge, U vert,"

which led Anatole France, the gentle ironist, to write: Symbolism will rule the future, if the nervous condition which produced it becomes general. Unfortunately, M. Ghil says that O is blue, and M. Raimbault (*sic*) says that O is red. And these exquisite invalids dispute together under the indulgent eye of M. Mallarmé." France's mistake as to the precise characterization by the two poets shows that he is a better Pyrrhonist than Symbolist.

The same René Ghil drew up a mirifick table from which we quote:—

Eû, eu, ieu, eui
roses of pale gold
l, r, s, z

Ruby GOWNS, SUITS and HATS

277 Dartmouth Street, Boston Summer Branch at Magnolia

HEWINS & HOLLIS
MEN'S FURNISHING GOODS
4 HAMILTON PLACE, BOSTON
OPPOSITE PARK ST. CHURCH

Jordan Marsh Company



Girls' Knitted Dresses Arrive from England

These dresses are typical of the smart knitted wear one sees on well-dressed English children. They were made by English women, and are exclusive with us in Boston.

In sizes 6 to 16, priced from 15.00 to 69.50

Horns, bassoons, and oboes.
Affection,
Love
And the doubts pertaining to them
The altruistic instinct
of loving and
of multiplying the
race.
—Contemplation
Meditation
—To will
To order

Then Mr. Francis Howard Williams, a poet of Philadelphia, published a volume in 1894:—

Lean the oboe and eager,
With a sharp, uplifted chin;
Bald and red, and seeming meagre
In his brains, the first violin.

There is a marginal commentary to these lines: "For, of a truth, it is here as with the music of humanity, to the which, though all

Berry INC.

ANNOUNCE

A SHOWING OF
THE MOST EXCLUSIVE AND DISTINCTIVE CREATIONS for the SOUTH
INCLUDING
SPORT COSTUMES, DRESSES AND COATS
ALSO
AFTERNOON AND EVENING DRESSES AND WRAPS
Special attention given to the requirements of Brides and Bridesmaids
651-653 BOYLSTON STREET, BOSTON

BACHRACH PORTRAITS

like good music are made to give lasting enjoyment The real photographer — like the real musician — creates for the future—creates a something that is so finished, so perfect that it is bound to last.

Bachrach Portraits have become known all over the United States as standing for the best in portraiture, in artistic conception and beauty.

Appointments may be made for sittings at your home or our studio.

Bachrach
ESTABLISHED 1868
PHOTOGRAPHS OF DISTINCTION
647 BOYLSTON ST. - Back Bay 4155





CHARLES M. STIEFF, Inc.

146 Boylston Street

BOSTON, MASS.

Established 1842

must contribute, many a one furnisheth a note that is but a discord to that of his fellow."

Bleuler and Lehmann experimented in 1879 with a girl of sixteen years, an exellent musician: thunder to her was gray; a saw in action, yellow; the rumbling of a carriage, black; the colic, green; the toothache, red; the headache, brown.

Suarez de Mendoza in 1890 found a woman of forty-nine to whom the music of Mozart was blue; that of Chopin, yellow; that of Wagner, a luminous atmosphere with changing colors. To another subject "Aïda" and "Tannhäuser" were blue, while "The Flying Dutchman" was a misty green. So to Lumley, the impresario, "the voice of Patti was light and dark drab, with occasional touches of color."

To Herman Melville the whiteness of Moby Dick, the huge malignant whale, was a vague horror, mystical, ineffable. Examining into the reasonableness of this horror, he describes in pompous pages the glories of the color White, from "the old Kings of Pegu, placing the title 'Lord of the White Elephants' above all their other magniloquent ascriptions of dominion, to the vision of Saint John"; but he adds: "Yet, for all these accumulated associations with whatever is sweet and honorable and sublime, there yet lurks an elusive

ANNA WALKER WAKEFIELD

ANNOUNCES HER REMOVAL ON OCTOBER FIRST TO

39 TRINITY PLACE

BOSTON

(Trinity Place is between the Copley Plaza and Westminster Hotels)

AMPLE PARKING SPACE AND GREATLY IMPROVED FACILITIES WILL ENABLE MISS WAKEFIELD TO SERVE HER PATIENTS AND CUSTOMERS MORE EFFICIENTLY THAN EVER BEFORE

TELEPHONE, BACK BAY 7598

FLORENTINE ARTS AND CRAFTS

Searching for articles you saw while wandering through the fascinating shops of old Florence?

Come in and see our display of

TOOLED LEATHER WOODWORK PRINTS FRAMES CARDS

And many other objets d'art

Imported directly by us

P. CARTONI COMPANY Room 405 420 Boylston Street



"Taking the Blue Sky Out of Style"

A Discovery in Style

SUCH is the witchery of Fashion that it is not surprising that some women should think of *correct* clothes only in terms of *high* prices.

But the woman who chooses *here*, quickly changes her views. She finds, in their entirety, the *certified* styles of the season at prices based on *value* instead of on *vogue*.

F. P. O'Connor Co.

TREMONT STREET, 157

Fourth Shop South from West Street

something in the innermost idea of this hue which strikes more of panic to the soul than that redness which affrights in blood." It is "ghastly whiteness which imparts such an abhorrent mildness, even more loathsome than terrific, to the dumb gloating of the aspect" of the white bear and the white shark. "Bethink thee of the albatross, whence come those clouds of spiritual wonderment and pale dread in which that white phantom sails in all imaginations. Not Coleridge first threw that spell, but God's great unflattering laureate, Nature." These white things, animate and inanimate, shook the soul of Melville; the White Steed of the Prairies, the Albino Man, the White Squall, the White Hoods of Ghent, Whitsuntide, a White Nun, the White Tower of London, the White Mountains, the White Sea, the White Man of the Hartz Forest, the White City, Lima.

René Ghil finds white the characteristic color of the pizzicati of violins, guitars, harps and the consonants *d, g, h, l, p, q, r, t, x.*

One of the most whimsical of all the literary appreciations of this species of sensitiveness is a passage in Gozlan's "Le Droit des Femmes" (1850): "As I am a little cracked, I have always connected—I know not why—a color or a shade with the sensation I was experiencing. To me religion is a tender blue; resignation is pearl gray; joy, apple green; satiety, coffee with milk; pleasure,

PIERCE-ARROW

In the building of the Pierce-Arrow there is an honest satisfaction born of the knowledge of work conscientiously done, and a justifiable pride in the public's estimate of it.

Pierce-Arrow Motor Cars

J. W. MAGUIRE COMPANY

AGENTS FOR EASTERN MASSACHUSETTS
AND NEW HAMPSHIRE

741-743-745 BOYLSTON STREET - - - BOSTON

TELEPHONE, BACK BAY 2316-2317

T. D. Whitney Company

Linen Specialists Since 1796

BOYLSTON STREET SHOP

Linens

of Character Always

Featuring Gift Linens and a complete assemblage of finest Household Linens

Decorative Linens, Damasks, Yarns, Handkerchiefs, Blankets, Puffs and Edwin C. Foss Art Embroideries

---

T. D. Whitney Company

Everything in Linens

Temple Place through to West Street

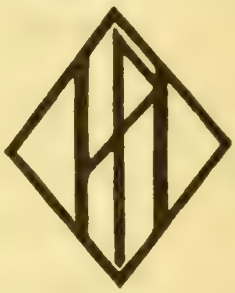
288 Boylston Street *Boston, Mass.*



soft rose; sleep, tobacco smoke; reflection, orange; boredom, chocolate; the thought of an unpaid bill, lead; money to come, red. I do not know the color that goes with happiness."

See also the pages in which J. K. Huysmans, in "A Rebours," describes the attempt of Jean des Esseintes to enjoy "sonorous gustation." Des Esseintes arranged a set of little barrels of variously colored liquors so that by pulling stops labelled "flute," "horn" "voix céleste," a few drops could be drawn from each; combinations could be made. This "orgue à bouche" satisfied sight, taste, and hearing at the same time; for this *névrose* believed that each liquor corresponded to the sound of a musical instrument,—curaçao to the clarinet; kümmel to the nasal oboe; mint and anisette to the flute, both peppery and sweet; kirsch is the fierce blast of a trumpet; gin and whiskey are strident cornets and trombones; and rakis of Chios and mastics give in the mouth the thunder of cymbals and drums clashed and beaten with corybantic fury. He also thought that the violin is as old brandy,—smoky, fine, prickly; the viola is sturdy rum; the violoncello, melancholy and caressing, is like unto "vespréto"; the double-bass, firmer, solid, dark, is a pure and old bitter. The harp has the vibrating flavor, the silvern, detached tone of cumin. And tonal relations exist in the music of liqueurs.

SPECIAL COURSES
FOR CHILDREN
under
GERTRUDE BOWES PEABODY
1601 CENTRE ST., Newton Highlands, Mass.
Tel. C. N. 1916-M
Solfeggio, Violin, Ensemble,
Rhythmic-Gymnastics. Classes can be formed
combining any of the above subjects
Address above also
THE LONGY SCHOOL OF MUSIC
103 Hemenway St., Boston, Mass.
Tel. Kenmore 2400
THURSDAYS IN PROVIDENCE, R. I.
417 Lauderdale Building
Tel. Gaspee 2880
Also private and class work in all branches of music for adults
Catalogue sent on request
Steinert Piano Used



Hélène Phillips
. Sportwear .
Trinity Pl. Entrance
Copley Plaza Hotel

"New Paris"
PATISSERIE ET CONFISERIE FRANCAISE
K. CONSTANTIN CO.
FRENCH PASTRY
Telephone, Back Bay 2566
CATERERS
407 BOYLSTON STREET
TEA ROOM
FRENCH ICE CREAM
BOSTON, MASS.

CURRENT PROGRAMS INCLUDE

TRAVEL COOK'S SERVICE

BERMUDA

THE ALL YEAR ROUND RESORT. Bi-weekly Service on fast and luxurious steamers. Tours of varying lengths at inclusive fares covering all Travel, Hotel Accommodations, Drives, Sight-seeing, etc. No passports necessary.

CALIFORNIA

Attractive Tours to America's greatest playground. Wide range of itineraries including Grand Canyon, New Orleans, San Antonio, The Apache Trail, Southern California Resorts, Yosemite Valley, San Francisco, Salt Lake City, Denver, The Rockies—also via Panama Canal. *Escorted Tours starting January, February and March.* Extension Tours to Hawaii. Independent Tours starting any day—Special Itineraries—Inclusive Rates.

FLORIDA

Inclusive tours, by rail or sea—Escorted or Individual travel.

WEST INDIES

Attractive Cruise-Tours by luxurious steamers specially adapted to these waters, leaving New York at frequent intervals throughout the season; ample choice of itineraries.

SOUTH AMERICA

TWO CRUISE-TOURS to the Great Countries to our South will leave New York *January 24th and February 7th* via West Coast, returning via East Coast. Itinerary embraces Panama Canal, Lima, Mollendo, Arequipa, Cuzco, La Paz, Antofagasta, Valparaiso, Santiago (Trans-Andean Railroad), Buenos Aires, Montevideo, Santos, Guaraja, Sao Paulo, Rio de Janeiro, etc.

EGYPT and THE NILE

Departures from New York throughout the season. Frequent sailings from Cairo to the First and Second Cataracts on *Cook's Own Nile Fleet,*—the finest river craft on the Nile. The best of accommodations; comfort and luxury throughout.

JAPAN—CHINA

All-Inclusive Tours *The Best of Their Kind*

Itineraries include Honolulu, Kobe, Manila, Hong Kong (Canton and Macao), Formosa, Shanghai, Peking, the Great Wall, Tientsin, Korea, Miyajima, Kyoto, Nara, Osaka, Yamada, Nagoya, Miyanoshita, Nikko, Tokyo, Yokohama, etc. *Next sailings Jan. 24, Feb. 26, March 27.*

EUROPE

Individual—Small Party—and Family Tours arranged at inclusive rates with or without Escort. Official Agents for All Steamship Lines.

Full Information and Literature on Request

THOS. COOK & SON

167 Tremont Street, Boston, 11

New York	Philadelphia	Chicago	San Francisco
Los Angeles	Montreal	Toronto	Vancouver

For example, benedictine stands as the relative minor of that major of alcohols known as green chartreuse. "These principles once admitted," says Huysmans, "it was his fortune, thanks to sage experiments, to play silent melodies or mute funeral marches on his tongue; to hear in mouth solos of mint, duets of 'vespréto' and rum. He even transferred to his mouth true musical compositions, in which he followed the composer step by step, and interpreted his thoughts, effects, nuances, by the union or neighboring contrasts of liqueurs, by cunning mixtures." One cordial would sing to him a pastoral which might have gushed from the nightingale; or the tender cacao-chouva would hum sugary airs, as "The Romance of Estelle" and the "Ah! vous dirai-je, maman" of long ago.

An adaptation of "The Song of Solomon, a symphony of spiritual love in eight mystical devices and three paraphrases," the translation by Paul Roinard, the "musical adaptations" by Flamen de Labrely, was produced in Paris, December 11, 1891. There was an appeal to eyes, ears, and noses. The programme stated: "First device: orchestration of the word in I illuminated with O; orchestration of the music, D major; of the color, bright orange; of the perfume, white violet." This may be thus interpreted: the vowels I and O dominated in the recitation; the music was in D major; the stage decoration was of a bright orange color; the

SAHIB

Orange Pekoe Tea

The finest of Orange Pekoe Teas, whence comes its title "Master." It has the exquisite flowery bouquet and full rich savor of young, golden-tipped India Leaves. It will delight lovers of highly fragrant tea.



S. S. PIERCE CO.

GROCERS AND IMPORTERS

SINCE 1831

The Sure Sign of Superiority

BOSTON :: :: :: BROOKLINE



$1200

Length 5 ft. 7 in.

COLLECTIVE knowledge, countless experiments, technical education and musical genius of the Miller family for three generations, placed the Henry F. Miller Piano where it stands today.

Henry F. Miller & Sons Piano Co.

395 Boylston Street **Near Arlington Subway Station, Boston**

The average annual expenses of the Boston Symp
This operating deficit is met by subscriptions. A list of t

Abbott, Gordon
Adams, Miss Clara A.
Agassiz, Mrs. George R.
Aiken, Mr. and Mrs. Alfred
Ames, Mrs. F. L.
Ames, Mrs. Hobart
Ames, Hobart
Ames, John S.
Ames, Oakes
Ames, Mrs. William H.
Amory Mrs. Harcourt
Anonymous (3)
Anthony, Mrs. Margaret
Anthony, Miss A. R.
Apthorp, Mrs. H. O.
Atwill, Miss Elizabeth M.

Baker, Mr. and Mrs. G. B.
Baker, Miss Helen S.
Balch, Mrs. John
Barbour, Thomas
Barkhouse, Mrs. Arthur J.
Barlow, R. S.
Barnet, Mr. and Mrs. S. J.
Bartol, Mrs. John W.
Bates, Mrs. Oric
Baylies, Mrs. Walter C.
Beal, Miss Ida G.
Beebe, Miss Sylenda
Bigelow, Dr. W. S.
Blake, Mrs. Arthur W.
Blake, Estate of William P.
Bliss, Henry W.
Boit, Mrs. John E.
Bostwick, Juliette C.
Bradford, Mary G.
Bradlee, Mrs. Arthur T.
Bradlee, Miss S. C.
Brandegee, Mr. and Mrs. E. D.
Bremer, Mrs. J. L.
Brown, George W.
Bullard, Miss Ellen T.
Burdett, Everett W.
Burr, Mrs. Heman
Burr, I. Tucker

Cabot, Mrs. Arthur T.
Cabot, Frederick P.
Cabot, Henry B.
Cabot, Mrs. Sewall
Cate, Martin L.
Chadbourne, Mrs. J. H.
Chapin, Horace D.
Cheever, Dr. and Mrs. D.
Coale, Mrs. George O. G.
Codman, Miss C. A.
Codman, Mrs. Russell S.
Coffin, Winthrop
Colby, A. E.
Coleman, Miss E. L.
Conant, Mrs. William C.
Converse, Mrs. Costello C.
Converse, M. M.
Coolidge, Mr. and Mrs. Harold J.
Coolidge, Mrs. J. G.
Coolidge, Mrs. J. T.
Coolidge, Julian L.
Coolidge, Mrs. T. J.
Coonley, Howard
Corey, Mrs. H. D.
Cotting, Mrs. C. E.
Cotton, Miss Elizabeth A.
Courtney, Mr. and Mrs. Paul G.
Craig, Mrs. Helen M.
Crosby, Mrs. S. V. R.
Crowninshield, Mrs. F. B.
Cummings, Estate of Mrs. Charles A.
Cummings, Mr. and Mrs. Charles K.
Curtis, Mrs. G. S. (Estate of)
Curtis, Miss Harriot S.
Cushing, Mrs. W. E.

Dabney, Mr. and Mrs. George
Dana, R. H.
Dane, Mr. and Mrs. Ernest B.
Davenport, Mrs. George W.
Derby, Miss Elizabeth P.
Dexter, Miss Rose L.
Dixey, Mrs. Richard C.
Dodd, Mrs. Henry
Dole, Mrs. Charles F.
Dupee, W. A.

Eager, Miss Mabel T.
Edwards, Robert J.
Eisemann, Julius
Eisemann, Ludwig
Elliot, Mrs. John W.
Ely, Miss Augusta C.
Ernst, Mrs. Harold C.
Eustis, H. D.
Eustis, The Misses

Farlow, Dr. and Mrs. John W.
Faulkner, Miss Fannie M.
Fay, Mrs. D. B.
Fenollosa, William S. .
Fish, Frederick P.
Fitch, Miss Carrie T.
Fitz, Mrs. R. H.
Fitz, Mrs. W. Scott
Foote, Arthur
Foote, George L.
Forbes, Allan
Forbes, Mrs. Ralph E.
Fox, Miss Alice M.
French, Mrs. Hollis
Frothingham, Mrs. Langc
Frothingham, Mrs. Louis
Fuller, Alvan T.

Gay, E. Howard
Grandin, Mrs. John L., Ji
Greene, Mr. and Mrs. Ed Farnham
Greenough, Mrs. H. V.
Greenwood, Mr.and Mrs.L
Guild, Miss Eleanor
Guild, Miss S. L.

Hall, Mrs. H. S.
Hall, Mrs. John L.
Hallowell, Mr.and Mrs.Fra
Hallowell, N. Penrose
Hammond, Mrs. Edward
Harte, Mrs. Richard
Hathaway, Miss Ellen R.
Haughton, Mrs. M. G.
Haven, Parkman B.
Hayward, Mrs. G. G.
Hicks, Mrs. John Jay
Higginson, F. L., Jr.
Hill, Mr. and Mrs. Edwarc
Hill, Mrs. John F.
Hobart, Philip W.
Holmes, Mr. and Mrs. E. J
Holmes, Ida E.
Homans, Miss Katharine A
Homans, Miss Marian
Hood, Miss Helen
Houghton, Clement S.
Houghton, Elizabeth G.
Howe, Mrs. George D.
Howe, Henry S.
Howe, Mrs. Henry S.
Howe, M. A. DeWolfe
Hunnewell, Mrs. Arthur
Hunnewell, Mrs. Henry S.
Hunt, Miss Abby W.

Jackson, Mrs. James, Jr.
Jackson, Miss Marian C.
Jaques, Miss H. L.
Johns, Clayton
Johnson, Miss Edith Morse
Johnson, Mrs. E. J.

Keeler, Mrs. A. M.

The Orchestra can be carried on only by the generosity of those financially. All such are invited to join in sustaining the Orchestra.

hestra exceed its average income by about $95,000.00. have subscribed for the season 1923-24 follows:

Mrs. Edward L.
all, The Misses
Mrs. Henry P.
The Misses
land, Mr. and Mrs. Abraham
land, Mr. and Mrs. Jesse

), Miss Aimee
), Horatio A.
on, Clement R.
, Mrs. G. M.
, Mrs. B. J.
, Miss Margaret Ruthven
am, Henry G.
l, Miss Elizabeth
l, Josiah M.
ence, Mrs. John
ence, Miss Sarah
Miss Bertha
George C.
Joseph
ıd, Mrs. Lester
.n, J. Howard
s, Mrs. George
e, John E.
g, Miss Louisa P.
ıg, Mrs. Thacher
ıg, William Caleb
rop, Mrs. Thornton K.
rop, Mrs. William S. H.
ell, Miss Lucy
an, Arthur
ı, Mrs. George Armstrong
ı, Mrs. W. H.

omber, John R.
uire, Mrs. Emily M.
on, Miss Fanny P.
Memoriam—C. S. D.
er, Miss Mildred A.
iken, Arthur N.
r, Mrs. John
rs, Mrs. Arthur W.
se, Miss Frances R.
se, Miss J. G.
se, J. Torrey, Jr.
ss, Mr. and Mrs. Charles A.
ley, Mrs. E. Preble
nford, Mrs. George S.
fitt, Mrs. S. C.
Kibbin, Miss Emily W.
Laurin, Mrs. Richard C.

rell, Mrs. Edward A.
kerson, William E.

Norcross, Mrs. Otis

Oakes, Francis J., Jr.
Osgood, Emily L.
Paine, Rev. George L.
Paine, R. T. 2d
Parkman, Henry
Parkman, Mrs. Henry
Peabody, Charles
Peabody, Mrs. Endicott
Peabody, Margaret
Perera, Mrs. Gino L.
Peters, Mrs. William Y.
Phillips, Mrs. John C.
Phillips, Mrs. W.
Pickman, Dudley L.
Pitman, Mrs. B. F.
Post, Mrs. John R.
Potter, Mrs. Murray A.
Pratt, Mrs. L. Mortimer, Jr.
Rand, E. K.
Ranney, Miss Helen M.
Rantoul, Mrs. Neal
Reed, Miss Emily
Reed, Miss Ida B.
Richardson, Mrs. F. L. W.
Richardson, Mrs. John
Richardson, W. K.
Robb, Russell
Robinson, B. L.
Rogers, H. L.
Rollins, Mrs. J. W.
Rothschild, John
Rothwell, Bernard J.
Russell, Mrs. Richard S.
Russell, Mrs. Robert S.
Sachs, Prof. Paul J.
Sagendorph, George
Saltonstall, Mrs. John
Saltonstall, Leverett
Saltonstall, Richard
Saltonstall, Mrs. R. M.
Sanger, Mrs. George P.
Saville, Mrs. William
Sawyer, Mr. and Mrs. Henry B.
Sears, Miss Annie L.
Sears, Miss Mary P.
Sears, Richard D.
Sears, William R.
Shaw, Mrs. Q. A., Jr.
Silsbee, Mrs. George S.
Slocum, Mrs. William H.
Smith, F. Morton
Spalding, Walter R.
Sprague, Mrs. Phineas W.
Stackpole, Mrs. Frederick D.
Stackpole, Mr. and Mrs. Pierpont L.
Steinert, Alexander
Stevenson, Mr. and Mrs. R.H., Jr.
Stone, Galen L.
Stone, Mrs. Galen L.
Stone, Nathaniel H.
Sturges, Alice K.
Swallow, Maude C.

Taft, Edward A.
Tapley, Miss Alice
Tappan, Miss Mary A.
Torbert, Dr. James R.
Tower, Florence E.
Tuckerman, Mrs. L. S.

Vaughan, Bertha H.
Vaughan, Mrs. Henry G.

Wadsworth, Mrs. A. F.
Ware, Mrs. Arthur L.
Waring, Mrs. Guy
Warren, Mrs. Bayard
Warren, Mr. and Mrs. Bentley W.
Webster, Mr. and Mrs. Edwin S.
Weeks, Mr. and Mrs. Robert S.
Weeks, Sinclair
Welch, E. Sohier
Weld, Mrs. Bernard C.
Weld, Mrs. Charles G.
Weld, Miss Mary
Wheatland, Richard
Wheelwright, Miss Mary C.
White, Miss Gertrude R.
Whitin, Mrs. G. Marston
Whiting, Mrs. Jasper
Whitman, William
Whitney, Mrs. Margaret F. G.
Whitwell, Mr. and Mrs. Frederick S.
Williams, Moses
Wilson, Miss A. E.
Winsor, Mrs. Alfred
Wolcott, Mrs. Roger
Wood, William E.

Bates, The Misses
Bishop, Miss Margaret

(Continued on following page)

lieve it important in the life of Boston and are willing to help it

Bradlee, Mr. and Mrs.Thos. S.
Browning, Mrs. C. A.
Buckingham, Miss M. H.
Colt, Mr. and Mrs. James D.
Farrington, Robert D.
French, Miss Katharine
Gilbert, Mrs. Ellen J.
Grover, Mrs. Frances L.
Hill, Arthur D.
Johnson, Mr. and Mrs. Arthur S.
Luce, Stephen B.
Moore, Mrs. Edward C.
Nutter, George R.
Patton, James E.
Pfaelzer, Mrs. Franklin T.
Pratt, Mrs. Walter W.
Rousmaniere, Mrs. E. S.
Shaw, Mrs. Henry S.
Sheldon, Katharine H.
Thayer, Mrs. W. H.
Wendell, Mrs. Barrett
Wheelwright, Miss Mary C.
Whittier, Mrs. Albert R.

Aubin, Miss Margaret H.
Barrett, Mrs. William E.
Case, Miss Louise W.
Chapin, Miss Mabel H.
Crafts, Mrs. George P.
Cushing, Sarah P.
Cutler, Mrs. C. H.
Cutler, Miss Elisabeth A.
Day, Mrs. Henry B.
Ellery, Mr. and Mrs. William
Ely, Elizabeth B.
Endicott, S. C
Farlow, Mrs. William G.
Fisher, Miss Edith
Fisher, Frances B.
Gilmore, Mrs. G. L.
Harrington, Mrs. Francis B.
Harris, Miss Frances K.
Heilman, William C.
Ivers, Miss Ella F.
Jordan, Helen L.
Lombard, Mrs. Ephraim
Manning, Mr. and Mrs. Earl G.
Milliken, Mrs. James I.
McMichael, Mrs. L. G.
Parker, Mrs. Edward L.
Putnam, Mrs. James J.
Rantoul, Harriet C.
Richardson, Mrs. Charles F.
Sears, Mrs. Montgomery
Sears, Mr. and Mrs. Richard
Shepard, Mrs. Willis S.
Sortwell, Mrs. A. F.
Staniford, Mrs. Daniel
Stanton, Katharine
Wright, A. M.

Berwick-Walker, Clara
Burnham, Miss Helen C.
Burnham, Miss M. C.
Eaton, Miss B. L.
Gaston, Mrs. W. A.
Greenfield, Joseph Baram
Griswold, Roger
Hawley, Mr. and Mrs. George
Lee, Mr. and Mrs. James S.
Peabody, Mrs. H. Rodman
Putnam, Marion C.
Shaw, Mrs. Henry S., Jr.
Turner, Nellie B.
Warren, Mr. and Mrs. E. R.
Watson, Mrs. Thomas R.

Apsey, Laura Soule
Brewer, F. R.
Coale, George O. G.
Daniels, Miss Mabel W.
Eaton, Miss L. H.
Fox, Felix
Harding, Emor H.
Jackson, Mrs. Henry
Kaffenburgh,Mr.&Mrs.AlbertW.
Kaufman, M. B.
Lilly, Mrs. Channing
Morse, Henry Lee
Murdock, Mr. and Mrs. Harold
Pierce, Mrs. M. V.
Saltonstall, Mrs. Philip L.
Schneider, Miss Elizabeth
Streeter, Mrs. E. C.
Swift, Miss Lucy W.
Tapley, Henry F.
Thorndike, Mrs. J. L.
Warner, Elizabeth

Beebe, E. Pierson
Beebe, Frank H.
Burnham, Mrs. W. A.
Carter, Mrs. J. W.
Chase, Mrs. Henry M.
Cunningham, Miss Mary
Forbes, Mrs. Waldo E.
Frankenstein, Lina H.
Friend
Howe, Mrs. J. Murray
Hyde, Mrs. Katharine H.
Morison, Mrs. John H.
Peabody, Mrs. Francis
Saltonstall, Miss Muriel Gurdon
Spaulding, Miss Emma F.
Sturgis, The Misses
Vorenberg, Felix
Ward, Prof. R. DeC.
Wells, Mrs. Webster

Pledges received from New Subscribers, December 26th

Atherton, Percy L.
Cabot, Miss Amy W.
Chromatic Club
Lee, Mrs. F. H.
Nichols, Mrs. Henry G.
Pickman, Edward M.
Sanger, Mrs. Charles R.
Swift, Newton
Wheelwright, A. W.
White, Miss Susie E.

Subscriptions to date for season of 1923-24 -	$65,144.34
Endowment Fund - - - - -	146,003.52
Endowment Fund, in memory of Henry L. Higginson	10,000.00

Subscriptions are applicable to deductions from the Federal Income Tax.

Subscriptions to annual deficit and to the Endowment Fund should be sent to E. B. Dane, Treasurer, 6 Beacon Street, Boston, Mass.

Just Published

THE FUNDAMENTALS OF MUSIC

By KARL W. GEHRKENS

FIRST YEAR OF

A Study Course in Music Understanding

ADOPTED BY

THE NATIONAL FEDERATION OF MUSIC CLUBS

AN authoritative, concise and readable presentation of the fundamentals of music for busy people. Its eight chapters treat of *Notation, Rhythm,* the *Melodic, Harmonic,* and *Polyphonic* elements, in music; and of *Form and Design, Acoustics, Expression and Interpretation.*

The chapters are fully illustrated and give ample lists of reference books for collateral reading, together with lists of phonograph records and player-rolls that illustrate the text.

The volume is —

An authoritative and stimulating handbook for students and general readers;

Its purpose —

The cultivation of discriminating listeners.

Price, $1.50, *net*

OLIVER DITSON COMPANY

178-179 Tremont Street, Boston 10 *Order of your local dealer*

THE EMPLOYERS'
LIABILITY ASSURANCE CORPORATION
Limited of London, England

SAMUEL APPLETON
United States Manager
132 WATER ST. - BOSTON

F. T. D. 

F. T. D.

Florists
Telegraph
Delivery

Symphony FLOWER SHOP

Faith
Truth
Determination

Flowers and Decorations for all occasions
240 HUNTINGTON AVENUE
Diagonally across from Symphony Hall
Telephones, Back Bay 8241, 58238

hall was perfumed with violet. Each scene had its particular color in speech and in scenery; its particular tonality in the accompanying music, and its particular perfume.

A somewhat similar experiment was made at the Carnegie Lyceum, New York, October 28, 1902. We quote from the programme: "A newly invented apparatus to spread perfumes in large halls and theatres in the shortest possible space of time will be tested, and an original Fantasy entitled 'A Trip to Japan in Sixteen Minutes' conveyed to the audience by a succession of Odours." This was the "First experimental Perfume Concert in America." The "Trip to Japan" was also described as "A Melody in Odours (assisted by two Geishas and a Solo Dancer)."

The Jesuit, Louis Bertrand Castel (1688–1757), influenced by a remark in Newton's "Optics," invented a "clavecin oculaire," by means of which he thought the eye could be pleased by variations and blends of colors. See his "Nouvelles Expériences d'Optique et d'Acoustique" (1735) and the "Esprit, Sailles, et Singularités du P. Castel" (1763). A "colour organ," constructed by A. Wallace Rimington, was exhibited in London early in the summer of 1895.

Much has been written about color audition. We refer the reader especially to J. L. Hoffmann's "Versuch einer Geschichte der mahlerischen Harmonie überhaupt und der Farbenharmonie insbesondere,

MISS HOLLAND

567 BOYLSTON STREET

Copley Square

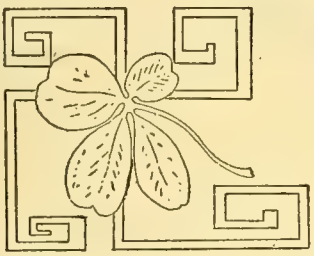
Our final clearance sale will take place on Monday, December 24th, and continue throughout the week.

As usual our entire stock of gowns, suits, coats, wraps, blouses and sweaters will be disposed of regardless of cost.

Goods sold during this sale will not be exchanged nor credited.

mit Erläuterungen aus der Tonkunst" (Halle, 1786); Goethe's "Theory of Colors"; "L'Audition Colorée," with records of many experiments by Dr. Ferdinand Suarez de Mendoza (Paris, 1890); "Audition Colorée," by Dr. Jules Millet (Paris, 1892); "La Musique et quelques-uns de ses Effets Sensoriels," by Dr. L. Destouches (Paris, *s. d.*); "De la Corrélation des Sons et des Couleurs en Art," by Albert Cozanet ("Jean d'Udine") (Paris, 1897); Galton's "Inquiries into Human Faculty," pp. 145–154 (New York, 1883); "Rainbow Music," by Lady Archibald Campbell (London, 1886); "The Music of Color," by E. G. Lind, of Baltimore; "Le Langage Musical," by Mrs. Dupré and Nathan (Paris, 1911).

J. A. Scheibe protested against fantastical views of tonalities in his "Critsher Musicus" (1745; pp. 143, *seq.*) and there are some



Designer of distinctive gowns
247 NEWBURY STREET
near Fairfield Street

Boston Conservatory of Music

INCORPORATED

AGIDE JACCHIA, Director

VIOLIN DEPARTMENT

Irma Seydel — Carmine Fabrizio
Daniel Kuntz — Frederick Mahn
Armando Leuci

250 HUNTINGTON AVENUE, BOSTON 17, MASS.
Telephone Back Bay 2042

CATALOG SENT ON REQUEST

STEINWAY PIANOFORTE

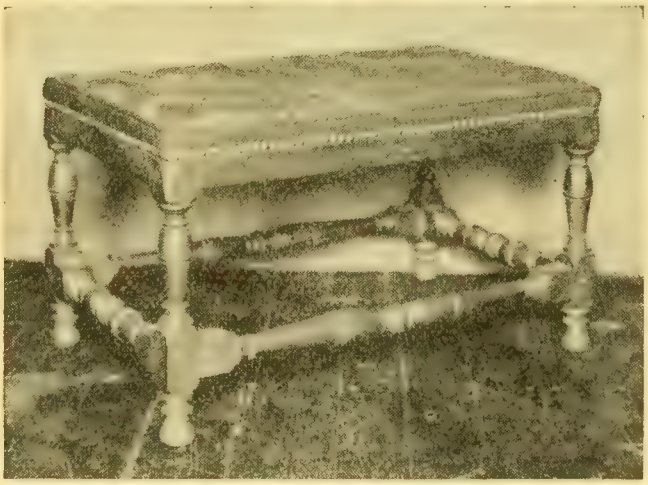
The B. F. Wood Music Co.
Publishers of
Edition Wood.
And the Largest Catalog of Easy Educational Music in the World.
To be had through your Local Dealer
88 ST. STEPHEN STREET BOSTON, 17

to-day who would repeat the story told by Berlioz: A dancer of repute in Italy was to make his first appearance at Paris. At the last rehearsal a dance tune for some reason or other had been transposed. The dancer made a few steps, leaped into the air, touched the floor, and said: "What key are you playing in? It seems to me that my *morceau* tires me more than usual." "We are playing in E." "No wonder. Please put it down a tone: I can dance only in D."

* * *

Mr. C. K. Ogden in an article "Sound and Color: Optical Overtones" published in the *Daily Telegraph*, London, November 18, 1922, wrote: "One form in which this interest shows itself is in the appearance at frequent intervals of color-organs, devices of one kind or another by which an instrument with a keyboard and a system of electric attachments is used to play color-schemes conceived as a new 'art of mobile color.' At the present moment an organ of this kind is being hailed in Australia as a new and original invention; another has just made its appearance in Paris; a third has been functioning for some time in New York. English musicians are usually aware that the credit for exploiting this

JOHN A. REARDON, Jr.



Interior Decorator

Draperies Furniture
Wall Papers

103 ST. JAMES AVE., BOSTON
Reardon Building
Telephones, Back Back { 10974 / 6609

Lewis F. Perry's Sons Co.
PAINTING AND DECORATING
TELEPHONE, MAIN 4335
101 TREMONT STREET
ROOM 211, BOSTON
Decorators of Symphony Hall

TOWN TAXI TOWN TAXI

LOWEST RATE OF FARE IN BOSTON

Taxi Cabs

AT

SYMPHONY HALL

AFTER ALL CONCERTS

Notify the usher or taxi agent at entrance

TOURING CARS — *Low Rates*

LIMOUSINES — *Quality Service*

TOWN TAXI

INCORPORATED

KENMORE 5000

LOWEST RATE OF FARE IN BOSTON

TOWN TAXI TOWN TAXI

particular form of color-production belongs in modern times to the late Professor Rimington, who in the decade before the war worked so indefatigably to perfect the color-organ with which the performance of Scriabin's 'Prometheus' was to have been accompanied in 1914, had not the outbreak of war and the death of Scriabin prevented the realization of the plan. But, in fact, the construction of these organs for the production of color-effects goes back to much earlier times. In the sixteenth century Arcimboldo invented a species of color-music. . . . In those days the technical difficulties of such a project were very formidable, but, as in modern times, the ideas which led to the attempt at the construction of such instruments have often been the means of directing attention to the Analogy. It is not necessary, however, to say more about

Hurwitch Bros.

L'AUTOMNE
1898 1923
EXHIBITS OF UNUSUAL INTEREST
CONSISTING OF IMPORTED
AND ORIGINAL MODELS
SUITS COATS GOWNS WRAPS
REPRESENTING ELABORATE PREPARATIONS FOR THE COMING
SEASON IN OUR CUSTOM AND READY-TO-WEAR DEPARTMENTS
Second Floor at 344 Boylston St. Near Arlington
BOSTON

729 BOYLSTON STREET
BINGHAM
GOWNS
BOSTON MASSACHUSETTS
ALSO READY TO WEAR
DANCING FROCKS A SPECIALTY



JACOB THOMA & SON
Importers and Dealers in
Old and New Violins — Bows — Strings — Cases
and Violin-Specialties
Repairers to the Boston Symphony Orchestra
Agents for the Silvestre & Maucotel
Tricolore Tested-Strings
226 TREMONT STREET . BOSTON, MASS.
Opp. Majestic Theatre Telephone, Dewey 1763-W



VLADIMIR

DE PACHMANN

uses and endorses

The Baldwin Piano

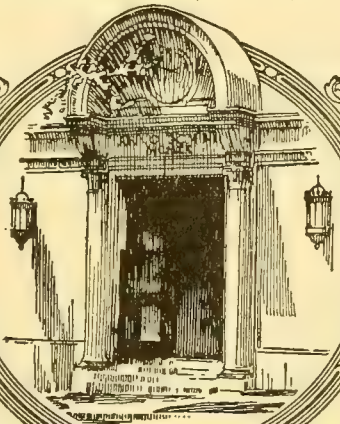
exclusively

The Baldwin Piano Co.

Represented by

The A. M. HUME MUSIC CO.

196 Boylston Street, Boston, Mass.



this aspect of the question, which has only been mentioned because a scientific or æsthetic interest in the Analogy is too often confused with what is essentially in by-product, an interesting development for those in search of problems in practical electricity or novel forms of optical sensation. . . . It will be interesting to see what the Mayson Opera Singers, announced elsewhere in this paper for Wednesday next at the Etlinger Theatre, 60, Paddington-street, can do to transform the familiar material of selected scenes from 'Faust,' 'Martha,' and 'Il Trovatore,' by working in conjunction with those who have given the whole of their time to the investigation of the new science of color harmony. Though the treatment of the lighting will on this occasion, we believe, be based on the view of the Analogy of Sound and Color discussed above, the object of the performance will be rather to apply the theory, as it were to every-day material than to demonstrate the Analogy itself. It is to be hoped that this enterprising attempt to make a serious contribution to the operatic production of the future will suggest to musicians the possibilities of further developments in a field where at present there is little but ignorance and confusion."



William B. Ballard

formerly of V. BALLARD & SONS

Riding Habits Suits

Coats and Gowns

customers' materials used

565 BOYLSTON STREET

Telephone, B. B. 9616

Massachusetts Trust Company

(MEMBER FEDERAL RESERVE SYSTEM)

UPTOWN BRANCH SITUATED DIAGONALLY ACROSS FROM SYMPHONY HALL

Cordially offers you every facility consistent with sound banking.
Commodious Safe Deposit Boxes. Storage Space for Valuables.
Largest Electrified Burglar-proof Safe in the World.
Ample Parking Space.

MAIN BANK
Massachusetts Trust Building
Corner Federal and Franklin Streets

HAYMARKET BRANCH
46 Canal Street
near North Station

M. STEINERT & SONS

New England Distributors for

STEINWAY

STEINERT JEWETT WOODBURY

PIANOS

DUO-ART Reproducing Pianos

Pianola Pianos



VICTROLAS VICTOR RECORDS

DeForest Radio Merchandise

STEINERT HALL

162 Boylston Street

BOSTON MASS.

"Daphnis et Chloé"—Ballet in one Act—Orchestral Fragments, First Series: "Nocturne," "Interlude," "Warlike Dance"

Joseph Maurice Ravel

(Born at Ciboure, Basses-Pyrénées, March 7, 1875; now living near Paris)

Ravel composed his ballet "Daphnis and Chloe" in 1910, expecting that it would be performed by the Russian Ballet at Paris in 1911. The ballet was not performed until 1912—June 8, according to the *Annales du Théâtre*, June 5, 7, 8, and 10, according to the official programme of the Ballet Russe. The performances were at the Châtelet. Nijinsky mimed Daphnis: Mme. Karsavina, Chloé. Bolm and Cechetti also took leading parts. The conductor was Mr. Monteux.

The score, however, was published in 1911. Two concert suites were drawn from it. The first—"Nocturne," "Interlude," "Danse

STRICTLY CUSTOM MADE

Corsets and Ready-to-wear, dainty Lingerie, Negligees, Petticoats, Brassieres, Pantalettes, etc.

MADAM SARA'S LA PATRICIA CORSET

311-314 Little Building

Miss Farmer's School of Cookery

Established 1902

Home of the Boston Cooking School Cook Book

30 Huntington Avenue, Boston

Practice Classes constanting forming in

Cookery and Household Technique

Demonstration Lectures

Tuesdays and Wednesdays

Miss Alice Bradley, Principal

SOLOV-HINDS CO.

Specializing in Apparel for Misses and Women

Evening and Dinner Gowns

Afternoon and Daytime Dresses

Misses' Frocks and

Dance Dresses

Coats *Wraps* *Hats*

Sportswear

468 BOYLSTON STREET

WESTLAND AVENUE GARAGE

INCORPORATED

41–43 WESTLAND AVENUE AND 32–34 ASTOR STREET

ONE MINUTE FROM SYMPHONY HALL

While attending concert store your car at our new and most up-to-date garage. Guard against theft.

Telephones, Back Bay 8862, 8863

Art and Everyman

Music, "the universal language," preserves the gifts of poetical imagination through the centuries. The toils, the tempests and the triumphs of history find expression today in the inspiring beauty of that art.

To love music is an attribute; to know it, an accomplishment.

Convenient to the understanding and always within the scope and reach of Everyman is the *printed word.* With a function that is broad and elastic, printing is at once the product and the producer of thought.

GOOD PRINTING combines artistic elements sufficient to enhance the power of appeal, but it must retain the factors of practical value that make it effective and readily understood.

In serving our customers, we keep in mind that each piece of printing has a definite work to do.

GEO. H. ELLIS CO.
Incorporated

Printers

272 Congress Street, Boston, Mass.

Guerrière"—was performed at a Châtelet concert conducted by Gabriel Pierné, April 2, 1911. The first performance in Boston of the first Suite was by the Boston Symphony Orchestra on January 3, 1919.

The first performance of the second Suite in Boston was at a concert of the Boston Symphony Orchestra, December 14, 1917; the second was on January 4, 1918; the third, on November 18, 1921.

George Copeland played "Danse de Daphnis" at his piano recital in Jordan Hall, November 21, 1917.

The argument of the first series is as follows:—

A little flame suddenly burns on the head of one of the statues. The nymph comes to life and leaves her pedestal. Others descend, come together, and begin a slow and mysterious dance. They see Daphnis, bend over him and dry his tears. Reanimating him and leading him to the rock, they invoke the god Pan. Little by little the form of the god assumes definite shape. Daphnis kneels in sup-

A Bit of the Brunswick All Your Own



Of course, you know the Brunswick Shoppe — so near Copley Square, so convenient to Boylston Street shopping, so short a distance from the theatres. This delightful little low-beamed salon and all that is within, is a bit of the Brunswick all your own. For luncheon — for afternoon tea — for supper before the theatre — or just to run into at any odd moment for a tiny nibble and chat with the many friends you are sure to meet there. Claim it for your own—as it truly is!

Afternoon Tea

Ices Favors Brunswick Candy

The Brunswick Shoppe

Boylston Street at Clarendon

THOMAS

RETTA C. THOMAS

683 BOYLSTON ST.

Imported Models and our own Creations

Gowns, Wraps, Suits, Blouses

Special Attention Given to Reproductions of all French Models

FÉLIX FOX SCHOOL
OF
PIANOFORTE PLAYING

FÉLIX FOX, DIRECTOR

PIANOFORTE INSTRUCTION

FROM THE BEGINNERS' GRADE TO THE MOST ADVANCED. PUPILS MAY ENTER AT ANY TIME

For circular and information address the Secretary

403 MARLBOROUGH STREET
BOSTON, MASSACHUSETTS
Telephone, Back Bay 973
MASON & HAMLIN PIANOFORTE

At the Sign of the Golden Harp
380 Boylston Street
(NEAR ARLINGTON)

SILOTI

Concert Repertoire of Piano Transcriptions and Revisions

Three Bach Numbers
Fantasia in C Minor
Gigue in B-flat Major
Organ Prelude in E Minor

Four Liszt Numbers
Benediction de Dieu
Au bord d'une Source
Il Penseroso
St. Francis Walking on the Waves

Four Liadoff Russian Folk Songs

Carl Fischer INC.
MUSICAL INSTRUMENTS
BACK BAY 9000
BACK BAY 9001

Delicious
Hot Luncheons
and Dainty
Afternoon Tea
at
Kuyler's
200 Boylston Street

plication. All is dark. Behind the scenes voices are heard, far off at first. And now there is a dim light. The pirates' camp is disclosed. There is a bold coast; the sea is in the background, with rocks to the right and left. A trireme is near the shore. Cypresses are here and there. The pirates, laden with booty, run to and fro. Torches are brought, which at last throw a strong light on the stage.

The score calls for these instruments: piccolo, two flutes, a flute in G, two oboes, English horn, a little clarinet in E-flat, two clarinets in B-flat, three bassoons, double-bassoon, four horns, four trumpets, three trombones, bass tuba, kettledrums, tam-tam, antique cymbals, triangle, bass drum, side drum, tambourine, wind-machine, celesta, Glockenspiel, two harps, strings, (double-basses with the low C), chorus of mixed voices. This chorus, which sings without words, can be replaced by variants engraved for this purpose in the orchestral parts.

The scenario of the ballet was derived by Michael Fokine from the charming romance of Longus. There are stage pictures of Chloe carried away by robbers, rescued by Pan at the prayer of Daphnis, and of the lovers miming together the story of Pan and Syrinx. There are

Choice Theatre Tickets

BURKE ADAMS HOUSE

PHONES, BEACH 0935, 0942, 2430



PENNELL, GIBBS & QUIRING CO.
INC., DECORATORS & PAINTERS
203 205 CLARENDON STREET
BOSTON, MASSACHUSETTS

THE SOCIETY OF
Arts & Crafts

Distinctive Gifts
for all occasions

9 PARK ST., BOSTON

SANTUNG RESTAURANT

St. James Building
Near Symphony Hall



Telephone, Back Bay
{ 6018
{ 10116

MERCHANT CLUB LUNCHEON
11 a.m. to 2 p.m.

SPECIAL SUNDAY TABLE D'HÔTE DINNER
12 m. to 4 p.m.

MUSIC EVERY DAY AND EVENING

"After Theatre Parties" a Specialty

SPECIALIST IN AMERICAN AND CHINESE DISHES

THE
VERGÉ SHOP

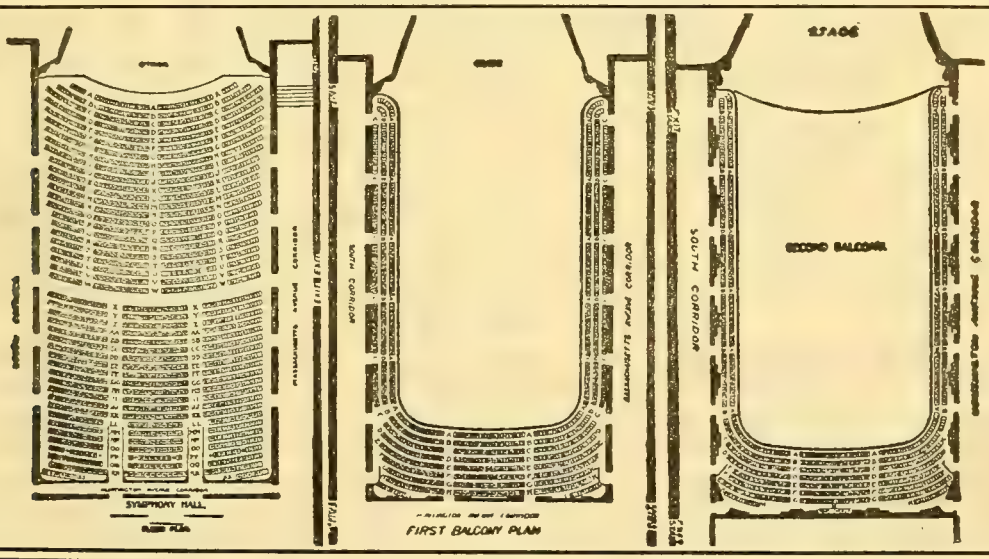
1385 Beacon Street
BROOKLINE

Good Things to Eat

Reservations by Telephone
Brookline 2240

GRACE HORNE'S GALLERIES

Stuart Street at Dartmouth
Trinity Court, Boston, Mass.
EXHIBITION of PAINTINGS during November and December
ROSS MOFFETT
HARRY LEITH-ROSS
CHARLES E. D. RODICK
EXHIBITION of PHOTOGRAPHS
by
Ananda Coomaraswarmy
MODERN CRAFTS by
GEORGE GEBELEIN
SIDNEY CALLOWHILL
and others
visitors are welcome



scenes in the grove of Pan and in the pirate camp, besides those mentioned above. The scenery and costumes were designed by Léon Bakst.

Alfred Bruneau, composer, and in 1912 the music critic of *Le Matin*, wrote that Ravel's score is animated with a vast pantheistic breath. "It will disconcert those who think the author of so many entertaining pages is capable of conceiving only little, bizarre, and humorous things. This score has strength, rhythm, brilliance. Voices mingle with the instruments, mysterious and fervid voices of invisible and eternal divinities who must be obeyed. The liberty of form and of writing surpasses anything that can be imagined. Harmonic and polyphonic anarchy here reigns supreme, and I must confess that I do not accept it without a certain hesitation. However, it would fret me to fix limits for an artist, discuss the means he employs to realize his dream. I should never have the narrowness of mind or the presumption of wishing to impose my ideas on him, and I am very happy when his have a real worth. This is the case here, and I testify with a lively

Courteous, Efficient and Prompt Service

"THE BEST OF FOOD THE FINEST CUISINE"

MUSIC EVERY EVENING

THE FAR EAST CO. CHINESE AND AMERICAN RESTAURANT

Noon-day Lunch 11-2 p.m. $.40 ∴ Special Dinner 5.00-8 p.m. $.50 up
Open from 11-12 a.m. Sunday Dinner $.85 and $1.25

1088 BOYLSTON STREET Tel. Back Bay 2342 BOSTON, MASS.

Rare Old Violins

VIOLAS and 'CELLOS
of exquisite tone
and splendid condition

ITALIAN VIOLIN STRINGS

MUSICIANS SUPPLY COMPANY
218 Tremont Street and 60
LaGrange Street, Boston, Mass.
Telephone, Beach 1882

Foreign Languages Easily Learned

The Berlitz Conversational Method makes the study of any foreign language a surprisingly simple, easy and pleasant matter. Experienced native teachers. Day and Evening Classes and Individual Instruction. Reasonable tuition. Call, write or phone for catalogue.

Trial Lesson Free

BERLITZ
SCHOOL OF
LANGUAGES

Est. 1878 OVER 200 BRANCHES
132 Boylston Street Phone, Beach 3958

SEVENTY YEARS' REPUTATION

BROWN'S BRONCHIAL TROCHES

An old and reliable remedy for throat troubles caused by cold or use of the voice. Free from opiates in any form. Sold only in boxes—never in bulk. Prices, 15c., 35c., 75c., $1.25, at druggists or by mail.

BROWN'S CAMPHORATED SAPONACEOUS DENTIFRICE

Will keep the teeth and gums in healthy condition. Price, 30c., at druggists or by mail.
JOHN I. BROWN & SON, BOSTON, MASS.



BOSTON

Maintained for the Benefit of the
South End Music School

UNUSUAL THINGS

INCLUDING
CHINA GLASSWARE
EMBROIDERIES AND DRESSES
CHILDREN'S CLOTHING
CHINESE FURS
HOMESPUNS, WOOL, ETC.

Made in Europe and America

30 CHARLES STREET

The Green Door Farm and Garden Shop

N. E. Branch of the
FARM AND GARDEN ASSOCIATION
39 NEWBURY STREET

January Suggestions

Initials for table linen embroidered, and all mending for households and bachelors promptly and carefully executed
Luncheon and Afternoon Tea Specialties

Also direct from the Farm

EGGS POULTRY HONEY SAUSAGES JELLY LEAF LARD CANNED FRESH BUTTER VEGETABLES AND FRUITS

Telephone orders given prompt attention
Tel. B. B. 4198

KAKAS·BROS. INC.

MANUFACTURERS RETAILERS

FURRIERS

RELIABLE FURS RELIABLE INFORMATION
RELIABLE PRICES

NO MISREPRESENTATION AS TO VALUES

COLD STORAGE

72 Chauncy St., Boston - - - Tel. Beach 0048

M. E. PACKARD
PIANO TUNER

Reproducing and Player-Piano Expert
191 Willow Avenue, West Somerville
Telephone Connection
Authorized Welte-Mignon Service Man
Formerly with Mason & Hamlin, Ampico Service Man with Chickering & Sons Co.

EST. 1905 B. B. 1693

FRIEDBERG'S
ELECTRIC & LOCKSMITH SHOP

239-241 MASSACHUSETTS AVENUE
ELECTRICAL APPLIANCES
CONTRACTING
FULLY EQUIPPED REPAIR SHOP
VASES CONVERTED INTO LAMPS

pleasure to the vigorous audacity of this singularly striking work, justly applauded." Edmond Stoullig stated that the choreography of Fokine, although wholly opposed to Nijinsky's in "L'Après-Midi d'un Faune," was also inspired by attitudes on bas-reliefs or Greek vases. "But the movements are different; they jostle less our preconceived ideas and are undeniably harmonious."

The ballet was produced in London on June 9, 1914, by the Russian Ballet at Drury Lane. Fokine took the part of Daphnis; Mme. Karsavina, that of Chloe. Mr. Monteux conducted. During the season Mme. Fokine was also seen as Chloe. The choruses were omitted. This irritated Ravel, who wrote to the *Daily Telegraph* a letter protesting against this "makeshift arrangement." M. Diaghilev replied, saying that in Paris the participation of the chorus was detrimental, and he gave the reasons. Ravel sputtered in reply.

AMERICA'S FOREMOST FLORIST

76th year

Thos. F. Galvin INCORPORATED

FLOWERS

BOSTON
1 PARK STREET
AND
549 BOYLSTON STREET

NEW YORK
561 FIFTH AVENUE
AT
46th STREET

.. Custom Underwear ..

UNION SUITS, PETTICOATS and KNICKERS made to Measure in All Styles and Materials

Miss E. T. DRISCOLL .·. 296 BOYLSTON STREET
formerly 49 Temple Place

PERMANENT WAVE SPECIALIST

Twelve years' experience in Permanent Waving has taught me the **only** safe method is the Nestle Lanoil

Miss LILLIAN J. KANE

420 BOYLSTON STREET . . . . . BOSTON
Room 312 Tel. B.B. 8798

At HOTEL VENDOME

THERE ARE UNUSUAL ACCOMMODATIONS for banquets, dinners, luncheons, receptions, weddings and dances—for all social functions requiring correct appointments and perfect service.

Among the hotels in this city, none is better prepared than **THE VENDOME** to make social affairs attractive and pleasant. Its ideal location on **Commonwealth Avenue at Dartmouth Street, only one block from Copley Square,** makes it easily accessible by motor or "a-foot."

The management will be pleased to submit menus, offer suggestions, and make final arrangements by telephone, correspondence or personal interview.

AFTERNOON TEA (tea, toast and marmalade) IS SERVED IN THE SOLARIUM EVERY DAY INCLUDING SUNDAY FROM 4 UNTIL 6 O'CLOCK. FIFTY CENTS PER PERSON

C. H. GREENLEAF, *President* — *EVERETT B. RICH*, *Managing Director* — *FRANKLIN K. PIERCE*, *Associate Manager*

STATE STREET TRUST CO.

Boston, Mass.

Affords its depositors the advantage of three banking offices in excellent locations, each equipped with modern safe deposit vaults.

MAIN OFFICE . . . . . 33 STATE STREET

COPLEY SQUARE OFFICE . 581 Boylston Street

MASSACHUSETTS AVENUE OFFICE

Corner Massachusetts Avenue and Boylston Street

INCORPORATED 1891

MEMBER FEDERAL RESERVE SYSTEM

WEDDING INVITATIONS

CALLING CARDS

STATIONERY

MAH-JONGG



Poulson

HARPER W POULSON

SOCIAL AND COMMERCIAL STATIONER

284 BOYLSTON STREET BOSTON



Local and Suburban Service

CHOICE GIFTS

not to be found elsewhere

ANTIQUE CHINA and GLASS
PRINTS ETCHINGS LACES
LAMPS and LAMP SHADES
MIRRORS FURNITURE

Unusual Cards

and Small Gifts

Harlow & Howland

Interior Decorators

282 DARTMOUTH STREET

Hill, Smith & Co.

Wholesale and Retail

STATIONERS

Engraving, Die Stamping
and Fine Printing

Blank Book Manufacturers
Modern Loose-leaf Devices
and Supplies

8 MILK STREET

Old South Building

Telephone, Main 1590

Lamping-Nolan

.. Beauty Upkeep ..

Expert in every branch

462 Boylston St. Boston

Est. 1905 Tel. B. B. 5174

Largest and Best Equipped Beauty Salon in New England. Marcel and Permanent Waving, Hairdressing, Muscle Strapping, Face Peeling. Most reliable and latest methods by an Expert. New Scalp Treatment, Special for Oily Scalp.
Electric Baths and Swedish Treatments
Our School - 18 NEWBURY STREET

Day and Evening Classes
Classes forming every Monday

ANTIQUES APPRAISALS

A. CLAYTON PARKER

INTERIOR DECORATOR

Fifteen years with Boston's best Decorators
Designer and Decorator with a
European experience

BACK BAY 6731

Room 317 420 Boylston Street
Berkeley Building Boston, Massachusetts

GEORGE L. CURTIS

Maker of

DISTINCTIVE GOWNS FOR GENTLEWOMEN

312A Berkeley Bldg. 420 Boylston St.

Copley 1063-M

ELIAS HOWE CO. 8 BOSWORTH STREET

OLD VIOLINS, VIOLONCELLOS

VIOLAS, DOUBLE BASSES

MORE THAN 600 IN STOCK

Leather Cases Fine Bows Italian Strings Gold and Silver G Strings

2,000 NEW VIOLINS IN STOCK

ELIAS HOWE CO., 8 Bosworth Street . Boston



THE COMMUNITY HEALTH ASSOCIATION

BEGINS

THE NEW YEAR

Its record for 1923 has earned it the right to your support during 1924.

Its staff of nurses makes 1500 calls every day.

38,899 visits were made during November.

Its ideal of service is to give every child in Boston an equal opportunity for health.

MORE NURSES ARE NEEDED

The COMMUNITY HEALTH ASSOCIATION

BABY HYGIENE ASSOCIATION
AND
INSTRUCTIVE DISTRICT NURSING ASSOCIATION

561 MASSACHUSETTS AVENUE, BOSTON — Ingersoll Bowditch, Treasurer

The Magic Wand in

LEWANDOS Changes Colors



LEWANDOS

Cleansers and Dyers

Shops

BOSTON
17 Temple Place
29 State Street
79 Summer Street
284 Boylston Street
248 Huntington Avenue

BROOKLINE MASS
1310 Beacon Street Coolidge Corner

CAMBRIDGE MASS
1274 Massachusetts Avenue

MALDEN MASS
30 Pleasant Street

LYNN MASS
22 Munroe Street

SALEM MASS
72 Washington Street

MANCHESTER MASS
28 Central Street

WALTHAM MASS
193 Moody Street

WATERTOWN MASS
1 Galen Street

SPRINGFIELD MASS
294 Bridge Street

WORCESTER MASS
26 Pearl Street

FITCHBURG MASS
570 Main Street

FALL RIVER MASS
197 Bank Street

NEW BEDFORD MASS
672 Purchase Street

PROVIDENCE R I
137 Matthewson Street

NEWPORT R I
231 Thames Street

BRIDGEPORT CONN
213 State Street

WATERBURY CONN
22 East Main Street

NEW HAVEN CONN
123 Church Street

HARTFORD CONN
47 Farmington Avenue

ALBANY N Y
75 North Pearl Street

PHILADELPHIA PA
1901 Chestnut Street

NEW YORK CITY
10 West 48th Street

Collection and Delivery System

EXECUTIVE OFFICES

286 BOYLSTON STREET BOSTON

Telephone Service Back Bay 3900
Connects All Boston Shops

"YOU CAN RELY ON LEWANDOS"

The third trip of the orchestra will take place next week and include concerts in New York, Brooklyn and Springfield.
There will be no concert in Boston Friday afternoon, January fourth, or Saturday evening, January fifth

Eleventh Programme

FRIDAY AFTERNOON, JANUARY 11, at 2.30 o'clock

SATURDAY EVENING, JANUARY 12, at 8.15 o'clock

Handel . . . . . Concerto Grosso No. 6 in G minor

I. Larghetto e affettuoso.
II. Allegro, ma non troppo.
III. Musette: Larghetto.
IV. Allegro.
V. Allegro.

d'Indy . . . Symphony for Orchestra and Pianoforte on a French Mountain Air, Op. 25

I. Assez lent; Modérément animé.
II. Assez modéré, mais sans lenteur.
III. Animé.

Glière . . . . "The Sirens," Symphonic Poem, Op. 33
(First time at these concerts)

Gilbert . . . . . Negro Rhapsody
(First time at these concerts)

SOLOIST
E. ROBERT SCHMITZ

There will be an intermission of ten minutes after d'Indy's symphony

City of Boston, Revised Regulation of August 5, 1898.—Chapter 3, relating to the covering of the head in places of public amusement

Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn.
Attest: J. M. GALVIN, City Clerk.

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

DUO-ART CONCERT

STEINERT HALL

WEDNESDAY EVENING, JANUARY 16, 1924

At 8 o'clock

.. *ARTISTS* ..

VELMA BALCOM, *Soprano*

LUCILE RICE, *Dramatic Dancer*

ANIS FULEIHAN, *Pianist*

STEINWAY DUO-ART REPRODUCING PIANO

Tickets upon application by mail or in person

at Steinert Hall

SYMPHONY HALL, BOSTON

HUNTINGTON AND MASSACHUSETTS AVENUES

Branch Exchange Telephones, Ticket and Administration Offices, Back Bay 1492

Boston Symphony Orchestra

INC.

PIERRE MONTEUX, Conductor

FORTY-THIRD SEASON, 1923-1924

Programme

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

COPYRIGHT 1924, BY BOSTON SYMPHONY ORCHESTRA, INC.

THE OFFICERS AND TRUSTEES OF THE BOSTON SYMPHONY ORCHESTRA, Inc.

FREDERICK P. CABOT . . . . . President
GALEN L. STONE . . . . . Vice-President
ERNEST B. DANE . . . . . Treasurer

ALFRED L. AIKEN
FREDERICK P. CABOT
ERNEST B. DANE
M. A. DE WOLFE HOWE
JOHN ELLERTON LODGE
ARTHUR LYMAN
HENRY B. SAWYER
GALEN L. STONE
BENTLEY W. WARREN
E. SOHIER WELCH

W. H. BRENNAN, Manager

G. E. JUDD, Assistant Manager

ETHOVEN
nd Nature

Painted for the
Steinway
Collection

J. C. Wyeth



STEINWAY

THE INSTRUMENT OF THE IMMORTALS

ON the 26th of March, 1827, died Ludwig van Beethoven, of whom it has been said that he was the greatest of all musicians. A generation later was born the Steinway Piano, which is acknowledged to be the greatest of all pianofortes. What a pity it is that the greatest master could not himself have played upon the greatest instrument — that these two could not have been born together! Though the Steinway was denied Beethoven, it was here in time for Liszt and Rubinstein, for Wagner, Berlioz and Gounod. And today, a still greater Steinway than these great men knew, responds to the touch of Paderewksi, Rachmaninoff and Hofmann. Such, in fact, are the fortunes of time, that today, this Instrument of the Immortals, this piano, more perfect than any Beethoven ever dreamed of, can be possessed and played and cherished not only by the few who are the masters of music, but by the many who are its lovers.

Steinway & Sons and their dealers have made it conveniently possible for music lovers to own a Steinway. Prices: $875 and up, plus freight at points distant from New York.

STEINWAY & SONS, Steinway Hall, 109 E. 14th Street, New York

Boston Symphony Orchestra

Forty-third Season, 1923–1924

PIERRE MONTEUX, Conductor

PERSONNEL

Violins.

Burgin, R.	Hoffmann, J.	Gerardi, A.	Hamilton, V.
Concert-master.	Mahn, F.	Krafft, W.	Sauvlet, H.
Theodorowicz, J.			
Gundersen, R.	Pinfield, C.	Fiedler, B.	Siegl, F.
Kassman, N.	Cherkassky, P.	Leveen, P.	Mariotti, V.
Thillois, F.	Gorodetzky, L.	Kurth, R.	Riedlinger, H.
Murray, J.	Goldstein, S.	Bryant, M.	Knudsen, C.
Stonestreet, L.	Tapley, R.	Del Sordo, R.	Messina, S.
Diamond, S.	Erkelens, H.	Seiniger, S.	

Violas.

Fourel, G.	Werner, H.	Grover, H.	Fiedler, A.
Artières, L.	Van Wynbergen, C.	Shirley, P.	Mullaly, J.
	Gerhardt, S.	Kluge, M.	
	Deane, C.	Zahn, F.	

Violoncellos.

Bedetti, J.	Keller, J.	Belinski, M.	Warnke, J.	Langendœn, J.
Schroeder, A.	Barth, C.	Stockbridge, C.	Fabrizio, E.	Marjollet, L.

Basses.

Kunze, M.	Seydel, T.	Ludwig, O.	Kelley, A.	Girard, H.
Keller, K.	Gerhardt, G.	Frankel, I.	Demetrides, L.	

Flutes.	Oboes.	Clarinets.	Bassoons.
Laurent, G.	Longy, G.	Sand, A.	Laus, A.
Bladet, G.	Lenom, C.	Arcieri, E.	Allard, R.
Amerena, P.	Stanislaus, H.	Vannini, A.	Bettoney, F.

Piccolo.	English Horns.	Bass Clarinet.	Contra-Bassoon.
Battles, A.	Mueller, F.	Mimart, P.	Piller, B.
	Speyer, L.		

Horns.	Horns.	Trumpets.	Trombones.
Wendler, G.	Valkenier, W.	Mager, G.	Hampe, C.
Schindler, G.	Hain, F.	Mann, J.	Adam, E.
Hess, M.	Van Den Berg, C.	Perret, G.	Mausebach, A.
Lorbeer, H.	Gebhardt, W.	Kloepfel, L.	Kenfield, L.
		Schmeisser, K.	

Tuba.	Harps.	Timpani.	Percussion.	
Sidow, P.	Holy, A.	Ritter, A.	Ludwig, C.	Zahn, F.
	Delcourt, L.	Polster, M.	Sternburg, S.	

Organ.	Celesta.	Librarian.
Snow, A.	Fiedler, A.	Rogers, L. J.



Proposing the exchange of your little used or silent piano—

FOR one which brings with it a rich endowment of the playing of the greatest pianists in the world—the

AMPICO

IN THE

Chickering

Established 1823

Then—the great Rachmaninoff—the captivating Levitzki—the amazing Nyiregyhazi—and scores of others will play your piano for you whenever you desire to hear them.

The cultivating, uplifting, restorative power of music becomes yours—through the daily companionship with the masters.

Let us tell you how easily you may make this treasure of music your own

CHICKERING WAREROOMS

169 TREMONT STREET, BOSTON

Eleventh Programme

FRIDAY AFTERNOON, JANUARY 11, at 2.30 o'clock

SATURDAY EVENING, JANUARY 12, at 8.15 o'clock

Handel . . . . . Concerto Grosso No. 6 in G minor

I. Larghetto e affettuoso.
II. Allegro, ma non troppo.
III. Musette: Larghetto.
IV. Allegro.
V. Allegro.

d'Indy . . . Symphony for Orchestra and Pianoforte on a French Mountain Air, Op. 25

I. Assez lent; Modérément animé.
II. Assez modéré, mais sans lenteur.
III. Animé.

Glière . . . . "The Sirens," Symphonic Poem, Op. 33
(First time in Boston)

Gilbert . . . . . Negro Rhapsody
(First time in Boston)

SOLOIST
E. ROBERT SCHMITZ

MASON & HAMLIN PIANO USED

There will be an intermission of ten minutes after d'Indy's symphony

City of Boston, Revised Regulation of August 5, 1898.—Chapter 3, relating to the covering of the head in places of public amusement

Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn.
Attest: J. M. GALVIN, City Clerk.

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

WINTER TRAVEL IN AMERICA

Raymond-Whitcomb Tours

Florida **California**
Hawaii **Mexico**

For 43 years Raymond-Whitcomb Tours have been the best way to visit the great winter resorts.

Frequent departures will fit your plans and a wealth of routes cover Florida, California, and the Southwest.

Write for booklets

Individual Trips

Anywhere Of any Length **By any Route On any Standard**

Tell us where you wish to go and for how long and we will work out a convenient itinerary and make all arrangements for you in advance.

The "Raymond-Whitcomb Guide to Winter Travel" explains this service and describes the resorts of the entire country.

Send for a copy

Raymond & Whitcomb Co.

17 Temple Place Tel. Beach 6964



Concerto Grosso, No. 6, in G minor . . George Frideric Handel

(Born at Halle, February 23, 1685; died at London, April 14, 1759)

Handel's twelve grand concertos for strings were composed between September 29 and October 30, 1739. The London *Daily Post* of October 29, 1739, said: "This day are published proposals for printing by subscription, with His Majesty's royal license and protection, Twelve Grand Concertos, in Seven Parts, for four violins, a tenor, a violoncello, with a thorough-bass for the harpsichord. Composed by Mr. Handel. Price to subscribers, two guineas. Ready to be delivered by April next. Subscriptions are taken by the author, at his house* in Brook Street, Hanover Square, and by Walsh." In an advertisement on November 22 the publisher added: "Two of the above concertos will be performed this evening at the Theatre Royal, Lincoln's Inn." The concertos were published on April 21, 1740. In an advertisement a few days afterwards Walsh said, "These concertos were performed at the Theatre Royal in Lincoln's Inn Fields, and now are played in most public places with the greatest applause." Victor Schoelcher made this comment in his Life of Handel: "This was the case with all the works of Handel. They were so frequently performed at contemporaneous concerts

*This was the little house, No. 25, in which Handel lived for many years, and in which he died. In the rate-book of 1725 Handel was named owner, and the house rated at £35 a year. W. H. Cummins about 1903, visiting this house, found a cast-lead cistern, on the front of which in bold relief was "1721. G.F.H." The house had then been in the possession of a family about seventy years, and various structural alterations had been made. A back room on the first floor was said to have been Handel's composition room.

FROM THE PROGRAMMES OF
E. ROBERT SCHMITZ

MARION BAUER
Three Preludes from Op. 15
No. 3 in D minor, No. 4 in F-sharp, No. 5 in B minor

ALEXANDER STEINERT, Jr.
Mirage

Extracts from Paris Press Comments

"Those trans-Atlantic musicians write with care, with a refinement which proves deep culture." *Paul Le Flem in "La Comoedia."*

"Interesting . . . piano pieces, which Mr. Schmitz played with delicacy of touch and facile fingers." *Robert Dezarnaux in "La Liberte."*

Extracts from American Press Comments

"If one may judge by the applause that followed E. Robert Schmitz' playing of the piano Preludes of Marion Bauer, these were the outstanding feature. Mr. Schmitz' crisp, colorful playing finely served to set forth the virile orientalism of the first prelude, the haunting and mystic charm of the second, and the impish yet clean rollick of the third."

New York Evening Mail.

Other piano works by MARION BAUER

Op. 10. No. 1. The Tide 50
No. 2. Druids 50
No. 3. Visions 50

Other piano works by ALEXANDER STEINERT, Jr.

ZARMI 65
Played by Percy Grainger and Heinrich Gebhard

THE ARTHUR P. SCHMIDT CO., 120 Boylston St.

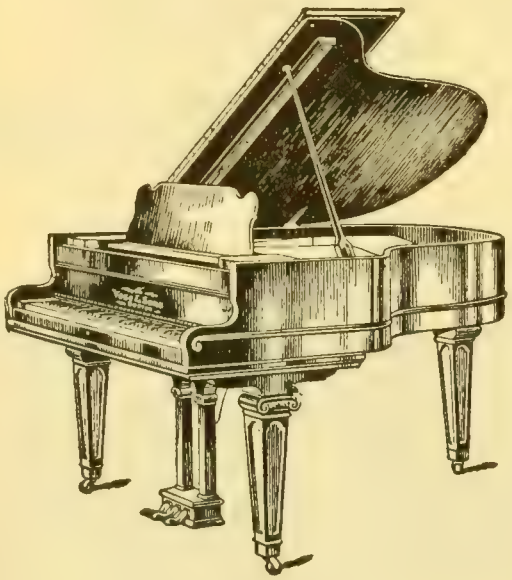
and benefits that they seem, during his lifetime, to have quite become public property. Moreover, he did nothing which the other theatres did not attempt to imitate. In the little theatre of the Haymarket, evening entertainments were given in exact imitation of his 'several concertos for different instruments, with a variety of chosen airs of the best masters, and the famous *Salve Regina* of Hasse.' The handbills issued by the nobles at the King's Theatre make mention also of 'several concertos for different instruments.' "

The year 1739, in which these concertos were composed, was the year of the first performance of Handel's "Saul" (January 16) and "Israel in Egypt" (April 4),—both oratorios were composed in 1738,—also of the music to Dryden's "Ode on St. Cecilia's Day" (November 22).

M. Romain Rolland, discussing the form concerto grosso, which consists essentially of a dialogue between a group of soloists, the *concertino* (trio of two solo violins and solo bass with cembalo*) and the chorus of instruments, concerto grosso, believes that Handel at Rome in 1708 was struck by Corelli's works in this field, for several of his concertos of Opus 3 are dated 1710, 1716, 1722. Geminiani introduced the concerto into England,—three volumes appeared in 1732, 1735, 1748,—and he was a friend of Handel.

Handel's concertos of this set that have five movements are either in the form of a sonata with an introduction and a postlude (as Nos. 1 and 6); or in the form of the symphonic overture with the

*The Germans in the *concertino* sometimes coupled an oboe or a bassoon with a violin. The Italians were faithful, as a rule, to the strings.



THE
VOSE GRAND

QUALITY and
REPUTATION

enable you to know in advance that the VOSE is a most satisfactory piano.

WE CHALLENGE
COMPARISON

VOSE & SONS PIANO CO.
160 Boylston St., Boston, Mass.

L. P. HOLLANDER CO.

Est. 1848

OUR

JANUARY SALE

is now in progress

Radical Reductions in

SUITS COATS WRAPS BLOUSES
HATS FURS SEPARATE SKIRTS
MISSES', INFANTS' and CHILDREN'S WEAR
LINGERIE NEGLIGEES

202-216 BOYLSTON STREET, BOSTON

LIMA-FISK, INC.

230 BOYLSTON STREET

Opposite the Public Gardens

Second Floor

DIAMONDS PEARLS

ORIENTAL PEARL NECKLACES

WATCHES

PLATINUM DIAMOND JEWELRY

GOLD JEWELRY

$5 TO $5,000 AND UPWARD

slow movements in the middle, and a dance movement, or an allegro closely resembling a dance, for a finale (as Nos. 7, 11, and 12); or a series of three movements from larghetto to allegro, which is followed by two dance movements (as No. 3).

The *concertino* in this work consists of first and second violins; the *concerto ripieno,* of full string orchestra, with frequently an independent part for the violoncello.

I. Larghetto e affetuoso, G minor, 3-2. A grave movement with purely polyphonic development, mostly for full string orchestra, but there are passages in which the violins of the *concertino* play alone over a bass in violoncello *ripieni.*

II. Allegro ma non troppo, G minor, 4-4. A four-part fugue on a chromatic subject, briefly developed. The violins of the *concertino* play in unison with those of the *concerto ripieno.*

III. Musette: Larghetto, E-flat major, 3-4. The longest movement of the concerto. The title is singularly applied, for the drone-bass is little employed, and then only on a single organ-point, while

ADVANTAGES

¶ The *quality* of books displayed on our shelves.
¶ *Knowledge* of the contents of a book.
¶ *Freedom* for the customer.
¶ *Promptness* in importation.
¶ *Location*—one hundred yards from the Harvard Square Subway.

DUNSTER HOUSE BOOKSHOP
26 HOLYOKE STREET & MT. AUBURN
Cambridge, Mass.

1847 T. E. MOSELEY CO. 1924

We cordially invite you to inspect the latest designs in Men's, Women's and Children's Footwear which we will display at our

NEW STORE
39 WEST STREET, *near Tremont Street*
OPENING
MONDAY, JANUARY 14th, 1924

T. E. MOSELEY CO. :: :: BOSTON

E. T. Slattery Co.



Your Midwinter Migration!

Have You Planned It?

And where do your wings of adventure carry you? To *ski* and *skate*, with snow and ice all crisply sparkling? Or *sun* yourself on sands drenched white with sunlight, and *splash* in warm waters of crystal clearness?

Slattery is clothes-ready for you!

the traditional musette has a double drone-bass, on tonic and dominant together. Each of these connected parts has a characteristic rhythm. In the second the "Scotch snap" (a sixteenth-note followed by a dotted eighth) predominates.

IV. Allegro, G minor, 4-4. A lively theme is developed contrapuntally. There are long passages for the first violins of the *concertino*, accompanied by staccato chords for all the other strings.

V. Allegro, G minor, 3-8. The *concertino* and *concerto ripieno* are united throughout. The movement is an example of three-part contrapuntal writing.

* * *

Handel in his day and generation was an experimenter in the art of instrumentation, and certain of his innovations in the combinations of instruments are of much interest. He had at his disposal the violins, first, second, and sometimes third; violas, the violetta marina,* the viola da gamba, the violoncello, the double-bass; the

*There is still some doubt as to the precise character of this instrument. It is supposed by some that the name was applied to the viola d'amore. Others say it was a stringed instrument similar in tone to the viola d'amore and also called "violetta piccola"; but there are again some who insist that the violetta piccola was the soprano or *dessus* of the viola da gamba family with a compass from A on the first space of the bass staff to the A on the second space of the treble. (See Mahillon's "Catalogue descriptif et analytique du Musée Instrumental du Conservatoire Royal de Musique de Bruxelles," second edition, vol. i. p. 317; Ghent, 1893.) The air given to the violetta marina by Handel in "Orlando" (composed in 1732) is for an instrument of four strings, and it is sustained only by "violoncelli pizzicati." Schoelcher gives a rambling disquisition of the instrument,—what it might have been and what it probably was not,—and quotes an advertisement of a concert in the *Daily Journal* of London, 1732: "Signor Castrucci will play a concerto of his own, on a beautiful new instrument called the *viola marina*." This Pietro Castrucci, a pupil of Corelli, was born at Rome in 1689; he died at London in 1769. In

Bonds of the highest grade

Harris, Forbes & Co
Incorporated
Harris Forbes Building
24 Federal St., Boston

Chandler & Co.

TREMONT ST., NEAR WEST



Drawn from hat shown by Chandler & Co.

DISTINCTIVE HATS

For wear Anytime—Anywhere

CHANDLER & CO.'S hats have that indefinable, intangible something which distinguishes perfect style. Whether it is for motoring, for the street, mingling with the gathering around the tea table, at the Symphony, or for evening wear, Chandler & Co.'s hats give the touch of true vogue to any costume. The usual Chandler standard of perfection is maintained in the exquisite materials and faultless workmanship. The prices are surprisingly moderate.

Sports and Tailored Hats are priced	*Dressier Hats from Paris from our own workroom*	*Dressy Tailored Hats some imported models*
$10 to $15	$25 to $150	$15 to $25

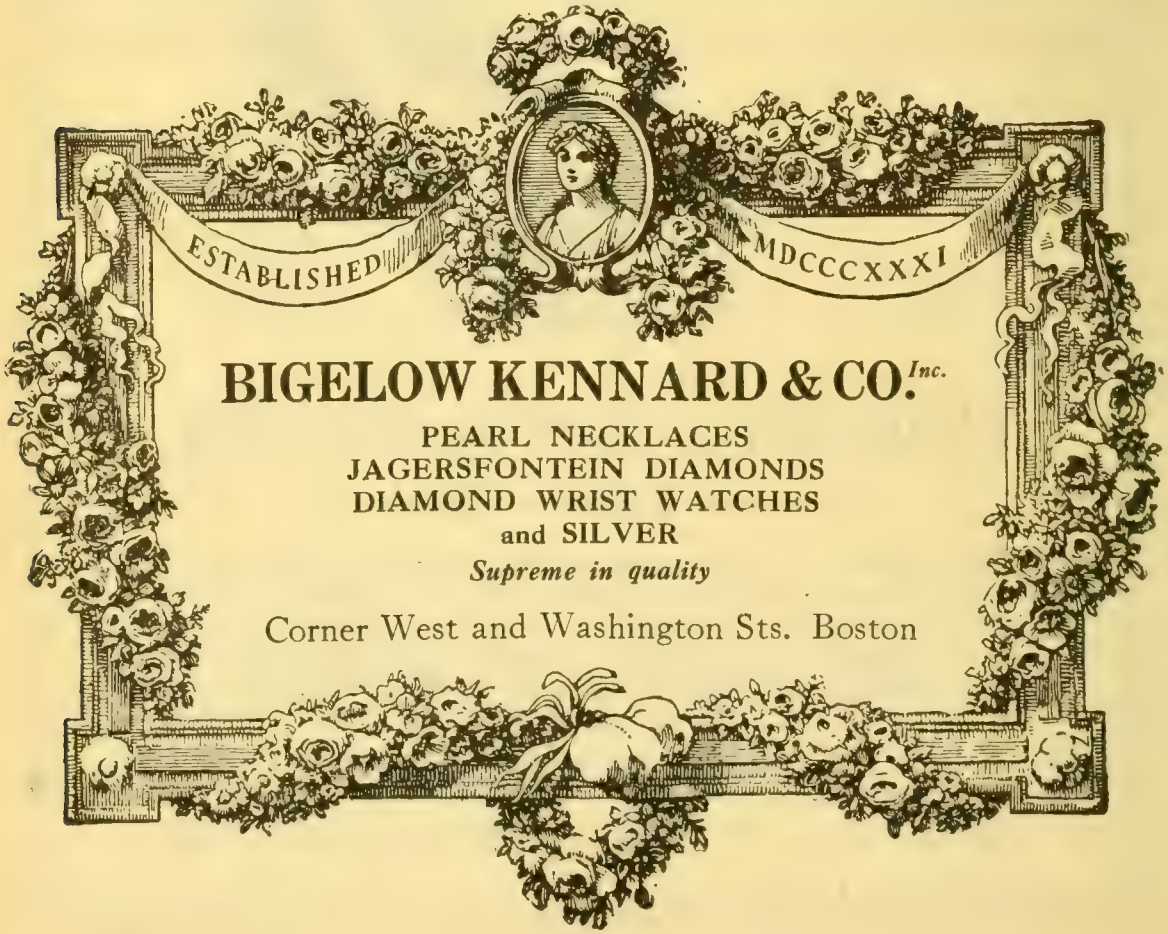
lute, the theorbo,* and the harp; trumpets, horns trombones, the old cornet or zink; three varieties of the flute, oboes, bassoons, double-bassoons, and the drum family; clavecin and organ. He did not disdain the carillon, and it is recorded that he sighed for a cannon.

* * *

The last performance of this concerto at a concert of the Boston Symphony Orchestra in Boston was on February 23, 1895.

1715 he went to London to be concert-master of Handel's opera orchestra. Riemann says that Castrucci not only introduced but invented the instrument. Castrucci was the original, they say, of Hogarth's "The Enraged Musician." Sala says in his "William Hogarth": "The 'Enraged Musician' is stated to be a portrait of Handel. There is nothing to prove the assertion. His countenance does not at all resemble that of the immortal composer of the 'Messiah.'" Castrucci gave a concert in 1732, and he announced "particularly a solo, in which he engages himself to execute twenty-four notes with one bow." He died poor and forgotten.

*The theorbo was introduced at the beginning of the seventeenth century to complete the family of lutes. It was invented at Rome by Bardella, and for some years it was not known outside of Italy. It finally passed into Germany, then into France. Praetorius described it as called by the Romans a chittarone, a bass lute with twelve or sixteen strings. "The Romans at first put six pairs of strings to it, then the Paduans added two pairs, and there were still further additions. Padua, however, has the reputation for making the theorbos." The instrument has been described as having two necks, to the longest of which the bass strings were attached. "The strings were usually single in the theorbo, and when double or tuned in octaves or unison with the bass or treble notes, the instrument was called the archlute, or chittarone." Sir John Hawkins says ingeniously that a Neapolitan invented the theorbo and called it "tiorba," from its resemblance to an instrument used for pounding perfumes. There is another story that the inventor, Tiorba, an Italian gave the instrument its name. Johannes Kapsberger, who died about 1630, was a skilled player of the theorbo, and he wrote much music in tablature for it. There is a part for the instrument in a set of Corelli's sonatas. Henri Grénerin wrote a "Livre de Théorbe," a theorbo school, and dedicated it to Lully.



Jays

BOSTON
TEMPLE PLACE
ELEVEN



New Things Breezing In

Just about now comes that mid-season feeling of how nice it would be to buy something especially new and pretty to perk up the Winter's wardrobe. And when you succumb to the feeling it's most important that you buy at Jays, for forecasting fashion, as we do, with unerring certainty, yours may be the pleasure of wearing to-day, what the world will wear to-morrow.

New Dresses	*New Coats*
New Skirts	*New Scarfs*
New Sweaters	*New Blouses*

BOSTON TEMPLE PLACE ELEVEN

Mr. E. Robert Schmitz was born in Paris, February 8, 1889, of French parents. The father was of an Alsatian family. Mr. Schmitz studied the pianoforte at the Paris Conservatory under Louis Diémer. In 1908 he was awarded a first *accessit;* in 1909, the second prize; in 1910, the first prize for pianoforte playing. He gave concerts in Belgium and in Germany in 1910–11. Having played accompaniments for Mmes. Maggie Teyte, Julia Culp, Mysz-Gmeiner, and others, in 1912 he gave recitals of ultra-modern music in Paris. He founded and conducted in Paris the Association des Concerts Schmitz. He thus brought out orchestral and choral works by Milhaud, P. Le Flem, O. Klemperer, and others. In 1913 he was the first to play Schönberg's music for the "S. M. I." Active as pianist and conductor, associated in his concerts with leading composers and musicians, he joined the French colors August 19, 1914, and served for three years and two months. He was wounded slightly, but, gassed severely, was in a hospital for seven months. After the armistice he came to the United States. At Chicago he taught for a few months, and played in orchestral concerts. Going

TORREY, BRIGHT & CAPEN CO.

Importers and Dealers in

FINE CARPETS

AND

ORIENTAL RUGS

116 Boylston Street

BOSTON

DOLL & RICHARDS

PAINTINGS BY

CHARLES H. DAVIS BIRGE HARRISON

CHARLES R. PATTERSON

MARJORIE R. MILBANK GERTRUDE R. CASWELL

71 NEWBURY ST. BOSTON



ROSENTHAL

American Tour, Season 1923-1924

KNABE EXCLUSIVELY

AMPICO RECORDINGS

Representatives in Boston

C·C·HARVEY Co·

144 Boylston Street

For Rosenthal Boston Programme see page 789

to New York, where he now lives, he gave his first recital there on April 17, 1919, when he played music by Franck, Chabrier, Magnard, Saint-Saëns, Aubert, Revel ("Le Tombeau de Couperin"), and Debussy. He gave another recital on December 6, 1919, when his programme comprised music by French, Russian, and Spanish composers. On January 22, 1920, he gave the first of four "Recitals with Comments." The general subject was: "The Spirit of Modern Music compared with the Spirit of Classical and Romantic Music and its Relations with the other Fine Arts." Since then he has played here and in many other cities of the United States.

He made his first appearance in Boston on February 13, 1920, at a concert of the Boston Symphony Orchestra, when he played Carpenter's Concertino. On December 30, 1921, he played with this orchestra Liapounov's Rhapsody on Folk Songs of the Ukraine.

Symphony for Orchestra and Pianoforte on a French Mountain Air, Op. 25 . . . . Paul Marie Théodore Vincent d'Indy

(Born at Paris, March 27, 1852*; now living at Paris)

This "Symphonie en 3 parties, pour piano et orchestre, sur un air montagnard français," was composed in 1886. It was performed

*Baker's Biographical Dictionary of Musicians (1900), Riemann's Musik Lexicon (1899), Grove's Dictionary of Music and Musicians, and Constant Pierre's "Le Conservatoire National de Musique et de Déclamation" (1900) give 1851 as the year of d'Indy's birth. Adolphe Jullien, the author of the biographical sketch in Grove's Dictionary, says that the date 1851 as given by him is "verified by register of birth." M. d'Indy in an autograph sketch of his life and career, prepared for "Famous Composers" (New Series, vol. i., Boston, 1900), gave 1852 as his birth-year.—Ed.

ORPHANS



Crockery
China
Glassware
Gifts

The orphans of your glass closet gaze reproachfully upon you. They represent the last of once large families of glassware, vanished now except for the odd members huddled in the asylum of the top shelf.

Glassware orphans represent unnecessary wastage. Open Stock glassware permits the oncoming generation to replace and increase the tribe.

For you can select a pattern which pleases you, buy for your immediate needs, add and replace when you wish.

We have a complete line of Open Stock Glassware in a number of patterns.

Jones, McDuffee & Stratton
CORPORATION
Established 1810 33 Franklin St., Boston
Just off Washington Street

SPRING COTTONS

SEASON OF 1924

NOW BEING SHOWN

RODIER'S
NOVELTY COTTONS

"Crepe Pavecla" "Crepe Roumalveol"

"Crepe Granecla"

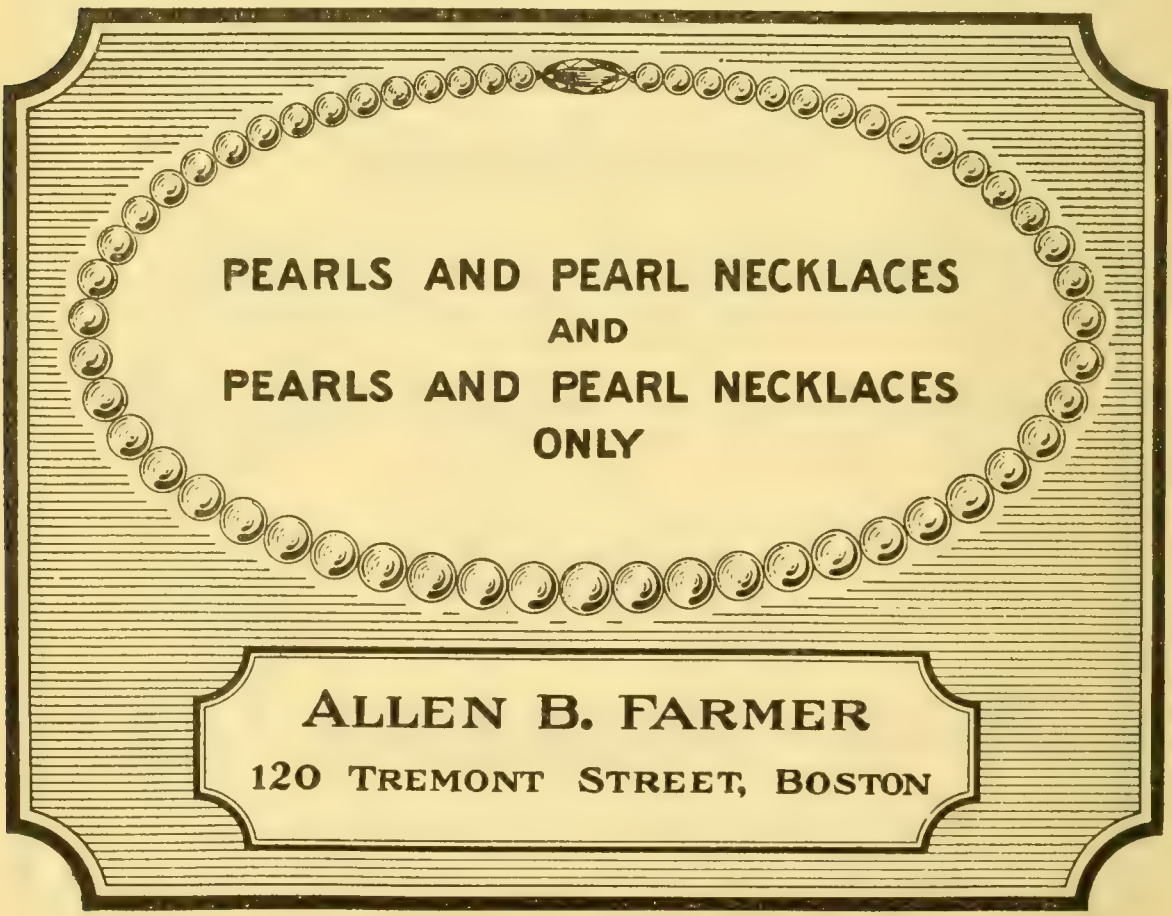
"Crepe Rezo" "Crepe Bulla"

THE LEADING FOREIGN COTTONS

R. H. STEARNS CO.

at a Lamoureux concert, Paris, March 20, 1887, when the pianist was Mme. Bordes-Pène. The first performance in Boston was at a Symphony concert, April 5, 1902, when Harold Bauer was the pianist. The second performance by this orchestra was on February 10, 1906, Heinrich Gebhard, pianist. The third was on January 24, 1919, when Alfred Cortot was the pianist. This was his first appearance with the orchestra in Boston.

The folk-melody chosen by d'Indy is one that may be heard between Tortous and Bouchard in the Cévennes, "sung afar off with full voice by a young girl." Reference is made to it in "Chansons Populaires," collected in the Viverais and the Vercors by Vincent d'Indy, and arranged with a preface and notes by Julien Tiersot (Paris, 1892). The air is given in notation by Tiersot in his "Histoire de la Chanson Populaire en France" (Paris, 1889, p. 104). Tiersot says: "The high mountains give to folk-airs that become acclimated to their altitude something of the purity of their atmosphere. It seems as though there were in these mountain songs—they are generally songs of shepherds—something fluid, ethereal, a gentleness that is not found in folk-songs of the plains." He quotes one of these airs, and then says: "It is the same melodic essence that, in spite of diversities of form, still flavors Alpine songs, of which the Swiss *Ranz des Vaches* are types known to every one.





More than 100 years in business

CHOPIN—

the Rug Maker

. . . . . a bit startling—but each artist chooses the art-form of his time and place. Chopin, had he been born in the Ancient East, would naturally have turned to the art-form of the Orient—the Rug.

. . . . . For rugs that are works of art, PRAY combs the Ancient East, selecting as a connoisseur only those of rhythmic pattern, enduring quality, harmonious coloring and artistic execution.

You can find Orientals elsewhere, but only at PRAY'S Orientals that most faithfully carry the message of beauty.

John H. Pray & Sons Co.

646 Washington Street, opposite Boylston

BOSTON

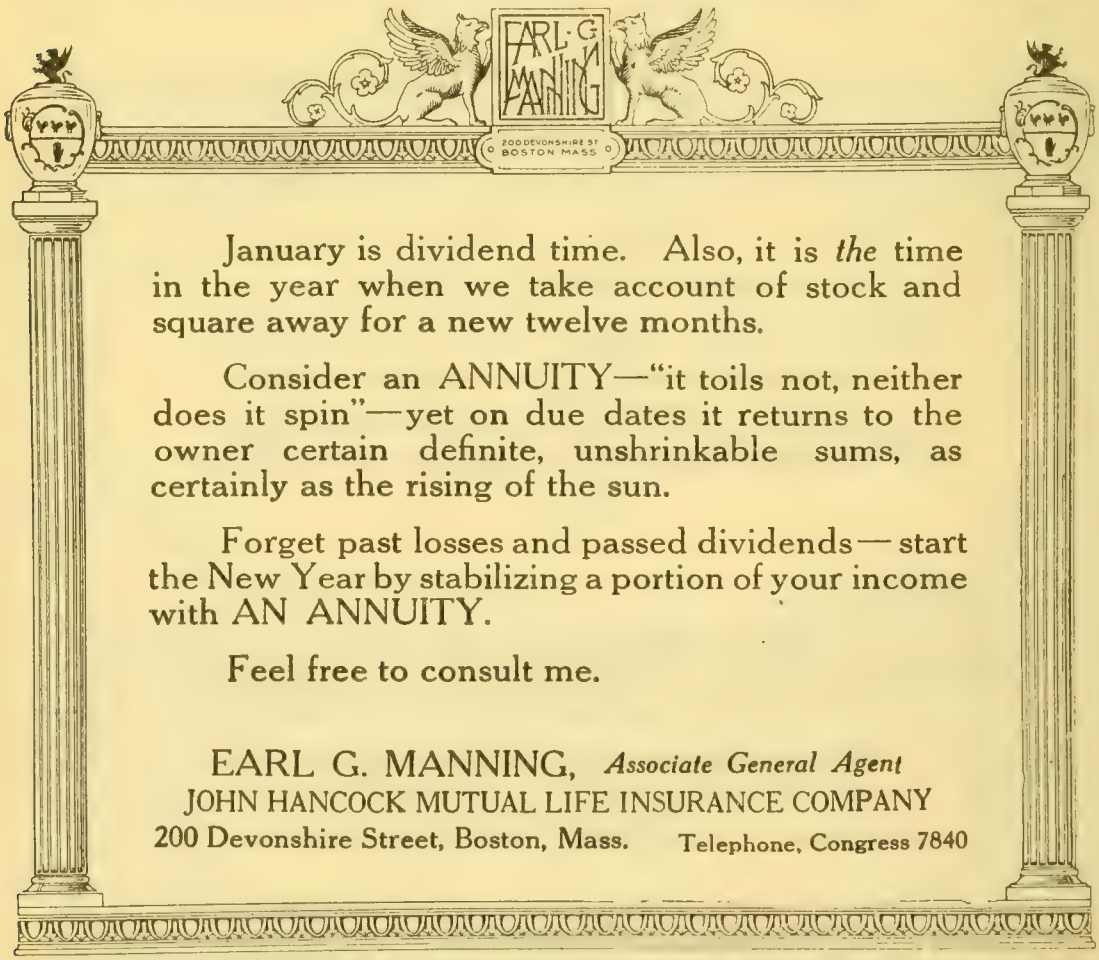
It is the same spirit that distinguishes that air of the Cévennes which M. Vincent d'Indy took for the theme of a symphonic work lately performed."

D'Indy calls his work a symphony. It is not a pianoforte concerto; the pianoforte enters occasionally as a solo instrument, but for the most part it is treated as an orchestral instrument. One of the interesting features of this symphony, which might be called a fantasia, is the manner in which both harp and pianoforte are used together, in opposition, and in various instrumental combinations. The symphony is built on the theme of pastoral character, as Berlioz's "Symphonie Fantastique" was built on an "*idée fixe*," the melody that haunted the young artist.

The symphony is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, two trumpets, two cornets-á-pistons, three trombones, tuba, kettledrums, big drum, cymbals, triangle, harp, pianoforte, and strings. It is dedicated to Mme. Bordes-Péne.

* * *

D'Indy was always a lover of nature. His family came originally from Verdieux, in Ardèche, a department formerly a portion of the province Languedoc. The mountains of the Cévennes are often naked, barren, forbidding. There is much of granite and gneiss, there are many traces of comparatively recent volcanic eruptions; but the soil of the plains is rich, there are charming meadows, and



January is dividend time. Also, it is *the* time in the year when we take account of stock and square away for a new twelve months.

Consider an ANNUITY—"it toils not, neither does it spin"—yet on due dates it returns to the owner certain definite, unshrinkable sums, as certainly as the rising of the sun.

Forget past losses and passed dividends—start the New Year by stabilizing a portion of your income with AN ANNUITY.

Feel free to consult me.

EARL G. MANNING, *Associate General Agent*
JOHN HANCOCK MUTUAL LIFE INSURANCE COMPANY
200 Devonshire Street, Boston, Mass. Telephone, Congress 7840

Chartered
1792

The Development of New England

Itself an expression of the sturdy pioneering spirit which, in the early days of the Republic, laid the foundation for the industrial development of New England, this institution has ever been ready and willing to support New England enterprise to the utmost.

Today, whether your place in industrial New England be large or small, an account here will assure you the maximum of loyal banking support.

National Union Bank

Washington Street *Boston* Head of State Street

the mulberry and the vine flourish profusely. D'Indy has long been in the habit of spending his vacations in this picturesque country. He has also delighted in the Tyrol, the Engadine, the Black Forest. He has listened intently to what Millet called "the cry of the earth." In a letter written from Vernoux in 1887, he said: "At this moment I see the snowy summits of the Alps, the nearer mountains, the plain of the Rhone, the pine woods that I know so well, and the green, rich harvest which has not yet been gathered. It is a true pleasure to be here after the labors and the vexations of the winter. What they call at Paris 'the artistic world' seems afar off and a trifling thing. Here is true repose, here one feels at the true source of all art." His love of nature is seen in "Poème des Montagnes," suite for pianoforte (1881); "La Forêt Enchantée," symphonic ballad (1878); Fantasia for oboe and orchestra on some folk-tunes (1888); "Tableaux de Voyage," pieces for pianoforte (1889); the symphonic pictures "Jour d'été à la montagne"* (1905); and his operas "Fervaal" and "L'Étranger."

A collection of folk-tunes collected by d'Indy in the Viverais and the Vercors, and arranged with a preface and notes by Julian Tiersot, was published at Paris in 1892.

*"Poème des Montagnes," a suite, was first played in Boston by Miss Laura Hawkins (Mrs. Stephen Townsend), February 26, 1904; excerpts from "Tableaux de Voyage" were first played here by Mme. Helen Hopekirk, December 13, 1902.



OLD COLONY TRUST COMPANY

CONFIDENTIAL RELATIONS

All inquiries and consultations regarding trust funds are treated confidentially by us. The actual creation of a trust fund is one of the simplest of transactions. You may establish one by agreement, to become effective either during your lifetime or later. No charge for consultation or suggestions.

Write or call for booklet S. "Concerning Trusts and Wills"

OLD COLONY TRUST COMPANY

BOSTON

52 Temple Place 17 Court Street 222 Boylston St.

Member of the Federal Reserve System

Symphonic Poem, "The Sirens," Op. 33

Reinhold Moritzovitch Glière

(Born at Kiev, Russia, January 11, 1875; living at Kiev, according to last accounts)

Glière studied with Tanéïev and Ippolitov-Ivanov at the Moscow Conservatory, 1894–1900, where he was awarded the gold medal as being the best student in the composition class. He was appointed director of the Kiev Conservatory of Music and since 1913 has been conductor of the Kiev Symphony Orchestra. Among his works are Symphony in E-flat, Op. 8, Symphony in G, Op. 25, Symphony (or Symphonic poem), "Illa Murometz"; Suite for orchestra, Op. 13; String Octet in D, Op. 8; three String Sextets, Op. 1, 7, 11; String Quartets, Op. 2 and 20; an opera "Awakened"; ballets, "Crisis" and "The Legend of Life"; piano pieces, songs.

The first performance of "The Sirens" was at a Belaiev concert in Petrograd in April, 1902. George Schneevoight conducted. There

Ruby GOWNS, SUITS and HATS

277 Dartmouth Street, Boston Summer Branch at Magnolia

THE P T RADIO RECEIVER

Unquestionably the Finest Set in Boston

This Receiver is a Masterpiece of Radio Craftsmanship, embodying unique, exclusive features, and has demonstrated its superiority in comparative tests. Custom Built. London, Mexico City and Los Angeles have been received on loudspeaker with indoor aerial, yet a novice can learn to operate the set perfectly within five minutes. *A card is furnished, specifying exact adjustments necessary to tune in the various broadcasters.*

Reception of Los Angeles guaranteed.

Demonstration by appointment.

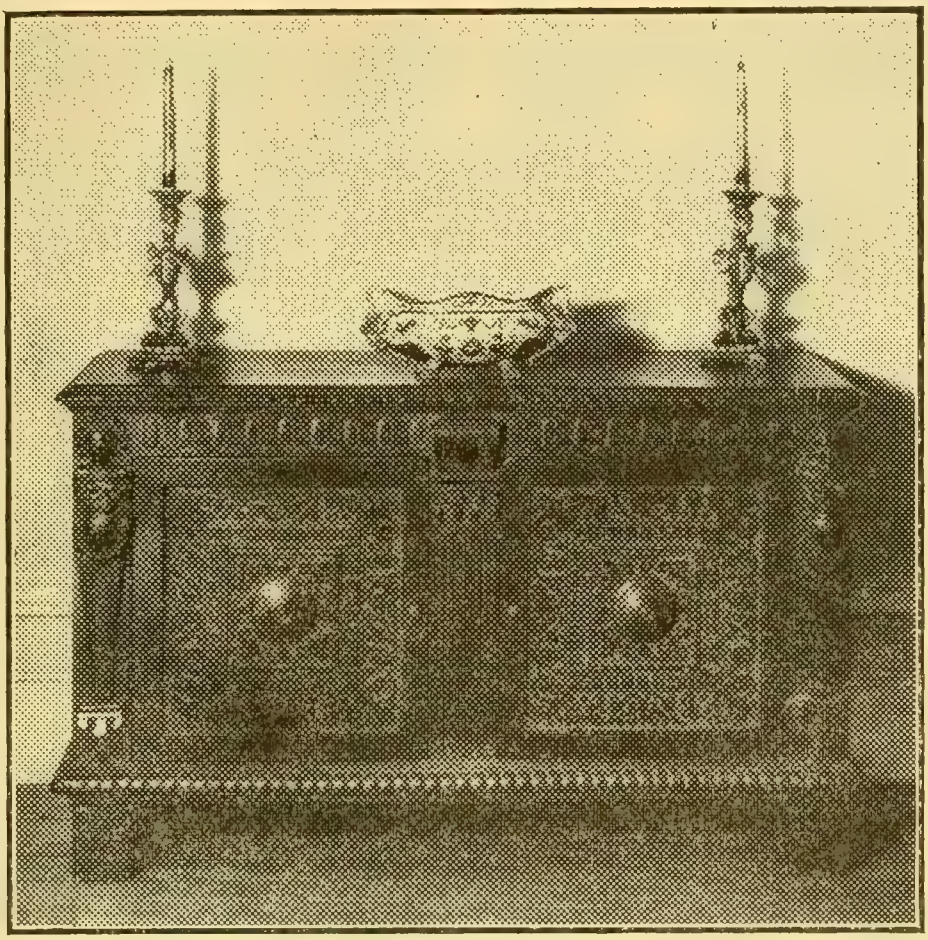
Set alone $200. Installation in your home, complete with loudspeaker and other accessories, ready to operate, $275.

PAUL T. PLATT RADIO SERVICE

29 VANE STREET - NORFOLK DOWNS, MASS.

Phone, Granite 5035-W

Jordan Marsh Company



New Year's Resolutions

STURDY ENOUGH to withstand not one year alone, but centuries — to outlive generations — mellowed by time, but not a whit injured withal — conceived in an idealism of beauty that is international, this lovely chest can stand as an inspiration for New Year's Resolutions. Both are typical of aspiration.

The chest was imported directly for our collection of High Grade Furniture.

was a performance by the Chicago Symphony Orchestra on December 5, 1913.

"The Sirens" bears the following programme, written in Russian, French, and German on a fly-leaf of the score: "The Sirens were fabulous beings who, according to the imagination of the Greeks, lived upon an enchanted isle in the middle of the sea. Sailors, hearing their magic songs and forgetting all else, steered their vessels toward the isle of the treacherous Sirens, where their ships were shattered upon hidden rocks." Underneath this "programme" Glière added a more explicit description of the music. It runs thus: "The Sea. The Isle of the Sirens. Approach of the Vessel. The Song of the Sirens. The Shipwreck." The symphonic poem is scored for piccolo, three flutes, three oboes, English horn, three clarinets, bass clarinet, two bassoons, double-bassoon, six horns, three trumpets, three trombones, tuba, kettledrums, cymbals, tam-tam, bells, celesta, two harps, and strings.

It begins (Andante, F minor, 4-4 time) with material in the muted strings (organ-point in F in the basses and kettledrum) which is supposed to picture the sea. A new section (Allegretto, 6-8 time) is evidently intended to depict the Isle of the Sirens, and which brings forward—in the violoncellos, second

Berry INC.

ANNOUNCE

A SHOWING OF
THE MOST EXCLUSIVE AND DISTINCTIVE CREATIONS for the SOUTH
INCLUDING
SPORT COSTUMES, DRESSES AND COATS
ALSO
AFTERNOON AND EVENING DRESSES AND WRAPS
Special attention given to the requirements of Brides and Bridesmaids
651-653 BOYLSTON STREET, BOSTON

BACHRACH PORTRAITS

like good music are made to give lasting enjoyment The real photographer — like the real musician — creates for the future—creates a something that is so finished, so perfect that it is bound to last.

Bachrach Portraits have become known all over the United States as standing for the best in portraiture, in artistic conception and beauty.

Appointments may be made for sittings at your home or our studio.

Bachrach
ESTABLISHED 1868
PHOTOGRAPHS OF DISTINCTION
647 BOYLSTON ST. - Back Bay 4155





CHARLES M. STIEFF, Inc.

146 Boylston Street

BOSTON, MASS.

Established 1842

violins, and English horn—a subject of which much use is made. There is a second idea (Leggiero scherzando, 9-8 time) for flute and celesta, and this is worked over in conjunction with preceding material. Molto tranquillo A-flat major, 4-4 time. Over an undulating figure in the strings the muted horns play a motive intended to suggest the approach of the vessel. The voices of the Sirens are heard, given to the violas and clarinet. The music becomes more agitated, the voices of the Sirens more frenzied. A climax is attained. The ship is upon the rocks. After this there is a diminuendo, and the work comes to a pianissimo conclusion.

* * *

Suetonius reports that Tiberius Nero Cæsar "studied for the knowledge of fabulous historie, even unto meere fooleries, and matters ridiculous." Among the hard questions that the Emperor put to the grammarians was this: What it was that the Sirens were wont to sing? Sir Thomas Browne—quoting this question, with "What name Achilles assumed when he hid himself among women?" —admitted that the questions are puzzling but not beyond all conjecture.

Unfortunately we know little that is definite about the Sirens. The ancients differed with regard to their number and the names,

Choice Theatre Tickets

BURKE ADAMS HOUSE

PHONES, BEACH 0935, 0942, 2430

ANNA WALKER WAKEFIELD

ANNOUNCES HER REMOVAL ON OCTOBER FIRST TO

39 TRINITY PLACE

BOSTON

(Trinity Place is between the Copley Plaza and Westminster Hotels)

AMPLE PARKING SPACE AND GREATLY IMPROVED FACILITIES WILL ENABLE MISS WAKEFIELD TO SERVE HER PATIENTS AND CUSTOMERS MORE EFFICIENTLY THAN EVER BEFORE

TELEPHONE, BACK BAY 7598



"Taking the Blue Sky Out of Style"

A Discovery in Style

SUCH is the witchery of Fashion that it is not surprising that some women should think of *correct* clothes only in terms of *high* prices.

But the woman who chooses *here*, quickly changes her views. She finds, in their entirety, the *certified* styles of the season at prices based on *value* instead of on *vogue*.

F. P. O'Connor Co

TREMONT STREET, 157

Fourth Shop South from West Street

nor were they agreed as to the precise isle or rock where they lured men to destruction. Some said there were only two, Aglaophone and Thelxiopeia. Later writers named others: Thelxinoe, Parthenope, Molpee, Ligeia, Leucosie. Their father was the river Acheloüs, but there was a dispute about their mother. Was she Calliope, Melpomene, Terpsichore, Erato, one of the Muses? or was she Sterope or Gaea?

Nor are we certain about their face and body. The authors and artists of old were not unanimous in description. The Siren is represented as a nude or clothed virgin, with or without wings; sometimes as a bird with a human head; sometimes as a woman with a bird's wings, claws, and tail. Still later the Siren was a woman-fish. Orpheus, who outsang the Sirens when the Argonauts were sailing home with the golden fleece, and Ulysses, bound to the mast while his comrades, their ears stopped with wax, rowed lustily by, gave no satisfactory account of their personal appearance or the precise nature of their song. The verses that Homer put into

PIERCE-ARROW

In the building of the Pierce-Arrow there is an honest satisfaction born of the knowledge of work conscientiously done, and a justifiable pride in the public's estimate of it.

Pierce-Arrow Motor Cars

J. W. MAGUIRE COMPANY

AGENTS FOR EASTERN MASSACHUSETTS
AND NEW HAMPSHIRE

741-743-745 BOYLSTON STREET - - - BOSTON

TELEPHONE, BACK BAY 2316-2317

HEWINS & HOLLIS

MEN'S FURNISHING GOODS

4 HAMILTON PLACE, BOSTON

OPPOSITE PARK ST. CHURCH

T. D. Whitney Company

Linen Specialists Since 1796

BOYLSTON STREET SHOP

Linens

of Character Always

Featuring Gift Linens and a complete assemblage of finest Household Linens

Decorative Linens, Damasks, Yarns, Handkerchiefs, Blankets, Puffs and Edwin C. Foss Art Embroideries

---

T. D. Whitney Company

Everything in Linens

Temple Place through to West Street

288 Boylston Street *Boston, Mass.*

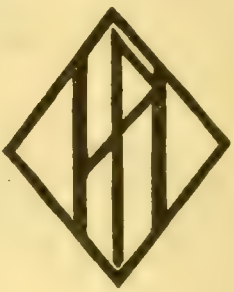


their mouths are prosaic, but in them the Sirens promised to sing entrancing strains.

What is to be said of the passage in Isaiah: "Et respondebunt ibi ululae in aedibus ejus, et Sirenes in delubris voluptatis," translated in the King James Version: "And the wilde beastes of the islands shall cry in their desolate houses, and dragons in their pleasant palaces?" Why did the Chaldaic version prefer "Dracones" to "Sirenes" and Saint Jerome suggest "daemones" or "dracones"?

The ancients were not in agreement concerning the music of the Sirens. Some said it was vocal; some, that it was instrumental; others, that it was vocal and instrumental. Did they sing together or alternately? Was it "an amorous plaint softly modulated by human voices"? Was it the song of a bird? The answer is the more difficult when one remembers the dispute about their physical

SPECIAL COURSES
FOR CHILDREN
under
GERTRUDE BOWES PEABODY
1601 CENTRE ST., Newton Highlands, Mass.
Tel. C. N. 1916-M
Solfeggio, Violin, Ensemble,
Rhythmic-Gymnastics. Classes can be formed
combining any of the above subjects
Address above also
THE LONGY SCHOOL OF MUSIC
103 Hemenway St., Boston, Mass.
Tel. Kenmore 2400
THURSDAYS IN PROVIDENCE, R. I.
417 Lauderdale Building
Tel. Gaspee 2880
Also private and class work in all branches of music for adults
Catalogue sent on request
Steinert Piano Used



Hélène Phillips
. Sportwear .
Trinity Pl. Entrance
Copley Plaza Hotel

"New Paris"
PATISSERIE ET CONFISERIE FRANCAISE
K. CONSTANTIN CO.
FRENCH PASTRY
Telephone, Back Bay 2566
CATERERS
407 BOYLSTON STREET
TEA ROOM
FRENCH ICE CREAM
BOSTON, MASS.

NOVELTIES

DADDY & JACK'S JOKE SHOP
FAVORS
Clever Joker Novelties
Dance, Dinner and Party Favors
Your Party Colors in Favors — to order
Holiday Specialties — Inflated Gas Balloons
22 Bromfield Street, Boston-9 Mass.

CURRENT PROGRAMS INCLUDE

TRAVEL COOK'S SERVICE

BERMUDA

THE ALL YEAR ROUND RESORT. Bi-weekly Service on fast and luxurious steamers. Tours of varying lengths at inclusive fares covering all Travel, Hotel Accommodations, Drives, Sight-seeing, etc. No passports necessary.

CALIFORNIA

Attractive Tours to America's greatest playground. Wide range of itineraries including Grand Canyon, New Orleans, San Antonio, The Apache Trail, Southern California Resorts, Yosemite Valley, San Francisco, Salt Lake City, Denver, The Rockies — also via Panama Canal. *Escorted Tours starting January, February and March.* Extension Tours to Hawaii. Independent Tours starting any day — Special Itineraries — Inclusive Rates.

FLORIDA

Inclusive tours, by rail or sea — Escorted or Individual travel.

WEST INDIES

Attractive Cruise-Tours by luxurious steamers specially adapted to these waters, leaving New York at frequent intervals throughout the season; ample choice of itineraries.

SOUTH AMERICA

TWO CRUISE-TOURS to the Great Countries to our South will leave New York *January 24th and February 7th* via West Coast, returning via East Coast. Itinerary embraces Panama Canal, Lima, Mollendo, Arequipa, Cuzco, La Paz, Antofagasta, Valparaiso, Santiago (Trans-Andean Railroad), Buenos Aires, Montevideo, Santos, Guaraja, Sao Paulo, Rio de Janeiro, etc.

EGYPT and THE NILE

Departures from New York throughout the season. Frequent sailings from Cairo to the First and Second Cataracts on *Cook's Own Nile Fleet*,—the finest river craft on the Nile. The best of accommodations; comfort and luxury throughout.

JAPAN—CHINA

All-Inclusive Tours *The Best of Their Kind*

Itineraries include Honolulu, Kobe, Manila, Hong Kong (Canton and Macao), Formosa, Shanghai, Peking, the Great Wall, Tientsin, Korea, Miyajima, Kyoto, Nara, Osaka, Yamada, Nagoya, Miyanoshita, Nikko, Tokyo, Yokohama, etc. *Next sailings Jan. 24, Feb. 26, March 27.*

EUROPE

Individual — Small Party — and Family Tours arranged at inclusive rates with or without Escort. Official Agents for All Steamship Lines.

Full Information and Literature on Request

THOS. COOK & SON

167 Tremont Street, Boston, 11

New York	Philadelphia	Chicago	San Francisco
Los Angeles	Montreal	Toronto	Vancouver

structure. It is more probable that it was a human song, for prophetic birds and animals of the Orient and the North when they communicated with human beings spoke or sang in human speech. From "Natalis Comitis Mythologiae" (1605) we learn that the Sirens sang of the things that would please each man: to the ambitious, heroic deeds; to the voluptuary, songs of love.

It is believed by indefatigable investigators that while one Siren sang, others played a flute, pipe, and lyre. It is rare, however, to find ancient Grecian representations of Sirens having the body of a bird and a woman's head playing an instrument, although she has nearly always the arms and hands of a woman to hold a pearl necklace or a looking-glass. As the Romans preferred horns and trumpets to gentler instruments, their poets sometimes arm the Sirens with them.

It is a pity that Sir Thomas Browne did not answer the question that he thought not wholly beyond conjecture. Claude Nicaise in

SAHIB

Orange Pekoe Tea

The finest of Orange Pekoe Teas, whence comes its title "Master." It has the exquisite flowery bouquet and full rich savor of young, golden-tipped India Leaves. It will delight lovers of highly fragrant tea.



S. S. PIERCE CO.

GROCERS AND IMPORTERS

SINCE 1831

The Sure Sign of Superiority BOSTON :: :: :: BROOKLINE

FLORENTINE ARTS AND CRAFTS

Searching for articles you saw while wandering through the fascinating shops of old Florence?

Come in and see our display of

TOOLED LEATHER WOODWORK PRINTS FRAMES CARDS

And many other objets d'art

Imported directly by us

P. CARTONI COMPANY Room 405 420 Boylston Street

Henry F. Miller



Lyric Grand Style A

$1200

Length 5 ft. 7 in.

COLLECTIVE knowledge, countless experiments, technical education and musical genius of the Miller family for three generations, placed the Henry F. Miller Piano where it stands today.

Henry F. Miller & Sons Piano Co.

395 Boylston Street **Near Arlington Subway Station, Boston**

The average annual expenses of the Boston Symphon
This operating deficit is met by subscriptions. A list of thos

Abbott, Gordon
Adams, Miss Clara A.
Agassiz, Mrs. George R.
Aiken, Mr. and Mrs. Alfred
Ames, Mrs. F. L.
Ames, Mrs. Hobart
Ames, Hobart
Ames, John S.
Ames, Oakes
Ames, Mrs. William H.
Amory Mrs. Harcourt
Anonymous (3)
Anthony, Mrs. Margaret
Anthony, Miss A. R.
Apthorp, Mrs. H. O.
Atwill, Miss Elizabeth M.

Baker, Mr. and Mrs. G. B.
Baker, Miss Helen S.
Balch, Mrs. John
Barbour, Thomas
Barkhouse, Mrs. Arthur J.
Barlow, R. S.
Barnet, Mr. and Mrs. S. J.
Bartol, Mrs. John W.
Bates, Mrs. Oric
Baylies, Mrs. Walter C.
Beal, Miss Ida G.
Beebe, Miss Sylenda
Bigelow, Dr. W. S.
Blake, Mrs. Arthur W.
Blake, Estate of William P.
Bliss, Henry W.
Boit, Mrs. John E.
Bostwick, Juliette C.
Bradford, Mary G.
Bradlee, Mrs. Arthur T.
Bradlee, Miss S. C.
Brandegee, Mr. and Mrs. E. D.
Bremer, Mrs. J. L.
Brown, George W.
Bullard, Miss Ellen T.
Burdett, Everett W.
Burr, Mrs. Heman
Burr, I. Tucker

Cabot, Mrs. Arthur T.
Cabot, Frederick P.
Cabot, Henry B.
Cabot, Mrs. Sewall
Cate, Martin L.
Chadbourne, Mrs. J. H.
Chapin, Horace D.
Cheever, Dr. and Mrs. D.
Coale, Mrs. George O. G.
Codman, Miss C. A.
Codman, Mrs. Russell S.
Coffin, Winthrop
Colby, A. E.
Coleman, Miss E. L.
Conant, Mrs. William C.
Converse, Mrs. Costello C.
Converse, M. M.
Coolidge, Mr. and Mrs. Harold J.
Coolidge, Mrs. J. G.
Coolidge, Mrs. J. T.
Coolidge, Julian L.
Coolidge, Mrs. T. J.
Coonley, Howard
Corey, Mrs. H. D.
Cotting, Mrs. C. E.
Cotton, Miss Elizabeth A.
Courtney, Mr. and Mrs. Paul G.
Craig, Mrs. Helen M.
Crosby, Mrs. S. V. R.
Crowninshield, Mrs. F. B.
Cummings, Estate of Mrs. Charles A.
Cummings, Mr. and Mrs. Charles K.
Curtis, Mrs. G. S. (Estate of)
Curtis, Miss Harriot S.
Cushing, Mrs. W. E.

Dabney, Mr. and Mrs. George
Dana, R. H.
Dane, Mr. and Mrs. Ernest B.
Davenport, Mrs. George W.
Derby, Miss Elizabeth P.
Dexter, Miss Rose L.
Dixey, Mrs. Richard C.
Dodd, Mrs. Henry
Dole, Mrs. Charles F.
Dupee, W. A.

Eager, Miss Mabel T.
Edwards, Robert J.
Eisemann, Julius
Eisemann, Ludwig
Elliot, Mrs. John W.
Ely, Miss Augusta C.
Ernst, Mrs. Harold C.
Eustis, H. D.
Eustis, The Misses

Farlow, Dr. and Mrs. John W.
Faulkner, Miss Fannie M.
Fay, Mrs. D. B.
Fenollosa, William S.
Fish, Frederick P.
Fitch, Miss Carrie T.
Fitz, Mrs. R. H.
Fitz, Mrs. W. Scott
Foote, Arthur
Foote, George L.
Forbes, Allan
Forbes, Mrs. Ralph E.
Fox, Miss Alice M.
French, Mrs. Hollis
Frothingham, Mrs. Langdon
Frothingham, Mrs. Louis A.
Fuller, Alvan T.

Gay, E. Howard
Grandin, Mrs. John L., Jr.
Greene, Mr. and Mrs. Edwin Farnham
Greenough, Mrs. H. V.
Greenwood, Mr. and Mrs. Levi I
Guild, Miss Eleanor
Guild, Miss S. L.

Hall, Mrs. H. S.
Hall, Mrs. John L.
Hallowell, Mr. and Mrs. Frank V
Hallowell, N. Penrose
Hammond, Mrs. Edward
Harte, Mrs. Richard
Hathaway, Miss Ellen R.
Haughton, Mrs. M. G.
Haven, Parkman B.
Hayward, Mrs. G. G.
Hicks, Mrs. John Jay
Higginson, F. L., Jr.
Hill, Mr. and Mrs. Edward B.
Hill, Mrs. John F.
Hobart, Philip W.
Holmes, Mr. and Mrs. E. J.
Holmes, Ida E.
Homans, Miss Katharine A.
Homans, Miss Marian
Hood, Miss Helen
Houghton, Clement S.
Houghton, Elizabeth G.
Howe, Mrs. George D.
Howe, Henry S.
Howe, Mrs. Henry S.
Howe, M. A. DeWolfe
Hunnewell, Mrs. Arthur
Hunnewell, Mrs. Henry S.
Hunt, Miss Abby W.

Jackson, Mrs. James, Jr.
Jackson, Miss Marian C.
Jaques, Miss H. L.
Johns, Clayton
Johnson, Miss Edith Morse
Johnson, Mrs. E. J.

Keeler, Mrs. A. M.

The Orchestra can be carried on only by the generosity of those w
financially. All such are invited to join in sustaining the Orchestra.

hestra exceed its average income by about $95,000.00.
have subscribed for the season 1923-24 follows:

Mrs. Edward L.
all, The Misses
Mrs. Henry P.
The Misses
and, Mr. and Mrs.
braham
and, Mr. and Mrs. Jesse

, Miss Aimee
, Horatio A.
on, Clement R.
Mrs. G. M.
Mrs. B. J.
Miss Margaret Ruthven
am, Henry G.
, Miss Elizabeth
, Josiah M.
ence, Mrs. John
ence, Miss Sarah
Miss Bertha
George C.
oseph
d, Mrs. Lester
n, J. Howard
, Mrs. George
, John E.
g, Miss Louisa P.
g, Mrs. Thacher
g, William Caleb
op, Mrs. Thornton K.
op, Mrs. William S. H.
ll, Miss Lucy
an, Arthur
, Mrs. George Armstrong
, Mrs. W. H.

omber, John R.
uire, Mrs. Emily M.
on, Miss Fanny P.
emoriam—C. S. D.
er, Miss Mildred A.
ken, Arthur N.
, Mrs. John
rs, Mrs. Arthur W.
se, Miss Frances R.
se, Miss J. G.
se, J. Torrey, Jr.
ss, Mr. and Mrs. Charles A.
ley, Mrs. E. Preble
nford, Mrs. George S.
fitt, Mrs. S. C.
Kibbin, Miss Emily W.
Laurin, Mrs. Richard C.

ell, Mrs. Edward A.
erson, William E.

Norcross, Mrs. Otis

Oakes, Francis J., Jr.
Osgood, Emily L.
Paine, Rev. George L.
Paine, R. T. 2d
Parkman, Henry
Parkman, Mrs. Henry
Peabody, Charles
Peabody, Mrs. Endicott
Peabody, Margaret
Perera, Mrs. Gino L.
Peters, Mrs. William Y.
Phillips, Mrs. John C.
Phillips, Mrs. W.
Pickman, Dudley L.
Pitman, Mrs. B. F.
Post, Mrs. John R.
Potter, Mrs. Murray A.
Pratt, Mrs. L. Mortimer, Jr.

Rand, E. K.
Ranney, Miss Helen M.
Rantoul, Mrs. Neal
Reed, Miss Emily
Reed, Miss Ida B.
Richardson, Mrs. F. L. W.
Richardson, Mrs. John
Richardson, W. K.
Robb, Russell
Robinson, B. L.
Rogers, H. L.
Rollins, Mrs. J. W.
Rothschild, John
Rothwell, Bernard J.
Russell, Mrs. Richard S.
Russell, Mrs. Robert S.

Sachs, Prof. Paul J.
Sagendorph, George
Saltonstall, Mrs. John
Saltonstall, Leverett
Saltonstall, Richard
Saltonstall, Mrs. R. M.
Sanger, Mrs. George P.
Saville, Mrs. William
Sawyer, Mr. and Mrs. Henry B.
Sears, Miss Annie L.
Sears, Miss Mary P.
Sears, Richard D.
Sears, William R.
Shaw, Mrs. Q. A., Jr.
Silsbee, Mrs. George S.
Slocum, Mrs. William H.
Smith, F. Morton
Spalding, Walter R.
Sprague, Mrs. Phineas W.

Stackpole, Mrs. Frederick D.
Stackpole, Mr. and Mrs. Pierpont L.
Steinert, Alexander
Stevenson, Mr. and Mrs. R. H., Jr.
Stone, Galen L.
Stone, Mrs. Galen L.
Stone, Nathaniel H.
Sturges, Alice K.
Swallow, Maude C.

Taft, Edward A.
Tapley, Miss Alice
Tappan, Miss Mary A.
Torbert, Dr. James R.
Tower, Florence E.
Tuckerman, Mrs. L. S.

Vaughan, Bertha H.
Vaughan, Mrs. Henry G.

Wadsworth, Mrs. A. F.
Ware, Mrs. Arthur L.
Waring, Mrs. Guy
Warren, Mrs. Bayard
Warren, Mr. and Mrs. Bentley W.
Webster, Mr. and Mrs. Edwin S.
Weeks, Mr. and Mrs. Robert S.
Weeks, Sinclair
Welch, E. Sohier
Weld, Mrs. Bernard C.
Weld, Mrs. Charles G.
Weld, Miss Mary
Wheatland, Richard
Wheelwright, Miss Mary C.
White, Miss Gertrude R.
Whitin, Mrs. G. Marston
Whiting, Mrs. Jasper
Whitman, William
Whitney, Mrs. Margaret F. G.
Whitwell, Mr. and Mrs. Frederick S.
Williams, Moses
Wilson, Miss A. E.
Winsor, Mrs. Alfred
Wolcott, Mrs. Roger
Wood, William E.

Bates, The Misses
Bishop, Miss Margaret

(Continued on following page)

lieve it important in the life of Boston and are willing to help it

Bradlee, Mr. and Mrs. Thos. S.
Browning, Mrs. C. A.
Buckingham, Miss M. H.
Colt, Mr. and Mrs. James D.
Farrington, Robert D.
French, Miss Katharine
Gilbert, Mrs. Ellen J.
Grover, Mrs. Frances L.
Hill, Arthur D.
Johnson, Mr. and Mrs. Arthur S.
Luce, Stephen B.
Moore, Mrs. Edward C.
Nutter, George R.
Patton, James E.
Pfaelzer, Mrs. Franklin T.
Pratt, Mrs. Walter W.
Rousmaniere, Mrs. E. S.
Shaw, Mrs. Henry S.
Sheldon, Katharine H.
Thayer, Mrs. W. H.
Wendell, Mrs. Barrett
Wheelwright, Miss Mary C.
Whittier, Mrs. Albert R.

Aubin, Miss Margaret H.
Barrett, Mrs. William E.
Case, Miss Louise W.
Chapin, Miss Mabel H.
Crafts, Mrs. George P.
Cushing, Sarah P.
Cutler, Mrs. C. H.
Cutler, Miss Elisabeth A.
Day, Mrs. Henry B.
Ellery, Mr. and Mrs. William
Ely, Elizabeth B.
Endicott, S. C
Farlow, Mrs. William G.
Fisher, Miss Edith
Fisher, Frances B.
Gilmore, Mrs. G. L.
Harrington, Mrs. Francis B.
Harris, Miss Frances K.
Heilman, William C.
Ivers, Miss Ella F.
Jordan, Helen L.
Lombard, Mrs. Ephraim
Manning, Mr. and Mrs. Earl G.
Milliken, Mrs. James I.
McMichael, Mrs. L. G.
Parker, Mrs. Edward L.
Putnam, Mrs. James J.
Rantoul, Harriet C.
Richardson, Mrs. Charles F.
Sears, Mrs. Montgomery
Sears, Mr. and Mrs. Richard D
Shepard, Mrs. Willis S.
Sortwell, Mrs. A. F.
Staniford, Mrs. Daniel
Stanton, Katharine
Wright, A. M.

Berwick-Walker, Clara
Burnham, Miss Helen C.
Burnham, Miss M. C.
Eaton, Miss B. L.
Gaston, Mrs. W. A.
Greenfield, Joseph Baram
Griswold, Roger
Hawley, Mr. and Mrs. George
Lee, Mr. and Mrs. James S.
Peabody, Mrs. H. Rodman
Putnam, Marion C.
Shaw, Mrs. Henry S., Jr.
Turner, Nellie B.
Warren, Mr. and Mrs. E. R.
Watson, Mrs. Thomas R.

Apsey, Laura Soule
Brewer, F. R.
Coale, George O. G.
Daniels, Miss Mabel W.
Eaton, Miss L. H.
Fox, Felix
Harding, Emor H.
Jackson, Mrs. Henry
Kaffenburgh, Mr. & Mrs. Albert W.
Kaufman, M. B.
Lilly, Mrs. Channing
Morse, Henry Lee
Murdock, Mr. and Mrs. Harold
Pierce, Mrs. M. V.
Saltonstall, Mrs. Philip L.
Schneider, Miss Elizabeth
Streeter, Mrs. E. C.
Swift, Miss Lucy W.
Tapley, Henry F.
Thorndike, Mrs. J. L.
Warner, Elizabeth

Beebe, E. Pierson
Beebe, Frank H.
Burnham, Mrs. W. A.
Carter, Mrs. J. W.
Chase, Mrs. Henry M.
Cunningham, Miss Mary
Forbes, Mrs. Waldo E.
Frankenstein, Lina H.
Friend
Howe, Mrs. J. Murray
Hyde, Mrs. Katharine H.
Morison, Mrs. John H.
Peabody, Mrs. Francis
Saltonstall, Miss Muriel Gurdon
Spaulding, Miss Emma F.
Sturgis, The Misses
Vorenberg, Felix
Ward, Prof. R. DeC.
Wells, Mrs. Webster

Atherton, Percy L.
Cabot, Miss Amy W.
Chromatic Club
Lee, Mrs. F. H.
Nichols, Mrs. Henry G.
Pickman, Edward M.
Sanger, Mrs. Charles R.
Swift, Newton
Wheelwright, A. W.
White, Miss Susie E.

Pledges received from New Subscribers, January 8th

Bacon, Mrs. William
Best, Mrs. Edward H.
Brigham, Mrs. Cyrus
Bruzza, L., Brooklyn, N.Y.
Curtis, Miss Mary G.
Dunne, F. L. and Company
Goodwin, Miss Frances
Herman, Mrs. Joseph M.
Higginson, Mrs. F. L.
Hoyt, Mrs. C. C.
Lanz, Jeanne M., Brooklyn, N.Y
Latimer, Miss J. W., Brooklyn, N.Y.
Steinway, Frederick T., New York, N.Y.

Subscriptions to date for season of 1923-24 -	$67,989.34
Endowment Fund - - - - -	146,003.52
Endowment Fund, in memory of Henry L. Higginson	10,000.00

Subscriptions are applicable to deductions from the Federal Income Tax.

Subscriptions to annual deficit and to the Endowment Fund should be sent to E. B. Dane, Treasurer, 6 Beacon Street, Boston, Mass.

DITSON SONGS

On the Programmes of Famous Singers

AMELITA GALLI-CURCI — *Soprano*

Pirate Dreams . . . . . Huerter
Honey Chile . . . . . Huerter
May the Maiden . . . . . Carpenter

MARIA IVOGÜN — *Soprano*

Pirate Dreams . . . . . Huerter
Brown Birdeen . . . . . Buzzi-Peccia
The Voice and the Flute . . . . . Densmore

SIGRID ONEGIN — *Contralto*

I Heard a Cry . . . . . Fisher
Chinoiserie . . . . . Rybner
Time Enough . . . . . Deems Taylor
Snow Fairies . . . . . Forsyth

MAY PETERSON — *Soprano*

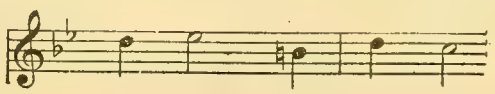
The Auld Scotch Songs . . . . . Crist
Carry Me Back to Old Virginny . . . . . Bland

OLIVER DITSON COMPANY

178-179 Tremont Street, Boston 10 *Order of your local dealer*

All applications for advertising space in the Boston Symphony Orchestra programme book should be made to L. S. B. Jefferds, Advertising Manager, Symphony Hall, Boston, Mass.

F. T. D.



F. T. D.

Florists
Telegraph
Delivery

Symphony FLOWER SHOP

Faith
Truth
Determination

Flowers and Decorations for all occasions

240 HUNTINGTON AVENUE

Diagonally across from Symphony Hall

Telephones. Back Bay 8241, 8238

his "Sirènes, ou Discours sur leur forme et figure" (Paris, 1691) was not a musician. The Rev. Joseph Spence in his finely illustrated "Polymetis" (London, 1747) does not picture a Siren, but he takes Spenser to task for these lines in "The Faery Queene"* :—

> They were fair laidies till they fondly striv'd
> With the Heliconian maids for mastery:
> Of whom they overcomen, were depriv'd
> Of their proud beauty; and th' one moiety
> Transform'd to fish, for their bold surquedry.

The reverend gentleman adds: "The figures of Sirens are not uncommon in antiques; and are never represented there with a fishtail, that I know of; but with the upper part human, and the lower, like birds." But see the plates in "Les Sirenes" by Georges Kastner (Paris, 1858).

* Book 2, Cant. 12, St. 31.



EUROPE 1924

Features

Free chairs and rugs on steamer,
Free suitcase when you enroll,
First-class travel in Italy,
Frequent motor excursions,
Flight with airplanes,
Excellent Hotels,
For $925.00.

Write to

THE WORTHWHILE TOURS
17 ALDWORTH STREET
BOSTON 30, MASSACHUSETTS
Tel. Jamaica 3688-W

Boston Conservatory of Music
INCORPORATED
AGIDE JACCHIA, Director

VIOLIN DEPARTMENT

Irma Seydel — Carmine Fabrizio
Daniel Kuntz — Frederick Mahn
Armando Leuci

250 HUNTINGTON AVENUE, BOSTON 17, MASS.
Telephone Back Bay 2042

CATALOG SENT ON REQUEST

STEINWAY PIANOFORTE

Negro Rhapsody ("Shout"). Henry Franklin Belknap Gilbert

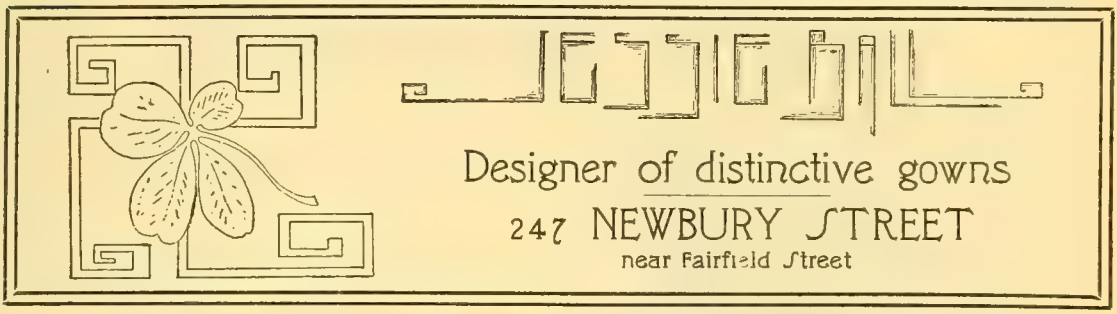
(Born at Somerville, Mass., on September 26, 1868; now living in Cambridge, Mass.)

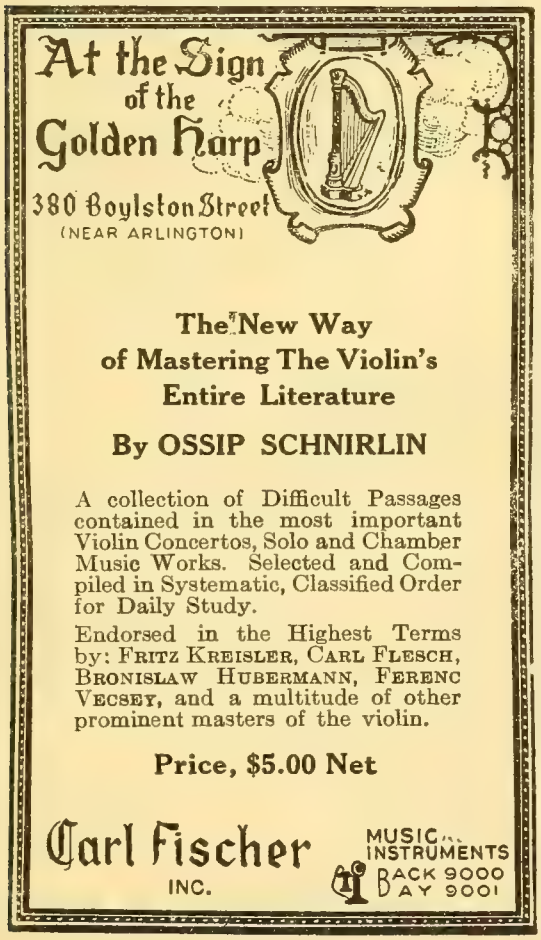
This Rhapsody was composed in 1912. The first performance was at the twenty-fifth meeting and concert of the Litchfield County Choral Union at the Music Shed, Norfolk, Conn., June 5, 1913, when Mr. Gilbert conducted the Philharmonic Orchestra of New York.

The score, dedicated to Mr. and Mrs. Carl Stoeckel, calls for these instruments: three flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, snare drum, bass drum, tambourines, cymbals, triangle, harp, and strings. The score was published in 1915.

Mr. Gilbert's description of the Rhapsody, printed on a fly-leaf of the score, is as follows:

* * *







Among the Negroes of the South there formerly existed a curious and wild expression of religious emotion known as the "Shout."

The main idea of the Negro Rhapsody was suggested to me by the description of a "Shout" in the preface of "Slave Songs of the United States" by W. F. Allen and others. It is as follows: "The true 'Shout' takes place on Sundays or on 'praise nights' through the week, and either in the praise house or in some cabin in which a regular religious meeting has been held. The benches are pushed back to the wall when the formal meeting is over, and old and young, men and women, sprucely dressed young men, grotesquely half-clad field hands—the women generally with gay handkerchiefs twisted about their heads and with short skirts—boys with tattered shirts and men's trousers, young girls barefooted, all stand up in the middle of the floor and when the 'sprichil' is struck up begin first walking and by and by shuffling 'round one after the other, in a ring. The foot is hardly taken from the floor and the progres-

JOHN A. REARDON, Jr.



Interior Decorator

Draperies Furniture
Wall Papers

103 ST. JAMES AVE., BOSTON
Reardon Building
Telephones, Back Bay { 10974 / 6609

Lewis F. Perry's Sons Co.
PAINTING AND DECORATING
TELEPHONE, MAIN 4335
101 TREMONT STREET
ROOM 211, BOSTON
Decorators of Symphony Hall

THE EMPLOYERS'
LIABILITY ASSURANCE CORPORATION
Limited of London, England
SAMUEL APPLETON
United States Manager
132 WATER ST. - BOSTON

TOWN TAXI

TOWN TAXI

LOWEST RATE OF FARE IN BOSTON

Taxi Cabs

AT

SYMPHONY HALL

AFTER ALL CONCERTS

Notify the usher or taxi agent at entrance

TOURING CARS

Low Rates

LIMOUSINES

Quality Service

TOWN TAXI

INCORPORATED

KENMORE 5000

LOWEST RATE OF FARE IN BOSTON

TOWN TAXI

TOWN TAXI

sion is mainly due to a jerking, hitching motion, which agitates the entire shouter and soon brings out streams of perspiration. Sometimes they dance silently, sometimes as they shuffle they sing the chorus of the Spiritual, and sometimes the song itself is also sung by the dancers. But more frequently a band composed of some of the best singers and of tired shouters stand at the side of the room to 'base' the others, singing the body of the song and clapping their hands together or on the knees. Song and dance are alike extremely energetic, and often, when the Shout lasts into the middle of the night, the monotonous thud, thud of the feet prevents sleep within half a mile of the praise house . . . It is not unlikely that this remarkable religious ceremony is a relic of some native African dance."

The first section of the following composition portrays the "Shout" in its primitive emotional simplicity. It consists of a long

Hurwitch Bros.

L'AUTOMNE
1898 1923

EXHIBITS OF UNUSUAL INTEREST
CONSISTING OF IMPORTED
AND ORIGINAL MODELS

SUITS COATS GOWNS WRAPS

REPRESENTING ELABORATE PREPARATIONS FOR THE COMING
SEASON IN OUR CUSTOM AND READY-TO-WEAR DEPARTMENTS

Second Floor at 344 Boylston St. Near Arlington
BOSTON

729 BOYLSTON STREET BINGHAM GOWNS BOSTON MASSACHUSETTS

ALSO READY TO WEAR

DANCING FROCKS A SPECIALTY



JACOB THOMA & SON

Importers and Dealers in
Old and New Violins — Bows — Strings — Cases
and Violin-Specialties

Repairers to the Boston Symphony Orchestra
Agents for the Silvestre & Maucotel
Tricolore Tested-Strings

226 TREMONT STREET . BOSTON, MASS.
Opp. Majestic Theatre Telephone, Dewey 1763-W



VLADIMIR

DE PACHMANN

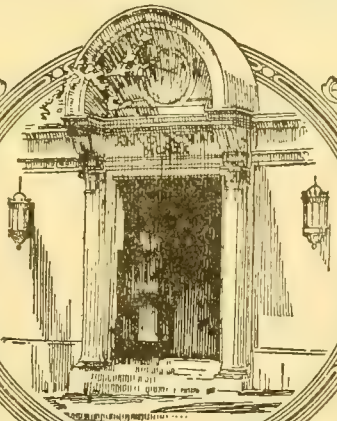
uses and endorses

The Baldwin Piano

exclusively

The Baldwin Piano Co.

Represented by
The A. M. HUME MUSIC CO.
196 Boylston Street, Boston, Mass.



dancelike crescendo, reaching at length to a quasi-barbaric fury of emotion. As the theme of this section I have used a Negro Spiritual, the words of which are:—

Where do you think I found my soul?
(Listen to the angels shouting.)
I found my soul at hell's dark door.
(Listen to the angels shouting.)
Before I lay in hell one day
(Listen to the angels shouting.)
I sing and pray my soul away.
(Listen to the angels shouting.)
Run all the way, run all the way,
Run all the way, my Lord.
(Listen to the angels shouting.)
Blow, Gabriel, blow! Blow, Gabriel, blow!
Tell all the joyful news.
(Listen to the angels shouting.) (etc.)



William B. Ballard
formerly of V. BALLARD & SONS
Riding Habits Suits
Coats and Gowns
customers' materials used
565 BOYLSTON STREET
Telephone, B. B. 9616

Massachusetts Trust Company
(MEMBER FEDERAL RESERVE SYSTEM)
UPTOWN BRANCH SITUATED DIAGONALLY ACROSS FROM SYMPHONY HALL
Cordially offers you every facility consistent with sound banking.
Commodious Safe Deposit Boxes. Storage Space for Valuables.
Largest Electrified Burglar-proof Safe in the World.
Ample Parking Space.

MAIN BANK
Massachusetts Trust Building
Corner Federal and Franklin Streets

HAYMARKET BRANCH
46 Canal Street
near North Station

The B. F. Wood Music Co.
Publishers of
Edition Wood.
And the Largest Catalog of Easy Educational Music in the World.
To be had through your Local Dealer
88 ST. STEPHEN STREET BOSTON, 17

M. STEINERT & SONS

New England Distributors for

STEINWAY

STEINERT JEWETT WOODBURY

PIANOS

DUO-ART Reproducing Pianos

Pianola Pianos



VICTROLAS VICTOR RECORDS

DeForest Radio Merchandise

STEINERT HALL

162 Boylston Street

BOSTON MASS.

After this there is a lyrical section. It is a somewhat free fantasy upon the tune "I'll Hear the Trumpet Sound," one of the most profoundly touching of all the Negro Spirituals. The words of this song are as follows:

You may bury me in the East,
You may bury me in the West;
But I'll hear the trumpet sound
In that morning.
In that morning, my Lord,
For to hear the trumpet sound
In that morning. (etc.)

Now comes a return of the shout motive and the shout idea. It is developed here in a different manner from the first section, but arrives at an equally wild, emotional pitch. Ending in a burst and followed by a sinister drum rhythm which fades away to a

STRICTLY CUSTOM MADE
Corsets and Ready-to-wear, dainty Lingerie, Negligees, Petticoats, Brassieres, Pantalettes, etc.
MADAM SARA'S LA PATRICIA CORSET
311-314 Little Building

Miss Farmer's School of Cookery
Established 1902
Home of the Boston Cooking School Cook Book
30 Huntington Avenue, Boston
Practice Classes constanting forming in
Cookery and Household Technique
Demonstration Lectures
Tuesdays and Wednesdays
Miss Alice Bradley, Principal

SOLOV-HINDS CO.
SPECIALIZING IN APPAREL FOR MISSES AND WOMEN
Evening and Dinner Gowns
Afternoon and Daytime Dresses
Misses' Frocks and
Dance Dresses
Coats *Wraps* *Hats*
Sportswear
468 BOYLSTON STREET

WESTLAND AVENUE GARAGE
INCORPORATED
41–43 WESTLAND AVENUE AND 32–34 ASTOR STREET
ONE MINUTE FROM SYMPHONY HALL
While attending concert store your car at our new and most up-to-date garage. Guard against theft.
Telephones, Back Bay 8862, 8863

How to Convince a Skeptic

Admittedly it is a very difficult thing to do. Varying degrees of success attend the most assiduous efforts in that direction. Beyond question, a great and formidable task lies before anyone with such a responsibility. And yet, from time to time, all of us are skeptics as moods, conditions, influences and relations prescribe.

As skeptics, we are approached regularly by people who seek to alter our convictions. As convincers, we enter regularly upon a similar work. The results, in either case, vary with the methods employed.

In the important work of convincing a great many persons at the same time, the value of GOOD PRINTING is universally recognized.

A printed message that is clearly and frankly presented, whose appearance reveals good taste, whose expression conveys to the minds of others, the qualities of responsibility and fairness, goes a long way toward changing the skeptical viewpoint.

Wherever possible, we employ these broad, general principles in the printing we do.

GEO. H. ELLIS CO.

Incorporated

The Quality Mark of Printing Service

272 CONGRESS STREET
BOSTON
MASS.

roll, there begins as a solemn chant on the wind instruments the apotheosis of "I'll Hear the Trumpet Sound." There is a complete change of mood. The barbaric falls away and the noble takes its place, for I have tried to present that spiritual vision toward which the Negro blindly gropes; a kernel of true aspiration toward which is somewhere hidden in all his wild shouting and striving.

* * *

Mr. Gilbert writes to us: "This Rhapsody is one of a series of compositions based on Negro folk-music, but this development of Negro folk material is only one string of my bow, one phase of my development. I have since created various musical works from the suggestion of other American and quasi-American folk-music. The Negro phase was left behind years ago as I consider it as only one element in our coming American music."

The Rhapsody was played at the Peterborough (N.H.) Festival

A Bit of the Brunswick All Your Own



Of course, you know the Brunswick Shoppe — so near Copley Square, so convenient to Boylston Street shopping, so short a distance from the theatres. This delightful little low-beamed salon and all that is within, is a bit of the Brunswick all your own. For luncheon — for afternoon tea — for supper before the theatre — or just to run into at any odd moment for a tiny nibble and chat with the many friends you are sure to meet there. Claim it for your own—as it truly is!

Afternoon Tea

Ices **Favors** **Brunswick Candy**

The Brunswick Shoppe

Boylston Street at Clarendon

THOMAS

RETTA C. THOMAS

683 BOYLSTON ST.

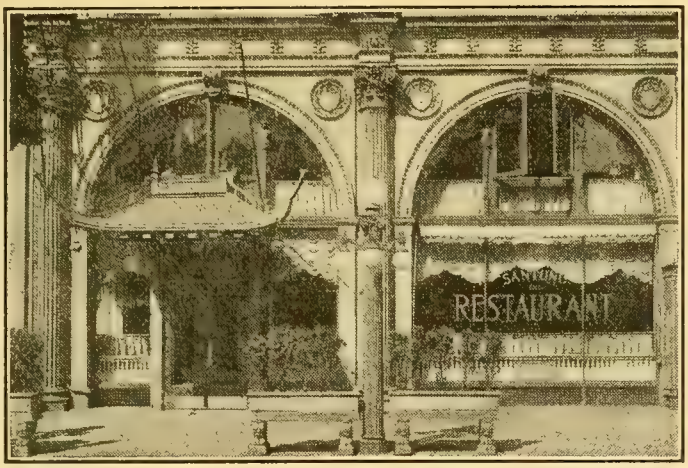
Imported Models and our own Creations

Gowns, Wraps, Suits, Blouses

Special Attention Given to Reproductions of all French Models

SANTUNG RESTAURANT

St. James Building
Near Symphony Hall



Telephone, Back Bay
{ 6018
{ 10116

MERCHANT CLUB
LUNCHEON
11 a.m. to 2 p.m.

SPECIAL SUNDAY
TABLE D'HÔTE
DINNER
12 m. to 4 p.m.

MUSIC EVERY DAY
AND EVENING

"After Theatre Parties"
a Specialty

SPECIALIST IN AMERICAN AND CHINESE DISHES

THE
VERGÉ SHOP

1385 Beacon Street
BROOKLINE

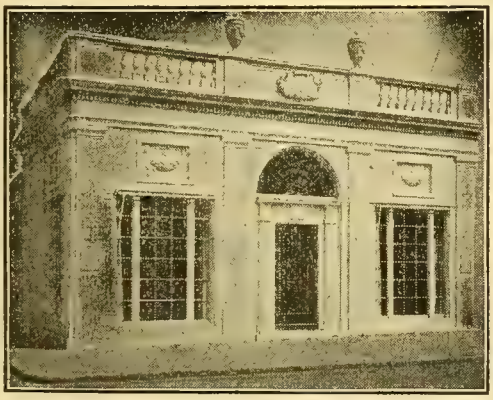
Good Things to Eat

Reservations by Telephone
Brookline 2240

GRACE HORNE'S GALLERIES

Stuart Street at Dartmouth
Trinity Court, Boston, Mass.

EXHIBITION of PAINTINGS during
January and February
JOHN WHORF
TOD LINENMUTH and
Dorothy Randolph Byard
WOODCUTS by
WHARTON ESHERICK
MODERN CRAFTS by
GEORGE GEBELEIN
SIDNEY CALLOWHILL
and others
visitors are welcome



PENNELL, GIBBS & QUIRING CO.
INC., DECORATORS & PAINTERS
203, 205 CLARENDON STREET
BOSTON, MASSACHUSETTS

THE SOCIETY OF
Arts & Crafts

Distinctive Gifts
for all occasions

9 PARK ST., BOSTON

of Music on the "Pageant Stage" of the MacDowell Colony, August 21, 1913; by the People's Symphony Orchestra in Carnegie Hall, New York City, December 14, 1913 (Franz X. Arens conductor); also by the Orchestral Society (Max Jacobs conductor) at the Harris Theatre, New York City, December 12 *(probably in 1914)*. "Then the war interfered with things," as Mr. Gilbert writes. "I sent a copy of the Score to Glière in Russia, but it must have been regarded as particularly dangerous by the then authorities, as I subsequently learned that he never received it. Glière had just given my 'Comedy Overture' in Feodosia, Odessa, and Kiev (Russia) with great success, and I naturally thought he might be interested in another piece of the same kind of pie."

* * *

These compositions of Mr. Gilbert's have been played in Boston

Courteous, Efficient and Prompt Service — "THE BEST OF FOOD THE FINEST CUISINE" — MUSIC EVERY EVENING

THE FAR EAST CO. CHINESE AND AMERICAN RESTAURANT

Noon-day Lunch 11-2 p.m. $.40 ∴ Special Dinner 5.00-8 p.m. $.50 up
Open from 11-12 a.m. Sunday Dinner $.85 and $1.25

1088 BOYLSTON STREET Tel. Back Bay 2342 BOSTON, MASS.

Rare Old Violins

VIOLAS and 'CELLOS
of exquisite tone
and splendid condition

ITALIAN VIOLIN STRINGS

MUSICIANS SUPPLY COMPANY
218 Tremont Street and 60
LaGrange Street, Boston, Mass.
Telephone, Beach 1882

Foreign Languages Easily Learned

The Berlitz Conversational Method makes the study of any foreign language a surprisingly simple, easy and pleasant matter. Experienced native teachers. Day and Evening Classes and Individual Instruction. Reasonable tuition. Call, write or phone for catalogue.

Trial Lesson Free

BERLITZ
SCHOOL OF
LANGUAGES
Est. 1878 OVER 200 BRANCHES
132 Boylston Street Phone, Beach 3958

SEVENTY YEARS' REPUTATION

BROWN'S BRONCHIAL TROCHES

An old and reliable remedy for throat troubles caused by cold or use of the voice. Free from opiates in any form. Sold only in boxes—never in bulk. Prices, 15c., 35c., 75c., $1.25, at druggists or by mail.

BROWN'S CAMPHORATED SAPONACEOUS DENTIFRICE

Will keep the teeth and gums in healthy condition. Price, 30c., at druggists or by mail.
JOHN I. BROWN & SON, BOSTON, MASS.



BOSTON

Maintained for the Benefit of the
South End Music School

UNUSUAL THINGS

INCLUDING

CHINA GLASSWARE

EMBROIDERIES AND DRESSES
CHILDREN'S CLOTHING
CHINESE FURS
HOMESPUNS, WOOL, ETC.

Made in Europe and America

30 CHARLES STREET

The Green Door Farm and Garden Shop

N. E. Branch of the
FARM AND GARDEN ASSOCIATION
39 NEWBURY STREET

January Suggestions

Initials for table linen embroidered, and all mending for households and bachelors promptly and carefully executed
Luncheon and Afternoon Tea Specialties

Also direct from the Farm

POULTRY SAUSAGES LEAF LARD FRESH BUTTER
EGGS HONEY JELLY CANNED VEGETABLES AND FRUITS

Telephone orders given prompt attention
Tel. B. B. 4198

KAKAS·BROS. INC.

MANUFACTURERS *RETAILERS*

FURRIERS

RELIABLE FURS RELIABLE INFORMATION
RELIABLE PRICES

NO MISREPRESENTATION AS TO VALUES
COLD STORAGE

72 Chauncy St., Boston - - - Tel. Beach 0048

M. E. PACKARD
PIANO TUNER

Reproducing and Player-Piano Expert
191 Willow Avenue, West Somerville
Telephone Connection
Authorized Welte-Mignon Service Man
Formerly with Mason & Hamlin, Ampico Service Man with Chickering & Sons Co.

EST. 1905 B. B. 1693

FRIEDBERG'S
ELECTRIC & LOCKSMITH SHOP

239-241 MASSACHUSETTS AVENUE
ELECTRICAL APPLIANCES
CONTRACTING
FULLY EQUIPPED REPAIR SHOP
VASES CONVERTED INTO LAMPS

at subscription concerts of the Boston Symphony Orchestra:—

1911, April 13. Comedy Overture on Negro Themes.

1919, February 21. Symphonic Prologue to J. M. Synge's play "Riders to the Sea."

1920, February 20. "The Dance in Place Congo," Symphonic Poem (after George W. Cable).

1921, March 4. Indian Sketches (first performance).

1922, March 31. Suite from Pilgrim Tercentenary Pageant.

Erratum: Programme Book of December 28, 29, 1923, page 696, line third from the top. For "January 3, 1919," read "November 1, 1918."

AMERICA'S FOREMOST FLORIST

76th year

Thos. F. Galvin INCORPORATED

FLOWERS

BOSTON
1 PARK STREET
AND
549 BOYLSTON STREET

NEW YORK
561 FIFTH AVENUE
AT
46th STREET

.. Custom Underwear ..

UNION SUITS, PETTICOATS and KNICKERS made to Measure in All Styles and Materials

Miss E. T. DRISCOLL .·. 296 BOYLSTON STREET
formerly 49 Temple Place

PERMANENT WAVE SPECIALIST

Twelve years' experience in Permanent Waving has taught me the **only** safe method is the Nestle Lanoil

Miss LILLIAN J. KANE

420 BOYLSTON STREET . . . . BOSTON
Room 312 Tel. B.B. 8798

At HOTEL VENDOME

THERE ARE UNUSUAL ACCOMMODATIONS for banquets, dinners, luncheons, receptions, weddings and dances—for all social functions requiring correct appointments and perfect service.

Among the hotels in this city, none is better prepared than **THE VENDOME** to make social affairs attractive and pleasant. Its ideal location on **Commonwealth Avenue at Dartmouth Street, only one block from Copley Square,** makes it easily accessible by motor or "a-foot."

The management will be pleased to submit menus, offer suggestions, and make final arrangements by telephone, correspondence or personal interview.

AFTERNOON TEA (tea, toast and marmalade) IS SERVED IN THE SOLARIUM EVERY DAY INCLUDING SUNDAY FROM 4 UNTIL 6 O'CLOCK. FIFTY CENTS PER PERSON

C. H. GREENLEAF, *President* — *EVERETT B. RICH*, *Managing Director* — *FRANKLIN K. PIERCE*, *Associate Manager*

STATE STREET TRUST CO.

Boston, Mass.

Affords its depositors the advantage of three banking offices in excellent locations, each equipped with modern safe deposit vaults.

MAIN OFFICE . . . . . 33 STATE STREET

COPLEY SQUARE OFFICE . 581 Boylston Street

MASSACHUSETTS AVENUE OFFICE

Corner Massachusetts Avenue and Boylston Street

INCORPORATED 1891

MEMBER FEDERAL RESERVE SYSTEM

WEDDING INVITATIONS

CALLING CARDS

STATIONERY

MAH-JONGG

Poulson

HARPER W POULSON

SOCIAL AND COMMERCIAL STATIONER

284 BOYLSTON STREET BOSTON

J. S. WATERMAN & SONS, INC.

ESTABLISHED 1859

UNDERTAKERS

Local and Suburban Service

Clearance Sale

WALL PAPERS FABRICS
FURNITURE SAMPLES

Below Cost

Many to be permanently discontinued

Harlow & Howland

Interior Decorators
282 DARTMOUTH STREET

Hill, Smith & Co.

Wholesale and Retail
STATIONERS

Engraving, Die Stamping
and Fine Printing

Blank Book Manufacturers
Modern Loose-leaf Devices
and Supplies

8 MILK STREET
Old South Building
Telephone, Main 1590

Lamping-Nolan

.. Beauty Upkeep ..
Expert in every branch
462 Boylston St. Boston
Est. 1905 Tel. B. B. 5174

Largest and Best Equipped Beauty Salon in New England. Marcel and Permanent Waving, Hairdressing, Muscle Strapping, Face Peeling. Most reliable and latest methods by an Expert. New Scalp Treatment, Special for Oily Scalp.
Electric Baths and Swedish Treatments
Our School - 18 NEWBURY STREET
Day and Evening Classes
Classes forming every Monday

ANTIQUES APPRAISALS
A. CLAYTON PARKER
INTERIOR DECORATOR
Fifteen years with Boston's best Decorators
Designer and Decorator with a
European experience
BACK BAY 6731
Room 317 420 Boylston Street
Berkeley Building Boston, Massachusetts

GEORGE L. CURTIS

Maker of
DISTINCTIVE GOWNS FOR
GENTLEWOMEN
312A Berkeley Bldg. 420 Boylston St.
Copley 1063-M

ELIAS HOWE CO. 8 BOSWORTH STREET

OLD VIOLINS, VIOLONCELLOS

VIOLAS, DOUBLE BASSES
MORE THAN 600 IN STOCK

Leather Cases Fine Bows Italian Strings Gold and Silver G Strings
2,000 NEW VIOLINS IN STOCK

ELIAS HOWE CO., 8 Bosworth Street . Boston

Over 400,000
visits
made last year



55,000 people
visited
in their homes
by our
166 nurses
last year

Sadie was brought to the clinic by her mother who had been told of it by a neighbor. She was a dull, expressionless child with head hanging forward and with an unhappy face.

"She don't talk or laugh" said her mother, "and she don't like her meals, and she says her head aches. She ain't ever had any color in her face. I don't know what ails her. Mrs. K— next door said Tommy was gettin' on fine since he came to the clinic, so I said I guessed I'd bring Sadie."

"Mentally deficient" was the unspoken thought of the doctor as he looked at the child. She was told to come to the posture clinic and also to the nutrition class. And she came, to the surprise of the nurses, who had thought her too dull to care or make the effort.

Three months passed and we have Sadie skipping down the street, her cheeks pink and her head held up, an erect, healthy looking girl. And Sadie is happy, she is getting A and B in school.

"I thought she was feeble-minded" said the doctor, "and look at her now. She's a bright little girl and she's getting pretty, too. I have never known any child to improve so fast. Makes you feel pleased when they get on like that." And he went on with his examinations of the little backs that he was teaching to grow straight.

The COMMUNITY HEALTH ASSOCIATION

BABY HYGIENE ASSOCIATION
AND
INSTRUCTIVE DISTRICT NURSING ASSOCIATION

561 MASSACHUSETTS AVENUE, BOSTON — Ingersoll Bowditch, Treasurer

The Magic Wand in LEWANDOS Changes Colors



LEWANDOS
Cleansers and Dyers

Shops

BOSTON
17 Temple Place
29 State Street
79 Summer Street
284 Boylston Street
248 Huntington Avenue

BROOKLINE MASS
1310 Beacon Street Coolidge Corner

CAMBRIDGE MASS
1274 Massachusetts Avenue

MALDEN MASS
30 Pleasant Street

LYNN MASS
22 Munroe Street

SALEM MASS
72 Washington Street

MANCHESTER MASS
28 Central Street

WALTHAM MASS
193 Moody Street

WATERTOWN MASS
1 Galen Street

SPRINGFIELD MASS
294 Bridge Street

WORCESTER MASS
26 Pearl Street

FITCHBURG MASS
570 Main Street

FALL RIVER MASS
197 Bank Street

NEW BEDFORD MASS
672 Purchase Street

PROVIDENCE R I
137 Matthewson Street

NEWPORT R I
231 Thames Street

BRIDGEPORT CONN
213 State Street

WATERBURY CONN
22 East Main Street

NEW HAVEN CONN
123 Church Street

HARTFORD CONN
47 Farmington Avenue

ALBANY N Y
75 North Pearl Street

PHILADELPHIA PA
1901 Chestnut Street

NEW YORK CITY
10 West 48th Street

Collection and Delivery System

EXECUTIVE OFFICES

286 BOYLSTON STREET BOSTON

Telephone Service Back Bay 3900
Connects All Boston Shops

"YOU CAN RELY ON LEWANDOS"

Twelfth Programme

FRIDAY AFTERNOON, JANUARY 18, at 2.30 o'clock

SATURDAY EVENING, JANUARY 19, at 8.15 o'clock

Dvořák . . . . . Overture, "Carnival," Op. 92

Brahms . . . Concerto in A minor for Violin and Violoncello with Orchestra, Op. 102

I. Allegro.
II. Andante.
III. Vivace non troppo.

Debussy . . Symphonie Excerpts from "The Martyrdom of Saint Sebastian" (Mystery Play of d'Annunzio)

(First time at these concerts)

I. The Court of the Lilies.
II. Dance of Ecstasy and Finale of the First Act.
III. The Passion.
IV. The Good Shepherd.

Liszt . . . . . Second Episode from Lenau's "Faust": The Dance in the Village Tavern (Mephisto Waltz)

SOLOISTS

RICHARD BURGIN, Violin

JEAN BEDETTI, Violoncello

There will be an intermission of ten minutes after Brahms's concerto

City of Boston, Revised Regulation of August 5, 1898,—Chapter 3, relating to the covering of the head in places of public amusement

Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn.

Attest: J. M. GALVIN, City Clerk.

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

STEINERT SERIES OF FOUR CONCERTS

SECOND CONCERT

Symphony Hall, Sunday, January 27, at 3.30

VIOLIN RECITAL

by

EFREM ZIMBALIST

.. *PROGRAMME* ..

1. Sonata, D minor . . . . Brahms
   - Allegro
   - Adagio
   - Un poco presto e con sentimento
   - Presto agitato

2. a. Adagio and Scherzo . . . Reger
   (For Violin Alone)

   b. Concerto in E minor, Op. 64 . . Mendelssohn
   - Allegro molto appassionato
   - Andante
   - Allegro molto vivace

3. a. Introduction and Tarantelle . . Sarasate

   b. Spanish Dance . . . . Sarasate

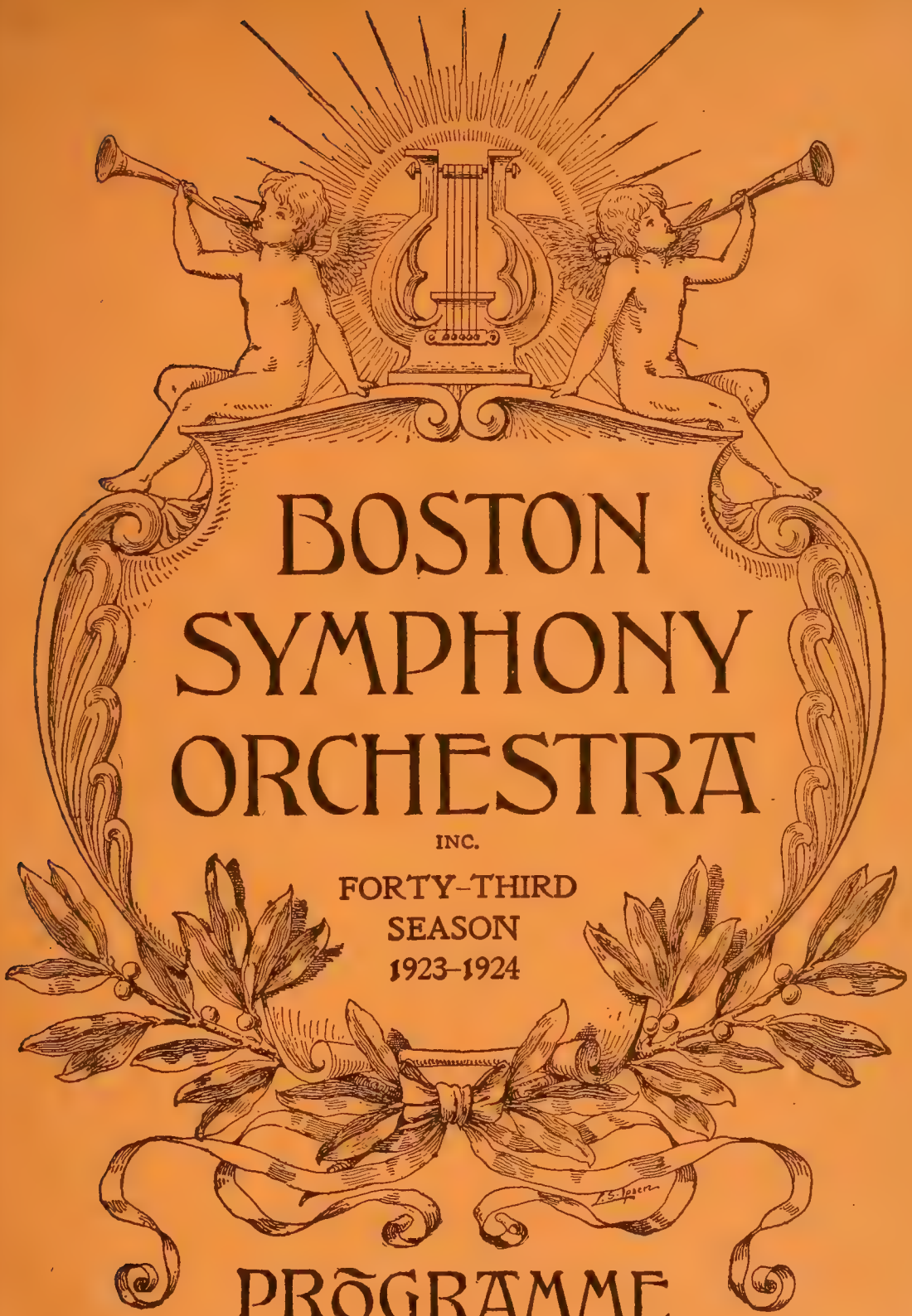
   c. Carmen Fantasy . . . Bizet-Sarasate

EMANUEL BAY at the Piano

STEINWAY PIANO USED

Reserved seats, $1.00, $1.50, $2.00, $2.50 (plus tax).

Tickets are now on sale at STEINERT HALL and at SYMPHONY HALL.



BOSTON SYMPHONY ORCHESTRA

INC.

FORTY-THIRD SEASON 1923-1924

PROGRAMME

Chandler & Co.

TREMONT ST., NEAR WEST



Drawn from hat shown by Chandler & Co.

DISTINCTIVE HATS

For wear Anytime—Anywhere

CHANDLER & CO.'S hats have that indefinable, intangible something which distinguishes perfect style. Whether it is for motoring, for the street, mingling with the gathering around the tea table, at the Symphony, or for evening wear, Chandler & Co.'s hats give the touch of true vogue to any costume. The usual Chandler standard of perfection is maintained in the exquisite materials and faultless workmanship. The prices are surprisingly moderate.

Sports and Tailored Hats are priced	*Dressier Hats from Paris from our own workroom*	*Dressy Tailored Hats some imported models*
$10 to $15	$25 to $150	$15 to $25

SYMPHONY HALL, BOSTON

HUNTINGTON AND MASSACHUSETTS AVENUES

Branch Exchange Telephones, Ticket and Administration Offices, Back Bay 1492

Boston Symphony Orchestra

INC.

PIERRE MONTEUX, Conductor

FORTY-THIRD SEASON, 1923-1924

Programme

MONDAY EVENING, JANUARY 14, at 8.15

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

COPYRIGHT, 1924, BY BOSTON SYMPHONY ORCHESTRA, INC.

THE OFFICERS AND TRUSTEES OF THE BOSTON SYMPHONY ORCHESTRA, Inc.

FREDERICK P. CABOT . . . . . President
GALEN L. STONE . . . . . Vice-President
ERNEST B. DANE . . . . . Treasurer

ALFRED L. AIKEN
FREDERICK P. CABOT
ERNEST B. DANE
M. A. DE WOLFE HOWE
JOHN ELLERTON LODGE
ARTHUR LYMAN
HENRY B. SAWYER
GALEN L. STONE
BENTLEY W. WARREN
E. SOHIER WELCH

W. H. BRENNAN, Manager

G. E. JUDD, Assistant Manager

BEETHOVEN and Nature

Painted for the Steinway Collection by N C Wyeth



STEINWAY

THE INSTRUMENT OF THE IMMORTALS

ON the 26th of March, 1827, died Ludwig van Beethoven, of whom it has been said that he was the greatest of all musicians. A generation later was born the Steinway Piano, which is acknowledged to be the greatest of all pianofortes. What a pity it is that the greatest master could not himself have played upon the greatest instrument — that these two could not have been born together! Though the Steinway was denied Beethoven, it was here in time for Liszt and Rubinstein, for Wagner, Berlioz and Gounod. And today, a still greater Steinway than these great men knew, responds to the touch of Paderewksi, Rachmaninoff and Hofmann. Such, in fact, are the fortunes of time, that today, this Instrument of the Immortals, this piano, more perfect than any Beethoven ever dreamed of, can be possessed and played and cherished not only by the few who are the masters of music, but by the many who are its lovers.

Steinway & Sons and their dealers have made it conveniently possible for music lovers to own a Steinway. Prices: $875 and up, plus freight at points distant from New York.

STEINWAY & SONS, Steinway Hall, 109 E. 14th Street, New Yo

Boston Symphony Orchestra

Forty-third Season, 1923-1924

PIERRE MONTEUX, Conductor

PERSONNEL

Violins.

Burgin, R.	Hoffmann, J.	Gerardi, A.	Hamilton, V.
Concert-master.	Mahn, F.	Krafft, W.	Sauvlet, H.
Theodorowicz, J.			
Gundersen, R.	Pinfield, C.	Fiedler, B.	Siegl, F.
Kassman, N.	Cherkassky, P.	Leveen, P.	Mariotti, V.
Thillois, F.	Gorodetzky, L.	Kurth, R.	Riedlinger, H.
Murray, J.	Goldstein, S.	Bryant, M.	Knudsen, C.
Stonestreet, J.	Tapley, R.	Del Sordo, R.	Messina, S.
Diamond, S.	Erkelens, H.	Seiniger, S.	

Violas.

Fourel, G.	Werner, H.	Grover, H.	Fiedler, A.
Artières, L.	Van Wynbergen, C.	Shirley, P.	Mullaly, J.
	Gerhardt, S.	Kluge, M.	
	Deane, C.	Zahn, F.	

Violoncellos.

Bedetti, J.	Keller, J.	Belinski, M.	Warnke, J.	Langendœn, J.
Schroeder, A.	Barth, C.	Stockbridge, C.	Fabrizio, E.	Marjollet, L.

Basses.

Kunze, M.	Seydel, T.	Ludwig, O.	Kelley, A.	Girard, H.
Keller, K.	Gerhardt, G.	Frankel, I.	Demetrides, L.	

Flutes	Oboes.	Clarinets.	Bassoons.
Laurent, G.	Longy, G.	Sand, A.	Laus, A.
Bladet, G.	Lenom, C.	Arcieri, E.	Allard, R.
Amerena, P.	Stanislaus, H.	Vannini, A.	Bettoney, F.

Piccolo.	English Horns.	Bass Clarinet.	Contra-Bassoon.
Battles, A.	Mueller, F.	Mimart, P.	Piller, B.
	Speyer, L.		

Horns.	Horns.	Trumpets.	Trombones.
Wendler, G.	Valkenier, W.	Mager, G.	Hampe, C.
Schindler, G.	Hain, F.	Mann, J.	Adam, E.
Hess, M.	Van Den Berg, C.	Perret, G.	Mausebach, A.
Lorbeer, H.	Gebhardt, W.	Kloepfel, L.	Kenfield, L.
		Schmeisser, K.	

Tuba.	Harps.	Timpani.	Percussion.	
Sidow, P.	Holy, A.	Ritter, A.	Ludwig, C.	Zahn, F.
	Delcourt, L.	Polster, M.	Sternburg, S.	

Organ.	Celesta.	Librarian.
Snow, A.	Fiedler, A.	Rogers, L. J.



Proposing the exchange of your little used or silent piano—

FOR one which brings with it a rich endowment of the playing of the greatest pianists in the world—the

AMPICO

IN THE



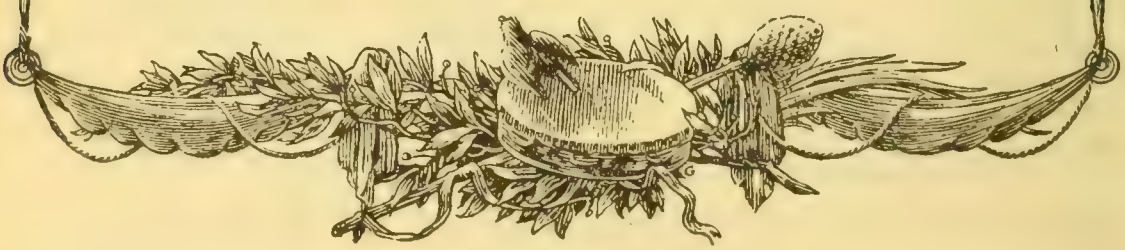
Then—the great Rachmaninoff—the captivating Levitzki—the amazing Nyiregyhazi—and scores of others will play your piano for you whenever you desire to hear them.

The cultivating, uplifting, restorative power of music becomes yours—through the daily companionship with the masters.

Let us tell you how easily you may make this treasure of music your own

CHICKERING WAREROOMS

169 TREMONT STREET, BOSTON



Second Programme

MONDAY EVENING, JANUARY 14

AT 8.15

Tchaikovsky . . Symphony No. 6 in B minor, "Pathetic," Op. 74

I. Adagio; Allegro non troppo.
II. Allegro con grazia.
III. Allegro molto vivace.
IV. Finale: Adagio lamentoso.

Smetana . . Symphonic Poem, "Vltava" ("The Moldau") from "Má Vlast" ("My Country"), No. 2

Bruch . . . . Concerto for Violin No. 1 in G minor, Op. 26

I. Prelude; Allegro moderato.
II. Adagio.
III. Allegro energico.

Wagner . . . . . Overture to "The Flying Dutchman"

SOLOIST

CECILIA HANSEN

There will be an intermission of ten minutes after the symphony

---

City of Boston, Revised Regulation of August 5, 1898,—Chapter 3, relating to the covering of the head in places of public amusement

Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn.

Attest: J. M. GALVIN, City Clerk.

The works to be played at these concerts may be seen in the Allen A. Brown Music collection of the Boston Public Library one week before the concert.

Let Master Pianists Entertain Your Guests

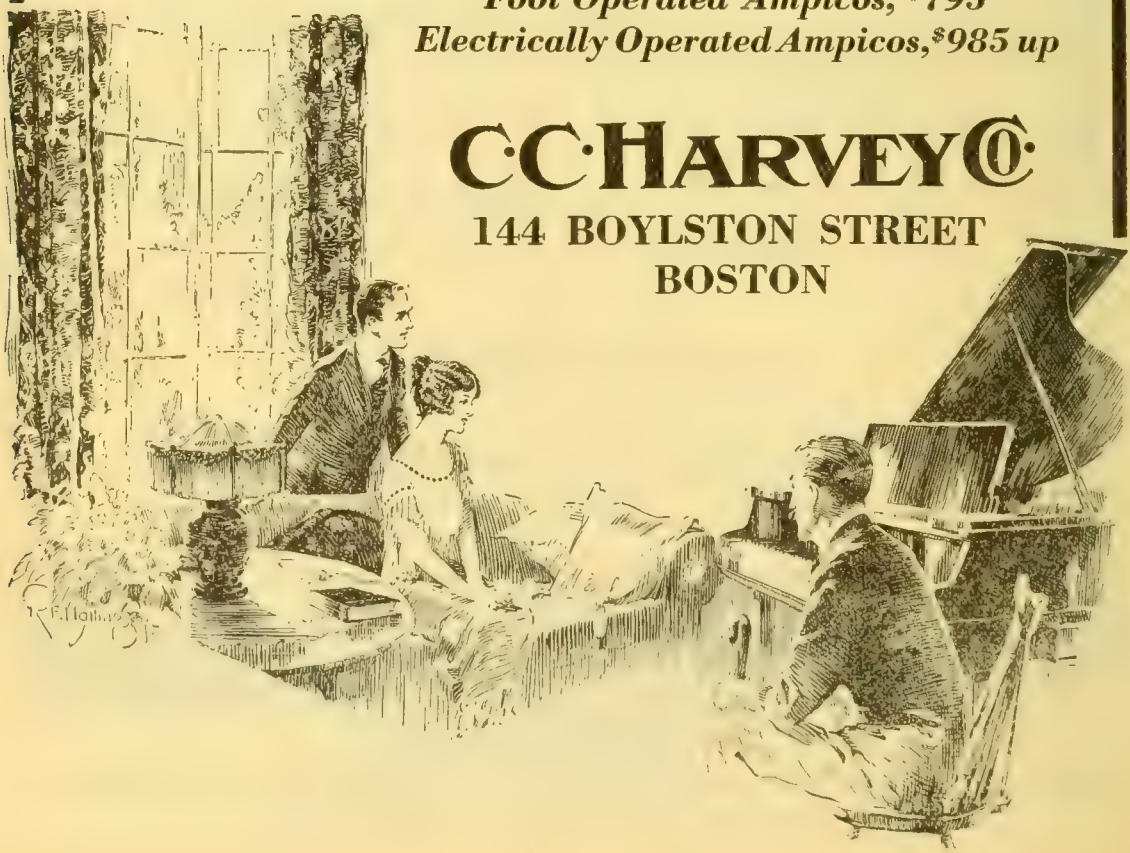
Such famous pianists as Rachmaninoff and Godowsky are ever ready to help you entertain friends if you have that celebrated instrument — the Ampico — in your home.

The AMPICO

It is the ONE instrument which "re-enacts" the playing of these master pianists so perfectly it seems as if the living pianists were at the keyboard.

Why not exchange your "silent" piano for an Ampico. We'll be pleased to give you a liberal allowance on your present instrument. Bring the concert stage to your home. Visit Harvey's and hear this far-famed instrument.

Foot Operated Ampicos, $795
Electrically Operated Ampicos, $985 up



C·C·HARVEY Co·

144 BOYLSTON STREET
BOSTON

PETER TCHAIKOVSKY

(Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840; died at Petrograd, November 6, 1893)

Tchaikovsky on the voyage from New York to Hamburg in May, 1891, made sketches for a sixth symphony. He worked on this symphony in 1892, was dissatisfied with it and destroyed it before he began the orchestration. The third pianoforte concerto, Op. 75, was based on the first movement of the rejected work; this concerto was played after the composer's death by Tanéïev in Petrograd. Another work, posthumous, the Andante and Finale for pianoforte with orchestra, orchestrated by Tanéïev and produced at Petrograd, February 20, 1896, was also based on the sketches for this symphony.

The first mention of the present sixth symphony was in a letter written at Klin by Tchaikovsky to his brother Anatol, February 22, 1893, when he said that he was wholly occupied with it and it would be the best of all his works. In August he wrote to Davidov: "I consider it the best, especially the most open-hearted of all my works. I love it as I *never* loved any other of my musical creations." The instrumentation was completed in August. In October he wrote to the Grand Duke Constantine, "I have without exaggeration put my whole soul into this symphony, and I hope that your highness will like it." At the rehearsal in Petrograd he was depressed because the symphony made no impression on the players.

The first performance was at Petrograd on October 28, 1893.

DITSON SONGS

On the Programmes of Famous Singers

AMELITA GALLI-CURCI — *Soprano*

Pirate Dreams	Huerter
Honey Chile	Huerter
May the Maiden	Carpenter

MARIA IVOGÜN — *Soprano*

Pirate Dreams	Huerter
Brown Birdeen	Buzzi-Peccia
The Voice and the Flute	Densmore

SIGRID ONEGIN — *Contralto*

I Heard a Cry	Fisher
Chinoiserie	Rybner
Time Enough	Deems Taylor
Snow Fairies	Forsyth

MAY PETERSON — *Soprano*

The Auld Scotch Songs	Crist
Carry Me Back to Old Virginny	Bland

OLIVER DITSON COMPANY

178-179 Tremont Street, Boston 10 *Order of your local dealer*

Tchaikovsky conducted. The symphony failed. The audience was not enthusiastic, the critics were cool. The title "Pathetic" was suggested by Tchaikovsky's brother Modest the morning after the performance. On November 1, Tchaikovsky, apparently in perfect health, went to the theatre and supped at a restaurant. The next day, at luncheon, he felt poorly, ate nothing, and drank a glass of water that had not been boiled. That night he was suffering from cholera, from which he died. There was a rumor that he took poison or deliberately sought the cholera, but his brother's circumstantial account shows that the death was due to natural causes.

On November 18, 1893, the symphony, conducted by Napravnik, in Petrograd, made an overpowering impression.

* * *

What was the programme in Tchaikovsky's mind? Kaschkin says that, if the composer had disclosed it to the public, the world would not have regarded the symphony as a kind of legacy from one filled with a presentiment of his own approaching end; that it seems more reasonable "to interpret the overwhelming energy of the third movement and the abysmal sorrow of the Finale in the broader light of a national or historical significance rather than to narrow them to the expression of an individual experience. If the last movement is intended to be predictive, it is surely of things vaster and issues more fatal than are contained in a mere personal apprehension of death. It speaks rather of a '*lamentation large et souffrance inconnue*,' and seems to set the seal of finality on all human hopes. Even if we eliminate the purely subjective interest, this autumnal inspiration of Tchaikovsky, in which we hear 'the ground whirl of the perished leaves of hope, still remains the most profoundly stirring of his works.'" . . .

* * *

Each hearer has his own thoughts when he is "reminded by the instruments." To some this symphony is as the life of man. The story is to them of man's illusions, desires, loves, struggles, victories, and end. In the first movement they find with the despair of old age and the dread of death the recollection of early years with the transports and illusions of love, the remembrance of youth and all that is contained in that word.

The second movement might bear as a motto the words of the Third Kalandar in the "Thousand Nights and a Night": "And we sat down to drink, and some sang songs and others played the lute and psaltery and recorders and other instruments, and the bowl

ARTHUR DE GUICHARD
TEACHER OF SINGING
(From Rudiments to Professional Excellence)
DICTION DECLAMATION ORATORY
72 HUNTINGTON AVENUE - BOSTON, MASS.

M. STEINERT & SONS

New England Distributors for

STEINWAY

STEINERT JEWETT WOODBURY

PIANOS

DUO-ART Reproducing Pianos

Pianola Pianos



VICTROLAS VICTOR RECORDS

DeForest Radio Merchandise

STEINERT HALL

162 Boylston Street

BOSTON MASS.

went merrily round. Hereupon such gladness possessed me that I forgot the sorrows of the world one and all, and said: 'This is indeed life. O sad that 'tis fleeting!'" The trio is as the sound of the clock that in Poe's wild tale compelled even the musicians of the orchestra to pause momentarily in their performance, to hearken to the sound; "and thus the waltzers perforce ceased their evolutions; and there was a brief disconcert of the whole gay company; and, while the chimes of the clock yet rang, it was observed that the giddiest grew pale, and the more aged and sedate passed their hands over their brows as if in confused revery or meditation." In this trio Death beats the drum. With Tchaikovsky, here, as in the "Manfred" symphony, the drum is the most tragic of instruments. The persistent drum-beat in this trio is poignant in despair not untouched with irony. Man says: "Come now, I'll be gay"; and he tries to sing and to dance, and to forget. His very gayety is labored, forced, constrained, in an unnatural rhythm. And then the drum is heard, and there is wailing, there is angry protest, there is the conviction that the struggle against Fate is vain. Again there is the deliberate effort to be gay, but the drum once heard beats in the ears forever. Rowbotham's claim that the drum was the first musical instrument known to man has been disputed by some who insist that knowledge and use of the pipe were first; but his chapters on the drum are eloquent as well as ingenious and learned. He finds that the dripping of water at regular intervals on a rock and the regular knocking of two boughs against one another in a wood are of a totally different order of sound to the continual chirrup of birds or the monotonous gurgling of a brook. And why? Because in this dripping of water and knocking of boughs is "the innuendo of design." Rowbotham also shows that there was a period in the history of mankind when there was an organized system of religion in which the drum was worshipped as a god, just as years afterward bells were thought to speak, to be alive, were dressed and adorned with ornaments. Now Tchaikovsky's drum has "the innuendo of design"; I am not sure but he wor-

Massachusetts Trust Company

(MEMBER FEDERAL RESERVE SYSTEM)

UPTOWN BRANCH SITUATED DIAGONALLY ACROSS FROM SYMPHONY HALL

Cordially offers you every facility consistent with sound banking.
Commodious Safe Deposit Boxes. Storage Space for Valuables.
Largest Electrified Burglar-proof Safe in the World.
Ample Parking Space.

MAIN BANK
Massachusetts Trust Building
Corner Federal and Franklin Streets

HAYMARKET BRANCH
46 Canal Street
near North Station

Jordan Marsh Company



New Year's Resolutions

STURDY ENOUGH to withstand not one year alone, but centuries — to outlive generations — mellowed by time, but not a whit injured withal — conceived in an idealism of beauty that is international, this lovely chest can stand as an inspiration for New Year's Resolutions. Both are typical of aspiration.

The chest was imported directly for our collection of High Grade Furniture.

shipped it with fetishistic honors; and surely the Tchaikovsky of the Pathetic Symphony cries out with the North American brave: "Do you *understand* what my drum says?"*

The third movement—the march-scherzo—is the excuse, the pretext for the final lamentation. The man triumphs, he knows all that there is in earthly fame. Success is hideous, as Victor Hugo said. The blare of trumpets, the shouts of the mob, may drown the sneers of envy; but at Pompey passing Roman streets, at Tasso with the laurel wreath, at coronation of Tsar or inauguration of President, Death grins, for he knows the emptiness, the vulgarity, of what this world calls success.

This battle-drunk, delirious movement must perforce precede the mighty wail.

> The glories of our blood and state
> Are shadows, not substantial things:
> There is no armour against fate;
> Death lays his icy hands on kings.

Vernon Blackburn compared this threnody to Shelley's "Adonais": "The precise emotions, down to a certain and extreme

*Compare Walt Whitman's "Beat! Beat! Drums!" published in his "Drum-Taps" (New York, 1865).

1.

Beat! beat! drums!—Blow! bugles! blow!
Through the windows—through doors—burst like a force of ruthless men,
Into the solemn church, and scatter the congregation;
Into the school where the scholar is studying:
Leave not the bridegroom quiet—no happiness must he have now with his bride:
Nor the peaceful farmer any peace, plowing his field or gathering his grain;
So fierce you whirr and pound, you drums—so shrill you bugles blow.

2.

Beat! beat! drums!—Blow! bugles! blow!
Over the traffic of cities—over the rumble of wheels in the streets;
Are beds prepared for sleepers at night in the houses?
No sleepers must sleep in those beds;
No bargainers' bargains by day—no brokers or speculators—Would they continue?
Would the talkers be talking? Would the singer attempt to sing?
Would the lawyer rise in the court to state his case before the judge?
Then rattle quicker, heavier drums—you bugles wilder blow.

3.

Beat! beat! drums!—Blow! bugles! blow!
Make no parley—stop for no expostulation;
Mind not the timid—mind not the weeper or prayer;
Mind not the old man beseeching the young man;
Let not the child's voice be heard, nor the mother's entreaties;
Make even the trestles to shake the dead, where they lie awaiting the hearses,
So strong you thump, O terrible drums—so loud you bugles blow.

BACHRACH PORTRAITS

like good music are made to give lasting enjoyment. The real photographer — like the real musician — creates for the future—creates a something that is so finished, so perfect that it is bound to last.

Bachrach Portraits have become known all over the United States as standing for the best in portraiture, in artistic conception and beauty.

Appointments may be made for sittings at your home or our studio.

Bachrach

ESTABLISHED 1868

PHOTOGRAPHS OF DISTINCTION

647 BOYLSTON ST. - Back Bay 4155



Jays

BOSTON
TEMPLE PLACE
ELEVEN



New Things Breezing In

Just about now comes that mid-season feeling of how nice it would be to buy something especially new and pretty to perk up the Winter's wardrobe. And when you succumb to the feeling it's most important that you buy at Jays, for forecasting fashion, as we do, with unerring certainty, yours may be the pleasure of wearing to-day, what the world will wear to-morrow.

New Dresses	*New Coats*
New Skirts	*New Scarfs*
New Sweaters	*New Blouses*

BOSTON TEMPLE PLACE ELEVEN

The average annual expenses of the Boston Symp
This operating deficit is met by subscriptions. A list of t

Abbott, Gordon
Adams, Miss Clara A.
Agassiz, Mrs. George R.
Aiken, Mr. and Mrs. Alfred
Ames, Mrs. F. L.
Ames, Mrs. Hobart
Ames, Hobart
Ames, John S.
Ames, Oakes
Ames, Mrs. William H.
Amory Mrs. Harcourt
Anonymous (3)
Anthony, Mrs. Margaret
Anthony, Miss A. R.
Apthorp, Mrs. H. O.
Atwill, Miss Elizabeth M.

Baker, Mr. and Mrs. G. B.
Baker, Miss Helen S.
Balch, Mrs. John
Barbour, Thomas
Barkhouse, Mrs. Arthur J.
Barlow, R. S.
Barnet, Mr. and Mrs. S. J.
Bartol, Mrs. John W.
Bates, Mrs. Oric
Baylies, Mrs. Walter C.
Beal, Miss Ida G.
Beebe, Miss Sylenda
Bigelow, Dr. W. S.
Blake, Mrs. Arthur W.
Blake, Estate of William P.
Bliss, Henry W.
Boit, Mrs. John E.
Bostwick, Juliette C.
Bradford, Mary G.
Bradlee, Mrs. Arthur T.
Bradlee, Miss S. C.
Brandegee, Mr. and Mrs. E. D.
Bremer, Mrs. J. L.
Brown, George W.
Bullard, Miss Ellen T.
Burdett, Everett W.
Burr, Mrs. Heman
Burr, I. Tucker

Cabot, Mrs. Arthur T.
Cabot, Frederick P.
Cabot, Henry B.
Cabot, Mrs. Sewall
Cate, Martin L.
Chadbourne, Mrs. J. H.
Chapin, Horace D.
Cheever, Dr. and Mrs. D.
Coale, Mrs. George O. G.
Codman, Miss C. A.
Codman, Mrs. Russell S.
Coffin, Winthrop
Colby, A. E.
Coleman, Miss E. L.
Conant, Mrs. William C.
Converse, Mrs. Costello C.
Converse, M. M.
Coolidge, Mr. and Mrs. Harold J.
Coolidge, Mrs. J. G.
Coolidge, Mrs. J. T.
Coolidge, Julian L.
Coolidge, Mrs. T. J.
Coonley, Howard
Corey, Mrs. H. D.
Cotting, Mrs. C. E.
Cotton, Miss Elizabeth A.
Courtney, Mr. and Mrs. Paul G.
Craig, Mrs. Helen M.
Crosby, Mrs. S. V. R.
Crowninshield, Mrs. F. B.
Cummings, Estate of Mrs. Charles A.
Cummings, Mr. and Mrs. Charles K.
Curtis, Mrs. G. S. (Estate of)
Curtis, Miss Harriot S.
Cushing, Mrs. W. E.

Dabney, Mr. and Mrs. George
Dana, R. H.
Dane, Mr. and Mrs. Ernest B.
Davenport, Mrs. George W.
Derby, Miss Elizabeth P.
Dexter, Miss Rose L.
Dixey, Mrs. Richard C.
Dodd, Mrs. Henry
Dole, Mrs. Charles F.
Dupee, W. A.

Eager, Miss Mabel T.
Edwards, Robert J.
Eisemann, Julius
Eisemann, Ludwig
Elliot, Mrs. John W.
Ely, Miss Augusta C.
Ernst, Mrs. Harold C.
Eustis, H. D.
Eustis, The Misses

Farlow, Dr. and Mrs. John W.
Faulkner, Miss Fannie M.
Fay, Mrs. D. B.
Fenollosa, William S.
Fish, Frederick P.
Fitch, Miss Carrie T.
Fitz, Mrs. R. H.
Fitz, Mrs. W. Scott
Foote, Arthur
Foote, George L.
Forbes, Allan
Forbes, Mrs. Ralph E.
Fox, Miss Alice M.
French, Mrs. Hollis
Frothingham, Mrs. Lang
Frothingham, Mrs. Louis
Fuller, Alvan T.

Gay, E. Howard
Grandin, Mrs. John L., J
Greene, Mr. and Mrs. Ec Farnham
Greenough, Mrs. H. V.
Greenwood, Mr. and Mrs.
Guild, Miss Eleanor
Guild, Miss S. L.

Hall, Mrs. H. S.
Hall, Mrs. John L.
Hallowell, Mr. and Mrs. Fr
Hallowell, N. Penrose
Hammond, Mrs. Edward
Harte, Mrs. Richard
Hathaway, Miss Ellen R.
Haughton, Mrs. M. G.
Haven, Parkman B.
Hayward, Mrs. G. G.
Hicks, Mrs. John Jay
Higginson, F. L., Jr.
Hill, Mr. and Mrs. Edwa
Hill, Mrs. John F.
Hobart, Philip W.
Holmes, Mr. and Mrs. E.
Holmes, Ida E.
Homans, Miss Katharine
Homans, Miss Marian
Hood, Miss Helen
Houghton, Clement S.
Houghton, Elizabeth G.
Howe, Mrs. George D.
Howe, Henry S.
Howe, Mrs. Henry S.
Howe, M. A. DeWolfe
Hunnewell, Mrs. Arthur
Hunnewell, Mrs. Henry S.
Hunt, Miss Abby W.

Jackson, Mrs. James, Jr.
Jackson, Miss Marian C.
Jaques, Miss H. L.
Johns, Clayton
Johnson, Miss Edith Mors
Johnson, Mrs. E. J.

Keeler, Mrs. A. M.

The Orchestra can be carried on only by the generosity of thos
financially. All such are invited to join in sustaining the Orchestra

:hestra exceed its average income by about $95,000.00. have subscribed for the season 1923-24 follows:

, Mrs. Edward L.
)all, The Misses
, Mrs. Henry P.
, The Misses
land, Mr. and Mrs. Abraham
land, Mr. and Mrs. Jesse

), Miss Aimee
), Horatio A.
)on, Clement R.
, Mrs. G. M.
, Mrs. B. J.
, Miss Margaret Ruthven
am, Henry G.
l, Miss Elizabeth
l, Josiah M.
ence, Mrs. John
ence, Miss Sarah
Miss Bertha
George C.
Joseph
ıd, Mrs. Lester
ın, J. Howard
s, Mrs. George
e, John E.
ıg, Miss Louisa P.
ıg, Mrs. Thacher
ıg, William Caleb
rop, Mrs. Thornton K.
rop, Mrs. William S. H.
ell, Miss Lucy
an, Arthur
ı, Mrs. George Armstrong
ı, Mrs. W. H.

omber, John R.
uire, Mrs. Emily M.
on, Miss Fanny P.
Memoriam—C. S. D.
er, Miss Mildred A.
iken, Arthur N.
r, Mrs. John
rs, Mrs. Arthur W.
se, Miss Frances R.
se, Miss J. G.
se, J. Torrey, Jr.
ss, Mr. and Mrs. Charles A.
ley, Mrs. E. Preble
nford, Mrs. George S.
fitt, Mrs. S. C.
Kibbin, Miss Emily W.
Laurin, Mrs. Richard C.

ell, Mrs. Edward A.
erson, William E.

Norcross, Mrs. Otis

Oakes, Francis J., Jr.
Osgood, Emily L.
Paine, Rev. George L.
Paine, R. T. 2d
Parkman, Henry
Parkman, Mrs. Henry
Peabody, Charles
Peabody, Mrs. Endicott
Peabody, Margaret
Perera, Mrs. Gino L.
Peters, Mrs. William Y.
Phillips, Mrs. John C.
Phillips, Mrs. W.
Pickman, Dudley L.
Pitman, Mrs. B. F.
Post, Mrs. John R.
Potter, Mrs. Murray A.
Pratt, Mrs. L. Mortimer, Jr.
Rand, E. K.
Ranney, Miss Helen M.
Rantoul, Mrs. Neal
Reed, Miss Emily
Reed, Miss Ida B.
Richardson, Mrs. F. L. W.
Richardson, Mrs. John
Richardson, W. K.
Robb, Russell
Robinson, B. L.
Rogers, H. L.
Rollins, Mrs. J. W.
Rothschild, John
Rothwell, Bernard J.
Russell, Mrs. Richard S.
Russell, Mrs. Robert S.
Sachs, Prof. Paul J.
Sagendorph, George
Saltonstall, Mrs. John
Saltonstall, Leverett
Saltonstall, Richard
Saltonstall, Mrs. R. M.
Sanger, Mrs. George P.
Saville, Mrs. William
Sawyer, Mr. and Mrs. Henry B.
Sears, Miss Annie L.
Sears, Miss Mary P.
Sears, Richard D.
Sears, William R.
Shaw, Mrs. Q. A., Jr.
Silsbee, Mrs. George S.
Slocum, Mrs. William H.
Smith, F. Morton
Spalding, Walter R.
Sprague, Mrs. Phineas W.
Stackpole, Mrs. Frederick D.
Stackpole, Mr. and Mrs. Pierpont L.
Steinert, Alexander
Stevenson, Mr. and Mrs. R. H., Jr.
Stone, Galen L.
Stone, Mrs. Galen L.
Stone, Nathaniel H.
Sturges, Alice K.
Swallow, Maude C.

Taft, Edward A.
Tapley, Miss Alice
Tappan, Miss Mary A.
Torbert, Dr. James R.
Tower, Florence E.
Tuckerman, Mrs. L. S.

Vaughan, Bertha H.
Vaughan, Mrs. Henry G.

Wadsworth, Mrs. A. F.
Ware, Mrs. Arthur L.
Waring, Mrs. Guy
Warren, Mrs. Bayard
Warren, Mr. and Mrs. Bentley W.
Webster, Mr. and Mrs. Edwin S.
Weeks, Mr. and Mrs. Robert S.
Weeks, Sinclair
Welch, E. Sohier
Weld, Mrs. Bernard C.
Weld, Mrs. Charles G.
Weld, Miss Mary
Wheatland, Richard
Wheelwright, Miss Mary C.
White, Miss Gertrude R.
Whitin, Mrs. G. Marston
Whiting, Mrs. Jasper
Whitman, William
Whitney, Mrs. Margaret F. G.
Whitwell, Mr. and Mrs. Frederick S.
Williams, Moses
Wilson, Miss A. E.
Winsor, Mrs. Alfred
Wolcott, Mrs. Roger
Wood, William E.

Bates, The Misses
Bishop, Miss Margaret

(Continued on following page)

lieve it important in the life of Boston and are willing to help it

Bradlee, Mr. and Mrs. Thos. S.
Browning, Mrs. C. A.
Buckingham, Miss M. H.
Colt, Mr. and Mrs. James D.
Farrington, Robert D.
French, Miss Katharine
Gilbert, Mrs. Ellen J.
Grover, Mrs. Frances L.
Hill, Arthur D.
Johnson, Mr. and Mrs. Arthur S.
Luce, Stephen B.
Moore, Mrs. Edward C.
Nutter, George R.
Patton, James E.
Pfaelzer, Mrs. Franklin T.
Pratt, Mrs. Walter W.
Rousmaniere, Mrs. E. S.
Shaw, Mrs. Henry S.
Sheldon, Katharine H.
Thayer, Mrs. W. H.
Wendell, Mrs. Barrett
Wheelwright, Miss Mary C.
Whittier, Mrs. Albert R.

Aubin, Miss Margaret H.
Barrett, Mrs. William E.
Case, Miss Louise W.
Chapin, Miss Mabel H.
Crafts, Mrs. George P.
Cushing, Sarah P.
Cutler, Mrs. C. H.
Cutler, Miss Elisabeth A.
Day, Mrs. Henry B.
Ellery, Mr. and Mrs. William
Ely, Elizabeth B.
Endicott, S. C
Farlow, Mrs. William G.
Fisher, Miss Edith
Fisher, Frances B.
Gilmore, Mrs. G. L.
Harrington, Mrs. Francis B.
Harris, Miss Frances K.
Heilman, William C.
Ivers, Miss Ella F.
Jordan, Helen L.
Lombard, Mrs. Ephraim
Manning, Mr. and Mrs. Earl G.
Milliken, Mrs. James I.
McMichael, Mrs. L. G.
Parker, Mrs. Edward L.
Putnam, Mrs. James J.
Rantoul, Harriet C.
Richardson, Mrs. Charles F.
Sears, Mrs. Montgomery
Sears, Mr. and Mrs. Richard D.
Shepard, Mrs. Willis S.
Sortwell, Mrs. A. F.
Staniford, Mrs. Daniel
Stanton, Katharine
Wright, A. M.

Berwick-Walker, Clara
Burnham, Miss Helen C.
Burnham, Miss M. C.
Eaton, Miss B. L.
Gaston, Mrs. W. A.
Greenfield, Joseph Baram
Griswold, Roger
Hawley, Mr. and Mrs. George
Lee, Mr. and Mrs. James S.
Peabody, Mrs. H. Rodman
Putnam, Marion C.
Shaw, Mrs. Henry S., Jr.
Turner, Nellie B.
Warren, Mr. and Mrs. E. R.
Watson, Mrs. Thomas R.

Apsey, Laura Soule
Brewer, F. R.
Coale, George O. G.
Daniels, Miss Mabel W.
Eaton, Miss L. H.
Fox, Felix
Harding, Emor H.
Jackson, Mrs. Henry
Kaffenburgh, Mr. & Mrs. Albert W.
Kaufman, M. B.
Lilly, Mrs. Channing
Morse, Henry Lee
Murdock, Mr. and Mrs. Harold
Pierce, Mrs. M. V.
Saltonstall, Mrs. Philip L.
Schneider, Miss Elizabeth
Streeter, Mrs. E. C.
Swift, Miss Lucy W.
Tapley, Henry F.
Thorndike, Mrs. J. L.
Warner, Elizabeth

Beebe, E. Pierson
Beebe, Frank H.
Burnham, Mrs. W. A.
Carter, Mrs. J. W.
Chase, Mrs. Henry M.
Cunningham, Miss Mary
Forbes, Mrs. Waldo E.
Frankenstein, Lina H.
Friend
Howe, Mrs. J. Murray
Hyde, Mrs. Katharine H.
Morison, Mrs. John H.
Peabody, Mrs. Francis
Saltonstall, Miss Muriel Gurdon
Spaulding, Miss Emma F.
Sturgis, The Misses
Vorenberg, Felix
Ward, Prof. R. DeC.
Wells, Mrs. Webster

Atherton, Percy L.
Cabot, Miss Amy W.
Chromatic Club
Lee, Mrs. F. H.
Nichols, Mrs. Henry G.
Pickman, Edward M.
Sanger, Mrs. Charles R.
Swift, Newton
Wheelwright, A. W.
White, Miss Susie E.

Pledges received from New Subscribers, January 8th

Bacon, Mrs. William
Best, Mrs. Edward H.
Brigham, Mrs. Cyrus
Bruzza, L., Brooklyn, N.Y.
Curtis, Miss Mary G.
Dunne, F. L. and Company
Goodwin, Miss Frances
Herman, Mrs. Joseph M.
Higginson, Mrs. F. L.
Hoyt, Mrs. C. C.
Lanz, Jeanne M., Brooklyn, N.Y.
Latimer, Miss J. W., Brooklyn, N.Y.
Steinway, Frederick T., New York, N.Y.

Subscriptions to date for season of 1923-24 -	$67,989.34
Endowment Fund - - - - -	146,003.52
Endowment Fund, in memory of Henry L. Higginson	10,000.00

Subscriptions are applicable to deductions from the Federal Income Tax.

Subscriptions to annual deficit and to the Endowment Fund should be sent to E. B. Dane, Treasurer, 6 Beacon Street, Boston, Mass.

Boston Symphony Orchestra

VICTOR RECORDS

There are dealers in Victor products everywhere and any of them will gladly play any of the Boston Symphony Orchestra records for you.

Victrolas $25 to $1500

Victor Talking Machine Co.
Camden N.J.



"HIS MASTER'S VOICE"
REG U.S. PAT OFF

S

point, which inspired Shelley in his wonderful expression of grief and despair, also inspired the greatest of modern musicians since Wagner in his Swan Song,—his last musical utterance on earth. The first movement is the exact counterpart of those lines:—

'He will awake no more oh, nevermore!—
Within the twilight chamber spreads apace
The shadow of white death.'

"As the musician strays into the darkness and into the miserable oblivion of death, . . . Tchaikovsky reaches the full despair of those other lines:—

'We decay
Like corpses in a charnel; fear and grief
Convulse us and consume us day by day,
And cold hopes swarm like worms within our living clay.'

With that mysterious and desperate hopelessness the Russian comes to an end of his faith and anticipation. . . . For as 'time,' writes Shelley, 'like a many-colored dome of glass, stains the white radiance of eternity,' even so Tchaikovsky in this symphony has stained eternity's radiance: he has captured the years and bound them into a momentary emotional pang."

* * *

The symphony is scored for three flutes (the third of which is interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, gong, and strings.

The first performance in Boston was at a Boston Symphony Orchestra concert, December 29, 1894.

The first performances in America were by the Symphony Society of New York, Walter Damrosch leader, on March 16, 17, 1894.

* * *

Tchaikovsky was not the first to put funeral music in the finale of a symphony. The finale of Spohr's Symphony No. 4, "The Consecration of Tones," is entitled "Funeral music. Consolation in Tears." The first section is a larghetto in F minor, but an allegretto in F major follows.

Symphonic Poem "Vltava" ("The Moldau"), from "Má Vlast" ("My Country") No. 2 . . . . . Friedrich Smetana

(Born at Leitomischl, Bohemia, March 2, 1824; died in the mad-house at Prague, May 12, 1884)

Smetana, a Czech of the Czechs, purposed to make his country familiar and illustrious in the eyes of strangers by his cycle of symphonic poems, "Má Vlast" ("My Country"). The cycle was dedi-

An Audience worth cultivating

Because it reaches an audience of unusual potentiality, The BOSTON SYMPHONY ORCHESTRA Programme is a most effective media — *for a limited number of advertisers.*

This audience is composed of people of taste, culture and means. They are interested, essentially, in the better things of life. They can, and do, purchase generously — but discriminately.

The descriptive notes by Mr. Philip Hale, foremost of critics, secures for the Programme a place among works of reference and gives to it an unusual permanence. Your advertising message will thus have many times the value generally attributed to publicity advertising.

If your product — or service — will appeal to this discriminating audience

Write for Rates

Address

L. S. B. JEFFERDS
Advertising Manager
Symphony Hall
Boston - Mass.

'Phone, Back Bay 1492

cated to the town of Prague. "The Moldau," composed in 1874 and performed for the first time at Zofin on April 4, 1875, is the second of the six symphonic poems.

The first performance of the cycle as a whole was at a concert for Smetana's benefit at Prague, November 5, 1882.

The following Preface* is printed on a page of the score of "The Moldau":—

Two springs gush forth in the shade of the Bohemian Forest, the one warm and spouting, the other cold and tranquil. Their waves, gayly rushing onward over their rocky beds, unite and glisten in the rays of the morning sun. The forest brook, fast hurrying on, becomes the river Vltava (Moldau), which, flowing ever on through Bohemia's valleys, grows to be a mighty stream: it flows through thick woods in which the joyous noise of the hunt and the notes of the hunter's horn are heard ever nearer and nearer; it flows through grass-grown pastures and lowlands where a wedding feast is celebrated with song and dancing. At night the wood and water nymphs revel in its shining waves, in which many fortresses and castles are reflected as witnesses of the past glory of knighthood, and the vanished warlike fame of bygone ages. At the St. John Rapids the stream rushes on, winding in and out through the cataracts, and hews out a path for itself with its foaming waves through the rocky chasm into the broad river bed in which it flows on in majestic repose toward Prague, welcomed by time-honored Vysehrad, whereupon it vanishes in the far distance from the poet's gaze.

Concerto for Violin, No. 1, in G minor, Op. 26 . . . Max Bruch

(Born at Cologne, January 6, 1838; died at Friedenau, Berlin, October 3, 1920)

The first sketches of this concerto were made in Cologne in 1857. The concerto was completed in 1866 at Coblence. The first performance was set for April 10, 1866, with Johann Naret-Koning, of Mannheim, as the solo violinist, but he fell sick. The first performance then took place at Coblence, in the hall of the City Gymnasium, April 24, 1866, at a concert of the Musik Institut, and for the benefit of the Evangelical Women's Society. The violinist was Otto von Königslöw. Bruch conducted from manuscript.

*The translation into English is by W. F. Apthorp.

FÉLIX FOX SCHOOL
OF
PIANOFORTE PLAYING
FÉLIX FOX, Director
PIANOFORTE INSTRUCTION
FROM THE BEGINNERS' GRADE TO THE MOST ADVANCED
PUPILS MAY ENTER AT ANY TIME
For circular and information address the Secretary
403 MARLBOROUGH STREET
BOSTON, MASSACHUSETTS
Telephone, Back Bay 973
MASON & HAMLIN PIANO

Arranging the Details

WE marvel at the ingenuity of the construction engineer, building with complex masses of materials and solving almost endless physical difficulties.

Most remarkable of his abilities seems to be the *progressive order* with which his work is done. Builders are masters of detail.

The Printer of today has similar responsibilities and in the management and control of the many operations of his craft, is the foundation of his service.

Even in those cases where a customer does not furnish a "detail working plan," we are able to assemble the varied elements that effectively present the purpose of his printed message.



The Quality Mark of Printing Service

GEO. H. ELLIS CO.

Incorporated

272 CONGRESS STREET BOSTON, MASS.

After this performance Bruch thoroughly revised the concerto, and sent the manuscript to Joachim in the summer of 1866. Joachim had something to do with the formal arrangement of the work as it now stands. There was a private rehearsal of the revised concerto in the Royal Court Theatre at Hanover, with Joachim violinist and Bruch conductor, in October, 1867. Joachim played the new version at Bremen, January 7, 1868, at a concert conducted by Rheinthaler. The score and parts were published at Bremen in April, 1868. Joachim played the concerto at Aix-la-Chapelle, February 13, 1868; Brussels, April 5, 1868; Cologne, June, 1868.

The movements were thus entitled at the first performance at Coblence: "Introduzione, quasi Fantasia. Adagio sostenuto. Finale: Allegro con brio." On the programme of the Lower Rhine's Music Festival of 1868 the titles were: "Vorspiel, Andante and Finale."

It was Bruch's intention to call the work a fantasie, on account of the unconventional opening. Joachim wrote to him on August 17, 1866, making suggestions for alterations. "I find the title 'concerto' fully justified; for the name of fantasy, the last two movements are, in fact, too completely and symmetrically developed; the different parts are brought together in beautiful relationship, and yet there is sufficient contrast, which is the chief object. Spohr, moreover, calls his 'Gesangsszene' a 'concerto.' "

The concerto is dedicated to "Joseph Joachim, in friendship." It is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, solo violin, and the usual strings.

Overture to "The Flying Dutchman" ("Der fliegende Hollaender") . . . . . Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The overture is scored for piccolo, two flutes, two oboes, English horn, two clarinets, four horns, two bassoons, two trumpets, three trombones, bass tuba, kettledrums, harp, strings.

It was sketched at Meudon near Paris in September, 1841, and completed and scored at Paris in November of that year. In 1852 Wagner changed the ending. In 1860 he wrote another ending for the Paris concerts.

It opens Allegro con brio in D minor, 6-4, with an empty fifth, against which horns and bassoons give out the Flying Dutchman motive. There is a stormy development, through which this motive is kept

SALARIED POSITIONS
FOR
Teachers of Music
in Educational Institutions throughout U. S. and Canada.
Address HENRY C. LAHEE
218 Tremont St., Boston

BOUND COPIES of the
Boston Symphony Orchestra's
PROGRAMME BOOKS
Containing Mr. Philip Hale's analytical and descriptive notes on all works performed during the season ("musically speaking, the greatest art annual of today."—W. J. Henderson, New York Sun), may be obtained by addressing
PRICE, $5.00 SYMPHONY HALL

SYMPHONY HALL

TUES. EVE. JAN. 15 at 8.15	Only Lecture in Boston by **IAN HAY** "My Literary Adventures"
WED. EVE. JAN. 16 at 8.15	Return Engagement **ELSIE JANIS** In a Programme of Character Sketches, Imitations and Dances
FRI. EVE. JAN. 18, 8.15 SAT. MAT. JAN. 19, 2.30	**BURTON HOLMES** BUDAPEST and the NEW HUNGARY
SUN. AFT. JAN. 20 at 3.30	**Handel and Haydn Society** EMIL MOLLENHAUER, Conductor SAMSON and DELILAH - - - *Saint-Saëns* SOLOISTS MARGARET MATZENAUER, Soprano — RICHARD CROOKS, Tenor CLARENCE WHITEHILL Baritone — WELLINGTON SMITH, Bass
SUN. AFT. JAN. 27 at 3.30	**EFREM ZIMBALIST** Violin Recital — Tickets now
SUN. AFT. FEB. 3 at 3.30	Last Boston Recital Before 4th European Tour **ROLAND HAYES,** TENOR
SUN. AFT. FEB. 10 at 3.30	**MITJA NIKISCH,** PIANO Benefit Children's Island Sanitarium

Tickets for each of the above concerts are now on sale at Box Office
Mail orders promptly filled. (Kindly make checks payable to Symphony Hall)

The Magic Wand in

LEWANDOS Changes Colors



LEWANDOS

Cleansers and Dyers

Shops

BOSTON
17 Temple Place
29 State Street
79 Summer Street
284 Boylston Street
248 Huntington Avenue

BROOKLINE MASS
1310 Beacon Street Coolidge Corner

CAMBRIDGE MASS
1274 Massachusetts Avenue

MALDEN MASS
30 Pleasant Street

LYNN MASS
22 Munroe Street

SALEM MASS
72 Washington Street

MANCHESTER MASS
28 Central Street

WALTHAM MASS
193 Moody Street

WATERTOWN MASS
1 Galen Street

SPRINGFIELD MASS
294 Bridge Street

WORCESTER MASS
26 Pearl Street

FITCHBURG MASS
570 Main Street

FALL RIVER MASS
197 Bank Street

NEW BEDFORD MASS
672 Purchase Street

PROVIDENCE R I
137 Matthewson Street

NEWPORT R I
231 Thames Street

BRIDGEPORT CONN
213 State Street

WATERBURY CONN
22 East Main Street

NEW HAVEN CONN
123 Church Street

HARTFORD CONN
47 Farmington Avenue

ALBANY N Y
75 North Pearl Street

PHILADELPHIA PA
1901 Chestnut Street

NEW YORK CITY
10 West 48th Street

Collection and Delivery System

EXECUTIVE OFFICES

286 BOYLSTON STREET BOSTON

Telephone Service Back Bay 3900
Connects All Boston Shops

"YOU CAN RELY ON LEWANDOS"

SYMPHONY HALL

MONDAY EVENING, FEBRUARY 4, 1924, at 8.15 o'clock

THIRD CONCERT

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor



SOLOIST

CLAUDIO ARRAU

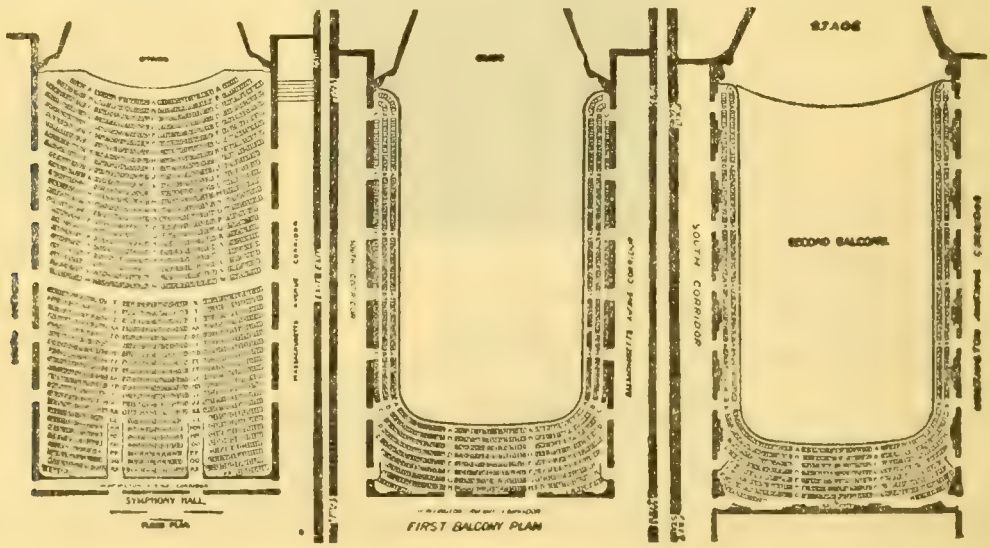
Boston debut of the celebrated Chilean pianist

sounding in the brass. There is a hint at the first theme of the main body of the overture, an arpeggio figure in the strings, taken from the accompaniment of one of the movements in the Dutchman's first air in act i. This storm section over, there is an episodic Andante in F major in which wind instruments give out phrases from Senta's ballad of the Flying Dutchman (act iii.). The episode leads directly to the main body of the overture, Allegro con brio in D minor, 6-4, which begins with the first theme. This theme is developed at great length with chromatic passages taken from Senta's ballad. The Flying Dutchman theme comes in episodically in the brass from time to time. The subsidiary theme in F major is taken from the sailors' chorus, "Steuermann, lass' die Wacht!" (act iii.). The second theme, the phrase from Senta's ballad already heard in the Andante episode, enters *ff* in the full orchestra, F major, and is worked up brilliantly with fragments of the first theme. The Flying Dutchman motive reappears *ff* in the trombones. The coda begins in D major, 2-2. A few rising arpeggio measures in the violins lead to the second theme, proclaimed with the full force of the orchestra. The theme is now in the shape found in the Allegro peroration of Senta's ballad, and is worked up with great energy.

Wagner revised the score in 1852. "Only where it was purely superfluous have I struck out some of the brass, here and there given a somewhat more human tone, and only thoroughly overhauled the coda of the overture. I remember that it was just this coda which always annoyed me at the performances; now I think it will answer to my original intention." In another letter he says that he "*considerably* remodelled the overture (especially the concluding section)."

The opera—in three acts—was produced at the Court Opera House, Dresden, January 2, 1843. Senta, Mme. Schroeder-Devrient; The Dutchman, Michael Wächter; Daland, Karl Risse; Erik, Reinhold; Mary, Mme. Wächter; the steersman, Bielezizky. Wagner conducted.

The first performance in America was in Italian, "Il Vascello Fantasma," at Philadelphia, November 8, 1876, by Mme. Pappenheim's Company.



Sunday Afternoon, January 20, at 3.30 . SYMPHONY HALL

HANDEL and HAYDN SOCIETY

EMIL MOLLENHAUER, Conductor

SAMSON AND DELILAH - - *Saint-Saëns*

GREAT SOLOISTS

MARGARET MATZENAUER, Soprano
RICHARD CROOKS, Tenor
CLARENCE WHITEHILL, Baritone
WELLINGTON SMITH, Bass

SYMPHONY HALL

SUNDAY AFTERNOON, FEBRUARY 10, at 3.30

FIRST BOSTON RECITAL

MITJA NIKISCH

PIANIST

"Worthy of the Great Name He Bears"

As soloist with the Boston Symphony Orchestra, Nov. 2 and 3, 1923.

"Now he seemed to drive the orchestra before him in the whipping floods of power. Now, he stood aloof and wove the garlands of Liszt's fantasy about other singing, rhythming voices. At every turn Mr. Nikisch's tone was large, warm, full-bodied. It was abundantly plastic, plenteously colorful; while unflagging life spurred and diversified it. He flung off figures like star-dust; he reeled about, as it seemed, in ornament, yet not once missed the mark; or, as in sudden impulse he sang richly, glowingly.

"This life, this illusion, Mr. Nikisch, Mr. Monteux and the orchestra altogether achieved."

H. T. Parker, *Boston Evening Transcript*, Nov. 3, 1923.

Concert for the Benefit of the Children's Island Sanitarium

Tickets now on sale at box office

$3.00, $2.50, $2.00, $1.50, $1.00 (tax free)

WILLIAM ALDEN PAUL

SINGING

Individual and Class Instruction

30 HUNTINGTON AVENUE . . . BOSTON

The Art of Singing

VOICE PLACING
AND TECHNIQUE A SPECIALTY

MARGARET A. AGNEW

VOCAL COACH AND ACCOMPANIST
146 MASSACHUSETTS AVENUE
Telephone, Back Bay 3040

JOSEPHINE KNIGHT

SOPRANO SOLOIST
Teacher of Singing
4 Haviland Street - - - Boston
Kenmore 1047
In Worcester, Tuesdays, Wednesdays and Friday Afternoons, 317 Day Building

---

Mrs. MABEL MANN JORDAN

Pupil of SILVESTRI, Naples, Italy
Teacher of MANDOLIN, GUITAR, BANJO and UKULELE
Foreign and American Instruments For Sale
131 NEWBURY STREET, BOSTON
Telephone, Back Bay 8617

Willard Flint

BASSO
Voice Specialist and Coach
STUDIO: 246 HUNTINGTON AVENUE

"Why Do the Nations Rage;" sung fervently and skillfully as Mr. Flint sang it last evening . . . .
—*Boston Transcript*, May 1, 1922

Teacher of Wm. Gustafson, Basso Metropolitan Opera, and many other prominent artists

---

OTTO G. T. STRAUB

50 PETERBORO STREET
Tel. Kenmore 2090
STUDIO . 23 STEINERT HALL

THEORY OF MUSIC
HARMONY — COUNTERPOINT — FORMS
COMPOSITION
IMPROVISATION—INSTRUMENTATION
SCOREREADING — CONDUCTING

RUDOLPH TOLL

CLARINET SOLOIST
AND TEACHER

SAXOPHONES—CLARINETS
Reeds, etc. All makes. Time Payments.
Repadding, repairing, plating.
Toll Tonguing Device for Clarinet and Saxophone, an aid to rapid tonguing. Book on Reed-fitting and Course on Tone Production. Catalogue mailed free.
R. TOLL MUSIC HOUSE
218 TREMONT STREET BOSTON, MASS.

RALPH S. SMALLEY

Solo 'Cellist, Peoples Symphony Orchestra
VIOLONCELLO SOLOIST and INSTRUCTOR
25 HUNTINGTON AVENUE, BOSTON
CONCERTS ARRANGED Back Bay 6527

MUSICAL INSTRUCTION

ARTHUR J. HUBBARD
AND
VINCENT V. HUBBARD
and assistants
Mrs. CAROLINE HOOKER and
Miss EDITH BULLARD

Teachers of Singing in all its branches
and of Dramatic Action as
applied to Singing
ARTHUR J. HUBBARD
246 Huntington Avenue

ANNA STOVALL-LOTHIAN
PIANIST TEACHER
Member of Faculty, New England Conservatory of Music, Boston,
and Lasell Seminary, Auburndale
110 GAINSBOROUGH STREET, BOSTON, MASS.
Telephone, Copley 0898-R

Miss HELEN GOODRICH
TEACHER OF SINGING
HOTEL HEMENWAY
Tuesdays and Fridays at Lasell Seminary

BERNARD FIEDLER
VIOLINIST and TEACHER
member Boston Symphony Orchestra
STUDIO: 61 WESTLAND AVENUE
Tel. Back Bay 8290

JOHN LANE
TEACHER OF SINGING
STEINERT HALL
162 BOYLSTON STREET . . . BOSTON

EDITH LYNWOOD WINN
TEACHER OF VIOLIN AND
ENSEMBLE PLAYING
HUNTINGTON CHAMBERS, ROOM 308

Miss MARY A. STOWELL
TEACHER of PIANO and HARMONY
117 REVERE STREET
between Charles St. and the Esplanade
Tel., Bowdoin 3162-R

ALENA G. EMERSON
TEACHER OF SINGING
WHITNEY SCHOOL FOR VOCALISTS
1126 BOYLSTON STREET, BOSTON
Also STUDIO at NEEDHAM, 180 Nehoiden Street

JANE RUSSELL COLPITT
PIANIST AND TEACHER
405 PIERCE BLDG. COPLEY SQUARE
Telephone University 7679-R

THE CHARLOTTE WHITE SCHOOL
A school for music and academic students.
18 Huntington Avenue, Boston, Mass.
Telephone, Back Bay 6766

KARL DOERING
Pupil of Professor Jachman-Wagner, Berlin,
and Professor Galliera, Milan, Italy
TEACHER OF SINGING
STUDIO: 27 STEINERT HALL
Telephone Beach 1330

WELLINGTON SMITH
BARITONE SOLOIST
CONCERT ORATORIO RECITAL
Address, Symphony Hall

Henry Jackson Warren
BARITONE
ORATORIO—CONCERT—RECITAL
TEACHER OF SINGING
89 Audubon Road, Boston Copley 7961-M



The

Mason & Hamlin

Pianoforte

WHEN any article commands the highest price, it is manifestly the best of its kind.

More money and time are required for the production of a Mason & Hamlin Piano than for any other, and it is, consequently, the highest priced piano manufactured; yet the increase in its sale has been remarkable, clearly demonstrating its proven superiority.

We invite an investigation on the part of all those who want the best in a piano and the utmost value for their money.

MASON & HAMLIN CO.

146-148 Boylston Street

SYMPHONY HALL, BOSTON

HUNTINGTON AND MASSACHUSETTS AVENUES

Branch Exchange Telephones, Ticket and Administration Offices, Back Bay 1492

Boston Symphony Orchestra

INC.

PIERRE MONTEUX, Conductor

FORTY-THIRD SEASON, 1923-1924

Programme

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

COPYRIGHT, 1924, BY BOSTON SYMPHONY ORCHESTRA, INC.

THE OFFICERS AND TRUSTEES OF THE BOSTON SYMPHONY ORCHESTRA, Inc.

FREDERICK P. CABOT . . . . . President
GALEN L. STONE . . . . . Vice-President
ERNEST B. DANE . . . . . Treasurer

ALFRED L. AIKEN
FREDERICK P. CABOT
ERNEST B. DANE
M. A. DE WOLFE HOWE
JOHN ELLERTON LODGE
ARTHUR LYMAN
HENRY B. SAWYER
GALEN L. STONE
BENTLEY W. WARREN
E. SOHIER WELCH

W. H. BRENNAN, Manager

G. E. JUDD, Assistant Manager

BEETHOVEN and Nature

Painted for the Steinway Collection by N C Wyeth



STEINWAY

THE INSTRUMENT OF THE IMMORTALS

ON the 26th of March, 1827, died Ludwig van Beethoven, of whom it has been said that he was the greatest of all musicians. A generation later was born the Steinway Piano, which is acknowledged to be the greatest of all pianofortes. What a pity it is that the greatest master could not himself have played upon the greatest instrument—that these two could not have been born together! Though the Steinway was denied Beethoven, it was here in time for Liszt and Rubinstein, for Wagner, Berlioz and Gounod. And today, a still greater Steinway than these great men knew, responds to the touch of Paderewksi, Rachmaninoff and Hofmann. Such, in fact, are the fortunes of time, that today, this Instrument of the Immortals, this piano, more perfect than any Beethoven ever dreamed of, can be possessed and played and cherished not only by the few who are the masters of music, but by the many who are its lovers.

Steinway & Sons and their dealers have made it conveniently possible for music lovers to own a Steinway. Prices: $875 and up, plus freight at points distant from New York.

STEINWAY & SONS, Steinway Hall, 109 E. 14th Street, New York

Boston Symphony Orchestra

Forty-third Season, 1923–1924

PIERRE MONTEUX, Conductor

PERSONNEL

Violins.

Burgin, R.	Hoffmann, J.	Gerardi, A.	Hamilton, V.
Concert-master.	Mahn, F.	Krafft, W.	Sauvlet, H.
Theodorowicz, J.			
Gundersen, R.	Pinfield, C.	Fiedler, B.	Siegl, F.
Kassman, N.	Cherkassky, P.	Leveen, P.	Mariotti, V.
Thillois, F.	Gorodetzky, L.	Kurth, R.	Riedlinger, H.
Murray, J.	Goldstein, S.	Bryant, M.	Knudsen, C.
Stonestreet, L.	Tapley, R.	Del Sordo, R.	Messina, S.
Diamond, S.	Erkelens, H.	Seiniger, S.	

Violas.

Fourel, G.	Werner, H.	Grover, H.	Fiedler, A.
Artières, L.	Van Wynbergen, C.	Shirley, P.	Mullaly, J.
	Gerhardt, S.	Kluge, M.	
	Deane, C.	Zahn, F.	

Violoncellos.

Bedetti, J.	Keller, J.	Belinski, M.	Warnke, J.	Langendœn, J.
Schroeder, A.	Barth, C.	Stockbridge, C.	Fabrizio, E.	Marjollet, L.

Basses.

Kunze, M.	Seydel, T.	Ludwig, O.	Kelley, A.	Girard, H.
Keller, K.	Gerhardt, G.	Frankel, I.	Demetrides, L.	

Flutes.	Oboes.	Clarinets.	Bassoons.
Laurent, G.	Longy, G.	Sand, A.	Laus, A.
Bladet, G.	Lenom, C.	Arcieri, E.	Allard, R.
Amerena, P.	Stanislaus, H.	Vannini, A.	Bettoney, F.

Piccolo.	English Horns.	Bass Clarinet.	Contra-Bassoon.
Battles, A.	Mueller, F.	Mimart, P.	Piller, B.
	Speyer, L.		

Horns.	Horns.	Trumpets.	Trombones.
Wendler, G.	Valkenier, W.	Mager, G.	Hampe, C.
Schindler, G.	Hain, F.	Mann, J.	Adam, E.
Hess, M.	Van Den Berg, C.	Perret, G.	Mausebach, A.
Lorbeer, H.	Gebhardt, W.	Kloepfel, L.	Kenfield, L.
		Schmeisser, K.	

Tuba.	Harps.	Timpani.	Percussion.	
Sidow, P.	Holy, A.	Ritter, A.	Ludwig, C.	Zahn, F.
	Delcourt, L.	Polster, M.	Sternburg, S.	

Organ.	Celesta.	Librarian.
Snow, A.	Fiedler, A.	Rogers, L. J.



Proposing the exchange of your little used or silent piano—

FOR one which brings with it a rich endowment of the playing of the greatest pianists in the world—the

AMPICO

IN THE



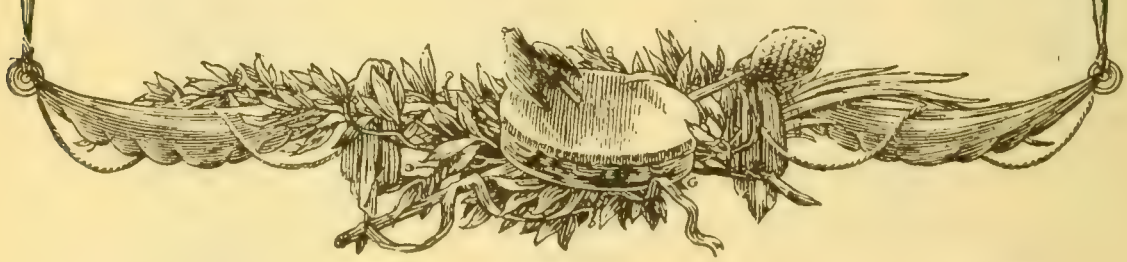
Then—the great Rachmaninoff—the captivating Levitzki—the amazing Nyiregyhazi—and scores of others will play your piano for you whenever you desire to hear them.

The cultivating, uplifting, restorative power of music becomes yours—through the daily companionship with the masters.

Let us tell you how easily you may make this treasure of music your own

CHICKERING WAREROOMS

169 TREMONT STREET, BOSTON



Twelfth Programme

FRIDAY AFTERNOON, JANUARY 18, at 2.30 o'clock

SATURDAY EVENING, JANUARY 19, at 8.15 o'clock

Dvořák . . . . . Overture, "Carnival," Op. 92

Brahms . . . Concerto in A minor for Violin and Violoncello with Orchestra, Op. 102

I. Allegro.
II. Andante.
III. Vivace non troppo.

Debussy . . Symphonic Excerpts from "The Martyrdom of Saint Sebastian" (Mystery Play of d'Annunzio)

(First time at these concerts)

I. The Court of the Lilies.
II. Dance of Ecstasy and Finale of the First Act.
III. The Passion.
IV. The Good Shepherd.

Liszt . . . . . Second Episode from Lenau's "Faust": The Dance in the Village Tavern (Mephisto Waltz)

SOLOISTS

RICHARD BURGIN, Violin

JEAN BEDETTI, Violoncello

There will be an intermission of ten minutes after Brahms's concerto

City of Boston, Revised Regulation of August 5, 1898,—Chapter 3, relating to the covering of the head in places of public amusement

Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn.

Attest: J. M. GALVIN, City Clerk.

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

Where Will You Stay in Paris?

You will go to Paris when you go abroad, but at what hotel will you stop? At what hotel in London or Paris or Rome?

What are the best trains from one great city to another?

Where will you stop en route for sightseeing?

How much time will the trip you want to make require?

What will it all cost?

It is Raymond-Whitcomb's business to answer these questions and a hundred others — to obtain steamship and railway tickets and hotel reservations, to engage automobiles, to provide a complete and enjoyable trip.

Raymond-Whitcomb Tours (with expert escort) travel by the best steamships, stop at the smartest hotels, use high-grade automobiles for local sightseeing and for trips of several days. For years they have been the ideal way to travel.

Send for our Europe Booklet

Raymond-Whitcomb Individual Travel Service prepares trips to follow your own individual route and makes advance arrangements (steamship, railroad, hotel, etc.) for the entire journey. We can relieve you of those daily details that annoy the average traveler and occupy so much time intended for pleasure and sightseeing.

Send for the Raymond-Whitcomb Guide to European Travel

Mediterranean Cruise

The annual Raymond-Whitcomb Mediterranean Cruise sails February 9th. An ideal trip through the historic Mediterranean at its best season, with visits to Madeira, Spain, Algeria, the Riviera, Corsica, Italy, Tunisia, Greece, Constantinople, Syria, the Holy Land, Egypt and Cattaro in Jugo-Slavia.

Winter tours to California, Hawaii, Florida and South America.

Annual Midnight Sun Cruise (to Iceland, North Cape, and the beautiful Fjords of Norway). Sailing June 26, 1924 on the newest Cunard liner, S. S. "Franconia." Rates $625 and upward.

Send for booklets

Raymond & Whitcomb Co.

17 Temple Place Tel. Beach 6964

"Carnival" Overture for Full Orchestra, Op. 92

Anton Dvořák

(Born at Mühlhausen (Nelahozeves), near Kralup, Bohemia, September 8, 1841; died at Prague, May 1, 1904)

The "Carnival" overture is really the second section of Dvořák's triple overture, "Nature, Life, Love." The first of these is known generally in concert-halls as "In der Natur," Op. 91. The third is known as "Othello," Op. 93.

These three overtures were written to be performed together. The first performance was at Prague, April 28, 1892, at a concert of public farewell to Dvořák before his journey to the United States. The composer conducted.

The first performance in America was at a concert given October 21, 1892, under the auspices of the National Conservatory of Music of America, at the Music Hall, Fifty-seventh Street and Seventh Avenue, in honor of Dvořák, who then made his first appearance in this country. The solo singers were Mme. de Vere-Sapio and Emil Fischer. The orchestra was the Metropolitan. Richard Henry Warren conducted "America"; Colonel T. W. Higginson delivered an oration, "Two New Worlds: The New World of Columbus and the New World of Music"; Liszt's "Tasso" was played, conducted by Anton Seidl; the Triple Overture and a Te Deum (expressly written for the occasion) were performed under the direction of the composer. The programme stated that the Triple Overture had not yet been performed in public.

FROM THE PROGRAMMES OF
E. ROBERT SCHMITZ

MARION BAUER
Three Preludes from Op. 15
No. 3 in D minor, No. 4 in F-sharp, No. 5 in B minor

ALEXANDER STEINERT, Jr.
Mirage

Extracts from Paris Press Comments

"Those trans-Atlantic musicians write with care, with a refinement which proves deep culture." *Paul Le Flem in "La Comoedia."*

"Interesting . . . piano pieces, which Mr. Schmitz played with delicacy of touch and facile fingers." *Robert Dezarnaux in "La Liberte."*

Extracts from American Press Comments

"If one may judge by the applause that followed E. Robert Schmitz' playing of the piano Preludes of Marion Bauer, these were the outstanding feature. Mr. Schmitz' crisp, colorful playing finely served to set forth the virile orientalism of the first prelude, the haunting and mystic charm of the second, and the impish yet clean rollick of the third."
New York Evening Mail.

Other piano works by MARION BAUER

Op. 10. No. 1. The Tide 50
No. 2. Druids 50
No. 3. Visions 50

Other piano works by ALEXANDER STEINERT, Jr.

ZARMI 65
Played by Percy Grainger and Heinrich Gebhard

THE ARTHUR P. SCHMIDT CO., 120 Boylston St.

This programme also gave a description of the character of the work. It is said that the scheme of the description was originated by Dvořák himself. The description is at times curiously worded.

"This composition, which is a musical expression of the emotions awakened in Dr. Antonin Dvořák by certain aspects of the three great creative forces of the Universe—Nature, Life, and Love—was conceived nearly a year ago, while the composer still lived in Bohemia. . . . The three parts of the overture are linked together by a certain underlying melodic theme. This theme recurs with the insistence of the inevitable personal note marking the reflections of a humble individual, who observes and is moved by the manifold signs of the unchangeable laws of the Universe."

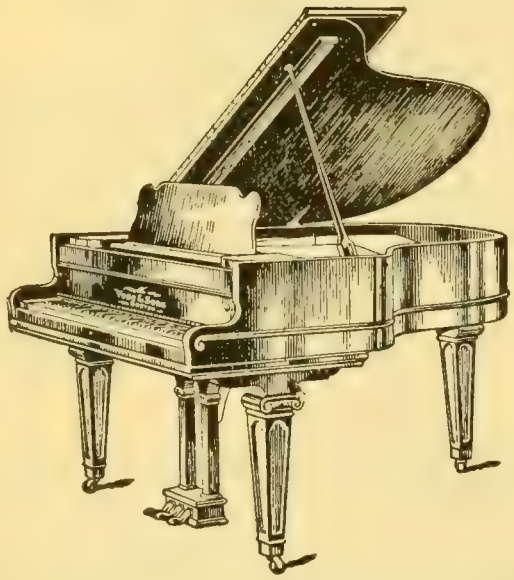
The "Carneval" overture, entitled at the first performance at Prague "Bohemian Carnival," and now known simply as "Carnival," was described as follows by the New York programme annotator:—

"If the first part of the overture suggested 'Il Penseroso,' the second, with its sudden revulsion to wild mirth, cannot but call up the same poet's 'L'Allegro,' with its lines to 'Jest and Youthful Jollity.' The dreamer of the afternoon and evening has returned to scenes of human life, and finds himself drawn into

> The busy hum of men
> When the merry bells ring round
> And the jolly rebecs sound
> To many a youth and many a maid*—

*Milton's lines are as follows:—

> When the merry bells ring round,
> And the jocund rebecks sound
> To many a youth and many a maid.



THE
VOSE GRAND

QUALITY and
REPUTATION

enable you to know in advance that the VOSE is a most satisfactory piano.

WE CHALLENGE
COMPARISON

VOSE & SONS PIANO CO.
160 Boylston St., Boston, Mass.

L. P. HOLLANDER CO.

Est. 1848

PRESENT

CLOTHES of DISTINCTION

FOR

SOUTHERN LANDS
and MID-WINTER CRUISING

To your Order
Ready-to-Wear

202-216 BOYLSTON STREET, BOSTON

LIMA-FISK, INC.

230 BOYLSTON STREET

Opposite the Public Gardens

Second Floor

DIAMONDS PEARLS

ORIENTAL PEARL NECKLACES

WATCHES

PLATINUM DIAMOND JEWELRY

GOLD JEWELRY

$5 TO $5,000 AND UPWARD

dancing in spirited Slavonic measures. Cymbals clang, strange instruments clash; and the passionate cry of the violin whirls the dreamer madly into a Bohemian revel. Anon the wild mirth dies away, as if the beholder were following a pair of straying lovers, whom the boisterous gayety of their companions, with clangor of voices and instruments, reach [*sic*] but dimly. A lyric melody sustained by one violin, the English horn, and some flutes, sets in, and almost unconsciously returns to the sweet pastoral theme, like a passing recollection of the tranquil scenes of nature. But even this seclusion may not last. A band of merry maskers bursts in. The stirring Slavonic theme of the introduction reappears, and the three themes of the second overture, the humorous, the pathetic, and the pastoral, are merged into one, with the humorous in the ascendant, till a reversion changes the order. The whole ends in the same gay A major key, with which it began."

The "Carnival" overture was played in Boston for the first time at a concert of the Boston Symphony Orchestra, Mr. Paur con-

ADVANTAGES

¶ The *quality* of books displayed on our shelves.
¶ *Knowledge* of the contents of a book.
¶ *Freedom* for the customer.
¶ *Promptness* in importation.
¶ *Location*—one hundred yards from the Harvard Square Subway.

DUNSTER HOUSE BOOKSHOP
26 HOLYOKE STREET & MT. AUBURN
Cambridge, Mass.

1847 T. E. MOSELEY CO. 1924

We cordially invite you to inspect the latest designs in Men's, Women's and Children's Footwear which we will display at our

NEW STORE
39 WEST STREET, *near Tremont Street*
OPENING
MONDAY, JANUARY 14th, 1924

T. E. MOSELEY CO. :: :: BOSTON

E. T. Slattery Co.



Your Midwinter Migration!

Have You Planned It?

And where do your wings of adventure carry you? To *ski* and *skate*, with snow and ice all crisply sparkling? Or *sun* yourself on sands drenched white with sunlight, and *splash* in warm waters of crystal clearness?

Slattery is clothes-ready for you!

ductor, January 5, 1895; "Nature," at a Symphony concert, December 7, 1895; "Othello," at a Symphony concert, February 6, 1897.

The "Carnival" is scored for piccolo, two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, cymbals, tambourine, triangle, harp, strings.

* * *

The concert in New York in which Dvořák was introduced was a curious affair. The New York *Times* said: "To attempt to give Dr. Dvořák's engagement as director of a local music school the appearance of a national event was beyond all question a piece of impudence, and could have been attempted only by persons conversant with the great truth established by Mr. Barnum, that the American public loves to be humbugged. There is no humbug about Antonin Dvořák, but there was a good deal about the prefatory portion of his first concert. For that, however, the eminent composer cannot be held responsible. He was probably told that it would be expected. The performance began with the singing by the chorus, accompanied by orchestra and organ, of 'America,' set forth on the programme as the 'National Hymn.' Now a national conservatory ought to know the national hymn of its own country. It ought, moreover, to know—and if it does not it should be made to know—that the people of these United States will not accept as their national hymn any masquerading version of 'God save the Queen.' Many Americans are willing to sing 'God save the Queen'

Bonds of the highest grade

Harris, Forbes & Co
Incorporated
Harris Forbes Building
24 Federal St., Boston

Chandler & Co.

TREMONT ST., NEAR WEST



Drawn from hat shown by Chandler & Co.

FASHIONABLE MILLINERY

For Immediate Wear

ADVANCE styles in Hats of our own exclusive designs may be found in our new and complete collection of charming models for Southern travel or immediate wear. Beautiful fabrics in exquisite color and color combinations, and unique effects in rich trimmings, are combined in authentic styles.

Sports and Tailored Hats are priced	*Dressier Hats from our own workrooms*	*Dressy Tailored Hats are priced*
$10 to $15	$25 to $38	$15 to $25

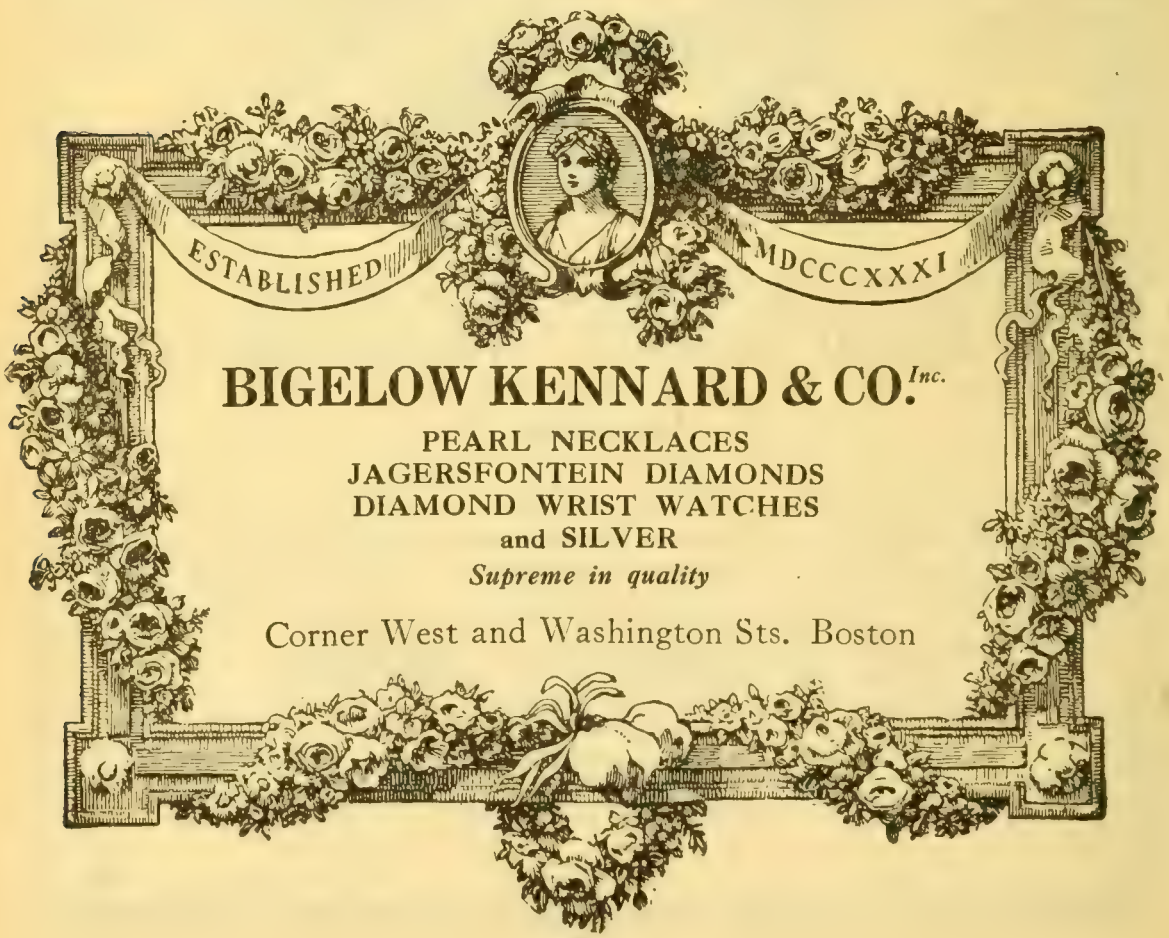
when it is not disguised, and to give three cheers for her Majesty into the bargain, but when they stand up to sing their national hymn they wish to sing 'The Star-Spangled Banner.'

"Secondly, there was no satisfactory reason why an oration should be delivered. The arrival of Dr. Dvořák to direct the business of teaching music at the National Conservatory is unquestionably a beneficent thing for art; but it is not necessarily a subject that a large audience cares to have discussed in a twenty-minute speech. Speech-making is altogether too common an offence." And then the *Times* criticised the oration severely.

"Dr. Dvořák is an extremely bad conductor. His beat is so uncertain that it is impossible to see how any body of players or singers could follow it with confidence. Certainly those before him last night did not, and therefore the performance of his two new works was not what it might have been. Fortunately, it is not necessary that Dr. Dvořák should be a great conductor. So long as he will continue to pour forth music from his fertile brain, men and women will be found to sing and play it well. Interpreters are many, creators are few."

* * *

The last performance of the "Carnival" overture at these subscription concerts was on February 6, 1915.



Jays

BOSTON
TEMPLE PLACE
ELEVEN



Ready for the South—

As important as the tickets, the reservations and even the resort itself are the right clothes. Jays is ready!

New Dresses	*New Coats*
New Sweaters	*New Skirts*
New Scarfs	*New Blouses*

BOSTON TEMPLE PLACE ELEVEN

JOHANNES BRAHMS

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

Brahms visited Italy in the spring of 1887. He spent the summer of that year at Thun, Switzerland, where he wrote this concerto and the gypsy songs for four solo voices with pianoforte accompaniment (Op. 193). In a letter written to Elisabeth von Herzogenberg, dated Thun, July 20, 1887, he referred to this concerto: "I can give you nothing worth calling information about the undersigned musician. True, he is now writing down a thing that does not figure in his catalogue—but neither does it figure in other persons'! I leave you to guess the particular form of idiocy."

Miss May says in her Life of Brahms that the concerto was first performed at Cologne, October 15, 1887; but Brahms wrote to Mrs. von Herzogenberg from Vienna on that day: "How I wish I could offer you any little pleasure or distraction! The concerto could only

TORREY, BRIGHT & CAPEN CO.

Importers and Dealers in

FINE CARPETS

AND

ORIENTAL RUGS

116 Boylston Street

BOSTON

DOLL & RICHARDS

PAINTINGS BY THEODORE COE

WATER COLORS BY JEAN JACQUES HAFFNER

ETCHINGS BY RALPH M. PEARSON

71 NEWBURY ST. BOSTON



ROSENTHAL

American Tour, Season 1923-1924

KNABE EXCLUSIVELY

AMPICO RECORDINGS

Representatives in Boston

C·C·HARVEY Co·

144 Boylston Street

be the latter at best. Perhaps I may send it you from Cologne, which is my destination to-day."

The concerto was performed privately. immediately after it was completed, in the Louis Quinze room of the Baden-Baden Kurhaus, when the solo parts were played by Joachim and Hausmann. Brahms conducted. The first public performance was at Cologne, October 18, 1887, with the same players and conductor. The concerto was performed in like manner at Frankfort, November 18 of the same year and two days later at Basle. Miss May mentions a performance at Wiesbaden, November 17. The concerto was performed at Leipsic in the Gewandhaus, January 1, 1888, with the same players, and Brahms conducted. There was a performance at Meiningen, December 25, 1887, and at Stuttgart in June, 1888. Other early performances were by the Berlin Philharmonic Society, led by von Bülow, February 6, 1888; at London Symphony concerts, led by Henschel, February 15 and 21, 1888; at the Philharmonic concert in Vienna, led by Richter, December 23, 1888. The solos were played at all these concerts by Joachim and Hausmann.

The concerto was published in 1888. Brahms wrote on a copy presented by him to Joachim: "To him for whom it was written."

The first performance in America was at Theodore Thomas's Symphony Concert in New York, January 5, 1889, when it was played by Max Bendix and Victor Herbert. It was first played in Boston at a Symphony concert, November 18, 1893, by Messrs. Kneisel and Schroeder; it was one of the pieces performed by this orchestra at the concert in memory of Brahms, April 10, 1897, when the solo players were Messrs. Kneisel and Schroeder. They played it at

Dinnerware that Lasts

J·McD·&·S

Crockery
China
Glassware
Gifts

Some china cupboards resemble poorhouse folk—remnants and representatives of once respected and honored families, now separated from their own, alone, poor, and at odds with one another. Other chinas are like families—congenial, harmonious, prosperous, admired by those who meet them daily.

Which is yours? Is your dinnerware an Open Stock pattern, which you can replenish and increase, or does it represent many styles, many epochs, and the taste of many individuals?

We advise Open Stock Dinnerware for everyone. We have a very large variety of grades and designs. Have you seen our complete showing of Lenox china?

Jones, McDuffee & Stratton
CORPORATION
Established 1810 33 Franklin St., Boston

SPRING COTTONS

SEASON OF 1924

NOW BEING SHOWN

RODIER'S
NOVELTY COTTONS

"Crepe Pavecla" "Crepe Roumalveol"

"Crepe Granecla"

"Crepe Rezo" "Crepe Bulla"

THE LEADING FOREIGN COTTONS

R. H. STEARNS CO.

the concert of the Boston Symphony Orchestra in Boston, February 1, 1902. Willy Hess and Alwin Schroeder played it at a concert of the Boston Symphony Orchestra, January 22, 1910, and on February 24, 1917, Anton Witek and Heinrich Warnke played it.

SYMPHONIC EXCERPTS FROM "THE MARTYRDOM OF SAINT SEBASTIAN" (MYSTERY PLAY BY D'ANNUNZIO): 1, THE COURT OF THE LILIES; 2, DANCE OF ECSTASY AND FINALE OF THE FIRST ACT; 3, THE PASSION; 4, THE GOOD SHEPHERD . . ACHILLE CLAUDE DEBUSSY

(Born at St. Germain (Seine and Oise), August 22, 1862; died at Paris, March 26, 1918)

Gabriele d'Annunzio's play, a mystery in five acts, with Debussy's music, was performed for the first time on May 21,* 1911, at the Châtelet Théâtre, Paris. The scenery and costumes were designed by Léon Bakst; Armand Bour was responsible for the stage management; the choregraphy was arranged by Fokine. André Caplet conducted. D. E. Inghelbrecht was the chorus-master. The cast was as follows: Le Saint, Ida Rubinstein; La Mère douloureuse, Adeline Dudlay; La Fille malade des fièvres, Vera Sergine; Une Voix, Rose Féart; L'Empereur, Desjardins; Le Préfet, Henry Krauss; La Voix de la Vierge Erigone, Mlle. E. Vallin; Les deux Jumeaux, Mmes. Courso and M. Chadeigne.

*The printed play and the "Annales du Théâtre" give the date May 21. The score for voices and pianoforte transcribed by André Caplet and published in 1911 give May 20.

PEARLS
ALLEN B. FARMER
120 Tremont Street ~ Boston
Choice Selection of
New and Secondhand
PEARLS and PEARL NECKLACES
Jewels of all descriptions taken in exchange
PEARLS



More than 100 years in business

CHOPIN—

the Rug Maker

. . . . . a bit startling—but each artist chooses the art-form of his time and place. Chopin, had he been born in the Ancient East, would naturally have turned to the art-form of the Orient—the Rug.

. . . . . For rugs that are works of art, PRAY combs the Ancient East, selecting as a connoisseur only those of rhythmic pattern, enduring quality, harmonious coloring and artistic execution.

You can find Orientals elsewhere, but only at PRAY'S Orientals that most faithfully carry the message of beauty.

John H. Pray & Sons Co.

646 Washington Street, opposite Boylston

BOSTON

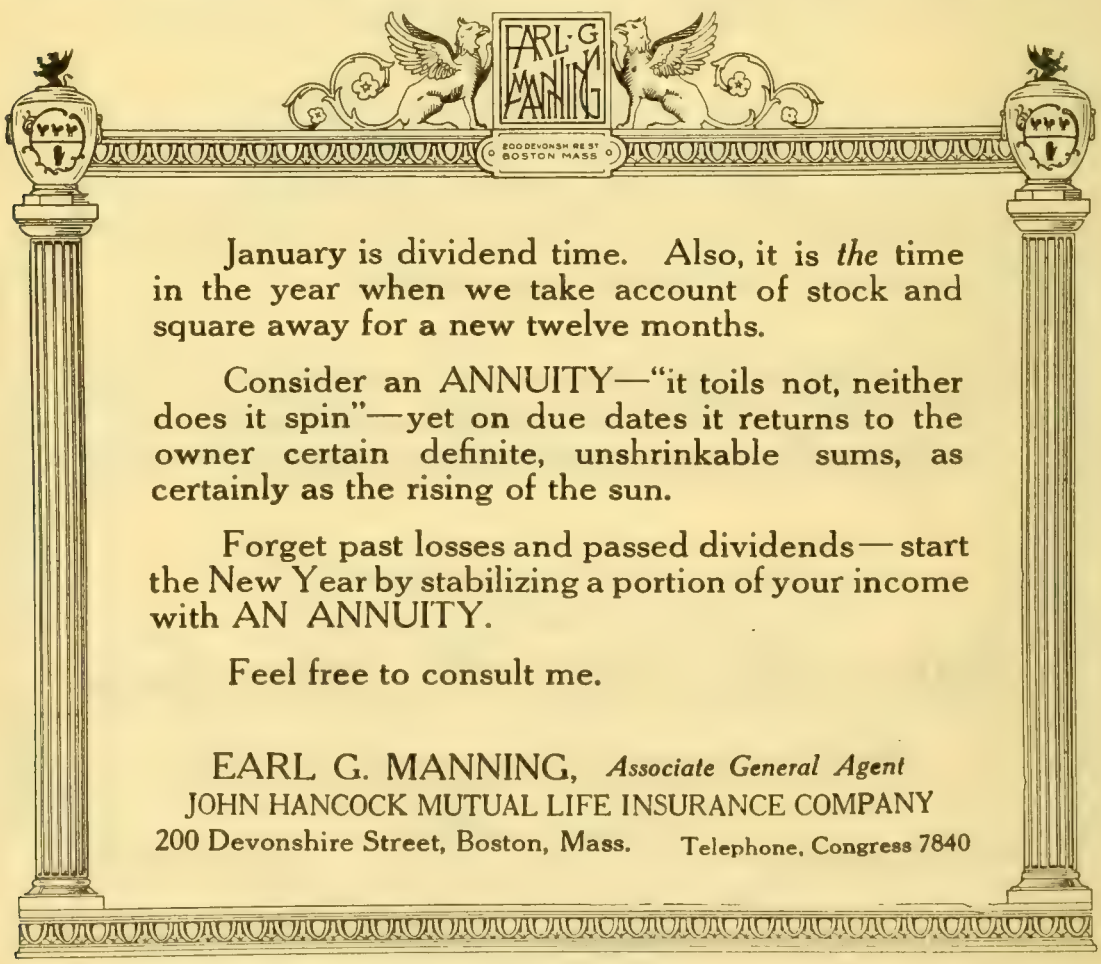
D'Annunzio, while he was at work on this tragedy, asked Debussy to write music for it. Debussy said to a friend: "When I received this letter, I was feverish, so happy and proud was I to 'illustrate' with music M. D'Annunzio's work."

Previous to the production of the "Mystery," the Archbishop of Paris issued a note to Roman Catholics requesting them not to countenance a work that seemed to him sacrilegious. Author and composer made the following reply:—

"The Archbishop of Paris, in a manner that was ill-advised, has attacked in his recent decree a work, still unknown to him, created by two artists who, in the course of several years of labor, have given at least evidence of their unremitting aspiration toward the severest forms of art. Without failing in the respect which the Archbishop's note itself fails to accord us, we desire to express our regret at the singular treatment which we have not deserved; and we affirm—upon our honor and upon the honor of all those who are acquainted with 'The Martyrdom of Saint Sebastian'—that this work, deeply religious, is the lyrical glorification, not only of the admirable athlete of Christ, but of all Christian heroism."*

There was a revival of the Mystery with music at the Paris Opéra in June, 1922, when Ida Rubinstein, Suzanne Després, Desjardins, and Krauss acted; Jane Laval, Mlles. Courso and Mountfort sang. M. Caplet had been announced as conductor, but at the last moment Henry Defosse took his place.

*Quoted in a Programme Book of the Chicago Symphony Orchestra. The translation was probably by the accomplished editor of the Programme Books of this orchestra, Mr. Felix Borowski.—P. H.



January is dividend time. Also, it is *the* time in the year when we take account of stock and square away for a new twelve months.

Consider an ANNUITY—"it toils not, neither does it spin"—yet on due dates it returns to the owner certain definite, unshrinkable sums, as certainly as the rising of the sun.

Forget past losses and passed dividends—start the New Year by stabilizing a portion of your income with AN ANNUITY.

Feel free to consult me.

EARL G. MANNING, *Associate General Agent*
JOHN HANCOCK MUTUAL LIFE INSURANCE COMPANY
200 Devonshire Street, Boston, Mass. Telephone, Congress 7840

Chartered
1792

The Development of New England

Itself an expression of the sturdy pioneering spirit which, in the early days of the Republic, laid the foundation for the industrial development of New England, this institution has ever been ready and willing to support New England enterprise to the utmost.

Today, whether your place in industrial New England be large or small, an account here will assure you the maximum of loyal banking support.

National Union Bank

Washington Street *Boston* Head of State Street

Excerpts from the work were brought out in concert form in New York by Kurt Schindler with the MacDowell Chorus at Carnegie Hall, February 12, 1912. Maggie Teyte sang the music given to Saint Sebastian.

The Mystery was produced at the Boston Opera House on March 30, 1912. The Passion of Saint Sebastian was mimed by Theresa Carutti. Mmes. Scotney, Fisher, Swartz, d'Oligé, Martini, Leveroni and de Courcy took part. Caplet conducted.

"The Court of the Lilies" was performed by the Philadelphia Symphony Orchestra in Philadelphia on October 6–7, 1922, and repeated by request on December 15–16, 1922.

"The Court of the Lilies" and "The Magic Chamber" were performed by the Chicago Symphony Orchestra in Chicago on March 28-29, 1923.

When Mr. Schindler brought out excerpts in New York he delivered a preparatory lecture from which we now quote:—

"The subject of the work is the half-historic, half-legendary figure of Saint Sebastian, whose martyrdom D'Annunzio and Debussy proposed to depict in what they termed a revival of the miracle play of the Middle Ages. . . . The historic Sebastian lived three hundred years after Christ, at the time when the Roman Empire with its vast dominions in the East had absorbed much of the Oriental influences and customs. The Emperor Diocletian, famous for his persecutions of Christian martyrs, wishing to increase his glory, had assumed the attributes of Asiatic divinities, and surrounded himself with the various cults of the East. Sebastian was the chief of the imperial archers, chosen for their agility from the youth of the city of Emesus, in Syria. At heart he was secretly a Christian, and had made many converts,

In the Sheraton Tea Room

FROM SEVEN TO NINE

A Sunday Evening Concert

IS GIVEN EVERY SUNDAY BY THE COPLEY PLAZA SYMPHONIC ORCHESTRA
ASSISTED BY MANY WELL KNOWN ARTISTS

THE first series of these Sunday Evening Concerts was given last fall. The Concerts were so much enjoyed that requests for a new series came from all sides. The Copley Plaza management were pleased to accede and they cordially invite you to attend.

DINNER DE LUXE

Served in Main Restaurant.....Three Dollars

TEA DANCES—SATURDAYS—FOUR TO SEVEN

OLD COLONY TRUST COMPANY

CONFIDENTIAL RELATIONS

All inquiries and consultations regarding trust funds are treated confidentially by us. The actual creation of a trust fund is one of the simplest of transactions. You may establish one by agreement, to become effective either during your lifetime or later. No charge for consultation or suggestions.

Write or call for booklet S. "Concerning Trusts and Wills"

OLD COLONY TRUST COMPANY

BOSTON

52 Temple Place 17 Court Street 222 Boylston St.

Member of the Federal Reserve System

and when the twin brothers, Marcus and Marcellianus, had been condemned to die because of their faith, Sebastian encouraged them to hold to their belief and to meet the death of martyrdom. This came to the ears of the Emperor, who summoned Sebastian to Rome, and finding him firm in the Christian faith, Diocletian condemned the young archer to be bound to a tree, and shot to death by his own archers."

The Paris correspondent of the New York *Times* received this information from M. Caplet:—

"There are many novel phases in the music and, to begin with, Debussy has changed the equilibrium of the orchestra, in that the parts of most importance are given to the wind instruments and the harp. Then there is the total absence of leitmotifs. It is true that each act has a prelude, but each act is separately treated, and each prelude is intended to lend the necessary atmosphere to the coming tableau. Without being a Debussy enthusiast, one must recognize 'Saint Sebastian' as an epoch-making work.

Ruby GOWNS, SUITS and HATS

277 Dartmouth Street, Boston **Summer Branch at Magnolia**

THE P T RADIO RECEIVER

Unquestionably the Finest Set in Boston

This Receiver is a Masterpiece of Radio Craftsmanship, embodying unique, exclusive features, and has demonstrated its superiority in comparative tests. Custom Built. London, Mexico City and Los Angeles have been received on loudspeaker with indoor aerial, yet a novice can learn to operate the set perfectly within five minutes. *A card is furnished, specifying exact adjustments necessary to tune in the various broadcasters.*

Reception of Los Angeles guaranteed.

Demonstration by appointment.

Set alone $200. Installation in your home, complete with loudspeaker and other accessories, ready to operate, $275.

PAUL T. PLATT RADIO SERVICE

29 VANE STREET - - - NORFOLK DOWNS, MASS.

Phone, Granite 5035-W

Jordan Marsh Company



For Winter Sports

YOU WILL FIND in our two Sports Apparel Shops a marvelous collection of the proper clothes for every outdoor occasion.

Photographed is an imported skating suit, crocheted by hand and typical of the smart clothes in these two specialty shops.

"The play opens with a prelude intended to picture the Christian soul in all its purity and exaltation. The curtain rises, revealing two Christian maidens chained to pillars. Their song gives a wonderful idea of their physical weariness and torture. Sebastian appears, and to give the sufferers courage dances over burning coals. The music of this dance is one of the best pages of the work. First the pain and then the joy of martyrdom are told in tones impossible to describe in words.

"A hymn glorifying the Heavenly Power which puts such fortitude into man follows, and when Sebastian shoots an arrow into the sky and the arrow does not return and the crowd sees in this the proof of his sanctity, both the chorus and the orchestra proclaim his new fame in tones that depict the transformation of sorrow into joy. Then a vision of heaven is seen and a chorus of angels sings hallelujahs. The chorus in that gradually grows in strength until it reaches a force that was unknown until Debussy reclassified orchestral instruments.

"The second act shows the chamber where magicians and astrologers try to decipher the future, hidden behind a mystic door. There is a new sonority in the prelude that is quite astonishing when it is taken into consideration that Debussy employs no tricks, as Strauss does, in search of effect. The pathetic scene in this act is provided by the

Berry INC.

ANNOUNCE

A SHOWING OF
THE MOST EXCLUSIVE AND DISTINCTIVE CREATIONS for the SOUTH
INCLUDING
SPORT COSTUMES, DRESSES AND COATS
ALSO
AFTERNOON AND EVENING DRESSES AND WRAPS
Special attention given to the requirements of Brides and Bridesmaids
651-653 BOYLSTON STREET, BOSTON

BACHRACH PORTRAITS

like good music are made to give lasting enjoyment. The real photographer — like the real musician — creates for the future—creates a something that is so finished, so perfect that it is bound to last.

Bachrach Portraits have become known all over the United States as standing for the best in portraiture, in artistic conception and beauty.

Appointments may be made for sittings at your home or our studio.

Bachrach
ESTABLISHED 1868
PHOTOGRAPHS OF DISTINCTION
647 BOYLSTON ST. - Back Bay 4155





CHARLES M. STIEFF, Inc.

146 Boylston Street

BOSTON, MASS.

Established 1842

death, through torture, of a young maiden whom Sebastian had converted. Her death prayer is an Italian song of the Middle Ages.

"As the action proceeds Sebastian enters and batters down the mystic door. Behind it rises a new force—Christianity. Debussy's music at this point —the portraying of the battle of Christ's teachings with the spirit of heathendom—is so thrilling that, although no word is spoken, the scene is of the highest dramatic effect.

"The prelude to the third act prepares the hearer for the coming scene, which pictures the court of Cæsar Augustus in all its splendor and brilliant grandeur. Cæsar offers honors to Sebastian, which the latter refuses. A hymn to Apollo follows, and then Sebastian portrays the march of Christ to Calvary. Not a word is said. The care of describing the different emotions of the saint, the tyrant, and the crowd is left entirely to the music. It is only after several minutes that the crowd takes up the plaint of endless suffering and limitless pity.

"The fourth act pictures the real martyrdom of Sebastian. He is bound to a cross and archers shoot arrows into him while chorus and orchestra are painting in tones his sufferings. The most remarkable thing in this act is the orchestral description of the meeting of Sebastian and an old priest just before the former's death. The fifth act pictures paradise. The whole act passes without a word."

Choice Theatre Tickets

BURKE ADAMS HOUSE

PHONES, BEACH 0935, 0942, 2430

ANNA WALKER WAKEFIELD

ANNOUNCES HER REMOVAL ON OCTOBER FIRST TO

39 TRINITY PLACE

BOSTON

(Trinity Place is between the Copley Plaza and Westminster Hotels)

AMPLE PARKING SPACE AND GREATLY IMPROVED FACILITIES WILL ENABLE MISS WAKEFIELD TO SERVE HER PATIENTS AND CUSTOMERS MORE EFFICIENTLY THAN EVER BEFORE

TELEPHONE, BACK BAY 7598



"Taking the Blue Sky Out of Style"

A Discovery in Style

SUCH is the witchery of Fashion that it is not surprising that some women should think of *correct* clothes only in terms of *high* prices.

But the woman who chooses *here*, quickly changes her views. She finds, in their entirety, the *certified* styles of the season at prices based on *value* instead of on *vogue*.

F. P. O'Connor Co

TREMONT STREET, 157

Fourth Shop South from West Street

Second Episode from Lenau's "Faust": The Dance in the Village Tavern (Mephisto Waltz) . . . . . Franz Liszt

(Born at Raiding, near Oedenburg, October 22, 1811; died at Bayreuth, July 31, 1886)

The Faust legend suggested several musical compositions to Liszt. Goethe's poem inspired the "Faust" Symphony for orchestra and male chorus (1853–57), and Lenau's poem* called into being these pieces:—

*Nicolaus Lenau, whose true name was Nicolaus Niembsch von Strehlenau, was born at Cstatad, Hungary, August 13, 1802. He studied law and medicine at Vienna, but practised neither. In 1832 he visited the United States. In October, 1844, he went mad, and his love for Sophie von Löwenthal had much to do with the wretched mental condition of his later years. He died at Oberdöbling, near Vienna, August 22, 1850. He himself called "Don Juan" his strongest work. "Faust" was begun at Vienna in 1833, and the "Tanz" episode and three other episodes were written in that year. Other portions were written at Stuttgart, Neustädtler Bade, Weinsberg, and in Vienna. The poem was completed in December, 1835. It was published at Stuttgart in 1836 as "Faust," not as "Faust Pictures," a title considered and approved by Lenau in 1834.

PIERCE-ARROW

In the building of the Pierce-Arrow there is an honest satisfaction born of the knowledge of work conscientiously done, and a justifiable pride in the public's estimate of it.

Pierce-Arrow Motor Cars

J. W. MAGUIRE COMPANY

AGENTS FOR EASTERN MASSACHUSETTS
AND NEW HAMPSHIRE

741-743-745 BOYLSTON STREET - - - BOSTON

TELEPHONE, BACK BAY 2316-2317

HEWINS & HOLLIS

MEN'S FURNISHING GOODS

4 HAMILTON PLACE, BOSTON

OPPOSITE PARK ST. CHURCH

T. D. Whitney Company

Linen Specialists Since 1796

BOYLSTON STREET SHOP

Linens

of Character Always

Featuring Gift Linens and a complete assemblage of finest Household Linens

Decorative Linens, Damasks, Yarns, Handkerchiefs, Blankets, Puffs and Edwin C. Foss Art Embroideries

---

T. D. Whitney Company

Everything in Linens

Temple Place through to West Street

288 Boylston Street *Boston, Mass.*



1858–59, two episodes from Lenau's "Faust" for orchestra: (1) "Der nächtliche Zug,"* (2) "Der Tanz in der Dorfschenke" (Mephisto Waltz).

1880, second Mephisto Waltz for pianoforte. 1881, second Mephisto Waltz for orchestra. 1881, third Mephisto Waltz for pianoforte. 1883, Mephisto Polka for pianoforte. 1885, fourth Mephisto Waltz for pianoforte (MS.).

*Henri Rabaud's "Procession Nocturne" inspired by Lenau's "Faust" was produced at a Colonne concert, Paris, January 15, 1899; performed at Cincinnati by the Symphony Orchestra of that city, November 30, 1900—the first performance in America. It was performed in Boston on January 7, 1903, at a concert by the Boston Orchestral Club (Mr. Longy, conductor); at concerts of the Boston Symphony Orchestra, December 27, 1918 (Mr. Rabaud, conductor), and on April 23, 1920 (Mr. Monteux, conductor). It was also played in Boston at a concert of the New England Conservatory Orchestra (Mr. Chadwick, conductor) on November 19, 1909.

SPECIAL COURSES
FOR CHILDREN
under
GERTRUDE BOWES PEABODY
1601 CENTRE ST., Newton Highlands, Mass.
Tel. O. N. 1916-M
Solfeggio, Violin, Ensemble,
Rhythmic-Gymnastics. Classes can be formed
combining any of the above subjects
Address above also
THE LONGY SCHOOL OF MUSIC
103 Hemenway St., Boston, Mass.
Tel. Kenmore 2400
THURSDAYS IN PROVIDENCE, R. I.
417 Lauderdale Building
Tel. Gaspee 2880
Also private and class work in all branches of music for adults
Catalogue sent on request
Steinert Piano Used

Hèlène Phillips
. Sportwear .
Trinity Pl. Entrance
Copley Plaza Hotel

"New Paris"
PATISSERIE ET CONFISERIE FRANCAISE
K. CONSTANTIN CO.
FRENCH PASTRY
Telephone, Back Bay 2566
CATERERS
407 BOYLSTON STREET
TEA ROOM
FRENCH ICE CREAM
BOSTON, MASS.

NOVELTIES
DADDY & JACK'S JOKE SHOP
FAVORS
Clever Joker Novelties
Dance, Dinner and Party Favors
Your Party Colors in Favors — to order
Holiday Specialties — Inflated Gas Balloons
22 Bromfield Street, Boston-9 Mass.

CURRENT PROGRAMS INCLUDE

TRAVEL COOK'S SERVICE

BERMUDA

THE ALL YEAR ROUND RESORT. Bi-weekly Service on fast and luxurious steamers. Tours of varying lengths at inclusive fares covering all Travel, Hotel Accommodations, Drives, Sight-seeing, etc. No passports necessary.

CALIFORNIA

Attractive Tours to America's greatest playground. Wide range of itineraries including Grand Canyon, New Orleans, San Antonio, The Apache Trail, Southern California Resorts, Yosemite Valley, San Francisco, Salt Lake City, Denver, The Rockies—also via Panama Canal. *Escorted Tours starting January, February and March.* Extension Tours to Hawaii. Independent Tours starting any day—Special Itineraries—Inclusive Rates.

FLORIDA

Inclusive tours, by rail or sea—Escorted or Individual travel.

WEST INDIES

Attractive Cruise-Tours by luxurious steamers specially adapted to these waters, leaving New York at frequent intervals throughout the season; ample choice of itineraries.

SOUTH AMERICA

TWO CRUISE-TOURS to the Great Countries to our South will leave New York *January 24th and February 7th* via West Coast, returning via East Coast. Itinerary embraces Panama Canal, Lima, Mollendo, Arequipa, Cuzco, La Paz, Antofagasta, Valparaiso, Santiago (Trans-Andean Railroad), Buenos Aires, Montevideo, Santos, Guaraja, Sao Paulo, Rio de Janeiro, etc.

EGYPT and THE NILE

Departures from New York throughout the season. Frequent sailings from Cairo to the First and Second Cataracts on *Cook's Own Nile Fleet*,—the finest river craft on the Nile. The best of accommodations; comfort and luxury throughout.

JAPAN—CHINA

All-Inclusive Tours *The Best of Their Kind*

Itineraries include Honolulu, Kobe, Manila, Hong Kong (Canton and Macao), Formosa, Shanghai, Peking, the Great Wall, Tientsin, Korea, Miyajima, Kyoto, Nara, Osaka, Yamada, Nagoya, Miyanoshita, Nikko, Tokyo, Yokohama, etc. *Next sailings Jan. 24, Feb. 26, March 27.*

EUROPE

Individual—Small Party—and Family Tours arranged at inclusive rates with or without Escort. Official Agents for All Steamship Lines.

Full Information and Literature on Request

THOS. COOK & SON

167 Tremont Street, Boston, 11

New York	Philadelphia	Chicago	San Francisco
Los Angeles	Montreal	Toronto	Vancouver

Lenau, in this episode of his "Faust," pictures a marriage feast at a village tavern. There is music, there is dancing. Mephistopheles, dressed as a hunter, looks in at the tavern window, and beckons Faust to enter and take part in the sport. The fiend assures him that a damsel tastes better than a folio, and Faust answers that for some reason or other his blood is boiling. A black-eyed peasant girl maddens him at first sight, but Faust does not dare to greet her. Mephistopheles laughs at him, "who has just had it out with hell, and is now shamefaced before a woman." The musicians do not please the fiend, and he cries out: "My dear fellows, you draw a sleepy bow. Sick pleasure may turn about on lame toes to your waltz, but not youth full of blood and fire. Give me a fiddle: it will sound otherwise, and there will be different leaping in the tavern." And Mephistopheles plays a tune. There is wild dancing, so that even the walls are pale with envy because they cannot join in

SAHIB

Orange Pekoe Tea

The finest of Orange Pekoe Teas, whence comes its title "Master." It has the exquisite flowery bouquet and full rich savor of young, golden-tipped India Leaves. It will delight lovers of highly fragrant tea.



S. S. PIERCE CO.

GROCERS AND IMPORTERS

SINCE 1831

The Sure Sign of Superiority

BOSTON :: :: :: BROOKLINE

FLORENTINE ARTS AND CRAFTS

Searching for articles you saw while wandering through the fascinating shops of old Florence?

Come in and see our display of

TOOLED LEATHER WOODWORK PRINTS FRAMES CARDS

And many other objets d'art

Imported directly by us

P. CARTONI COMPANY Room 405 420 Boylston Street



Lyric Grand Style A

$1200

Length 5 ft. 7 in.

COLLECTIVE knowledge, countless experiments, technical education and musical genius of the Miller family for three generations, placed the Henry F. Miller Piano where it stands today.

Henry F. Miller & Sons Piano Co.

395 Boylston Street Near Arlington Subway Station, Boston

The average annual expenses of the Boston Sympho
This operating deficit is met by subscriptions. A list of the

Abbott, Gordon
Adams, Miss Clara A.
Agassiz, Mrs. George R.
Aiken, Mr. and Mrs. Alfred
Ames, Mrs. F. L.
Ames, Mrs. Hobart
Ames, Hobart
Ames, John S.
Ames, Oakes
Ames, Mrs. William H.
Amory Mrs. Harcourt
Anonymous (3)
Anthony, Mrs. Margaret
Anthony, Miss A. R.
Apsey, Laura Soule
Apthorp, Mrs. H. O.
Atherton, Percy L.
Atwill, Miss Elizabeth M.
Aubin, Miss Margaret H.

Bacon, Mrs. William
Baker, Mr. and Mrs. G. B.
Baker, Miss Helen S.
Balch, Mrs. John
Barbour, Thomas
Barkhouse, Mrs. Arthur J.
Barlow, R. S.
Barnet, Mr. and Mrs. S. J.
Barrett, Mrs. William E.
Bartol, Mrs. John W.
Bates, The Misses
Bates, Mrs. Oric
Baylies, Mrs. Walter C.
Beal, Miss Ida G.
Beebe, Frank H.
Beebe, E. Pierson
Beebe, Miss Sylenda
Berwick-Walker, Clara
Best, Mrs. Edward H.
Bigelow, Dr. W. S.
Bishop, Miss Margaret
Blake, Mrs. Arthur W.
Blake, Estate of William P.
Bliss, Henry W.
Boit, Mrs. John E.
Bostwick, Juliette C.
Bradford, Mary G.
Bradlee, Mrs. Arthur T.
Bradlee, Mr. and Mrs. Thos. S.
Bradlee, Miss S. C.
Brandegee, Mr. and Mrs. E. D.
Bremer, Mrs. J. L.
Brewer, F. R.
Brigham, Mrs. Cyrus
Brown, George W.
Browning, Mrs. C. A.
Bruzza, L., Brooklyn, N.Y.
Buckingham, Miss M. H.
Bullard, Miss Ellen T.
Burdett, Everett W.
Burnham, Miss Helen C.
Burnham, Miss M. C.
Burnham, Mrs. W. A.
Burr, Mrs. Heman
Burr, I. Tucker

Cabot, Miss Amy W.
Cabot, Mrs. Arthur T.
Cabot, Frederick P.
Cabot, Henry B.
Cabot, Mrs. Sewall
Carter, Mrs. J. W.
Case, Miss Louise W.
Cate, Martin L.
Chadbourne, Mrs. J. H.
Chapin, Horace D.
Chapin, Miss Mabel H.
Chase, Mrs. Henry M.
Cheever, Dr. and Mrs. D.
Chromatic Club
Coale, George O. G.
Coale, Mrs. George O. G.
Codman, Miss C. A.
Codman, Mrs. Russell S.
Coffin, Winthrop
Colby, A. E.
Coleman, Miss E. L.
Colt, Mr. and Mrs. James D.
Conant, Mrs. William C.
Converse, Mrs. Costello C.
Converse, M. M.
Coolidge, Mr. and Mrs. Harold J.
Coolidge, Mrs. J. G.
Coolidge, Mrs. J. T.
Coolidge, Julian L.
Coolidge, Mrs. T. J.
Coonley, Howard
Corey, Mrs. H. D.
Cotting, Mrs. C. E.
Cotton, Miss Elizabeth A.
Courtney, Mr. and Mrs. Paul G.
Crafts, Mrs. George P.
Craig, Mrs. Helen M.
Crosby, Mrs. S. V. R.
Crowninshield, Mrs. F. B.
Cummings, Estate of Mrs. Charles A.
Cummings, Mr. and Mrs. Charles K.
Cunningham, Miss Mary
Curtis, Mrs. G. S. (Estate
Curtis, Miss Harriot S.
Curtis, Miss Mary G.
Cushing, Sarah P.
Cushing, Mrs. W. E.
Cutler, Mrs. C. H.
Cutler, Miss Elisabeth A.

Dabney, Mr. and Mrs. Geo
Dana, R. H.
Dane, Mr. and Mrs. Ernest
Daniels, Miss Mabel W.
Davenport, Mrs. George W.
Day, Mrs. Henry B.
Derby, Miss Elizabeth P.
Dexter, Miss Rose L.
Dixey, Mrs. Richard C.
Dodd, Mrs. Henry
Dole, Mrs. Charles F.
Dunne, F. L. and Company
Dupee, W. A.

Eager, Miss Mabel T.
Eaton, Miss B. L.
Eaton, Miss L. H.
Edwards, Robert J.
Eisemann, Julius
Eisemann, Ludwig
Ellery, Mr. and Mrs. William
Elliot, Mrs. John W.
Ely, Miss Augusta C.
Ely, Elizabeth B.
Endicott, S. C
Ernst, Mrs. Harold C.
Eustis, H. D.
Eustis, The Misses

Farlow, Dr. and Mrs. John
Farlow, Mrs. William G.
Farrington, Robert D.
Faulkner, Miss Fannie M.
Fay, Mrs. D. B.
Fenollosa, William S.
Fish, Frederick P.
Fisher, Miss Edith
Fisher, Frances B.
Fitch, Miss Carrie T.
Fitz, Mrs. R. H.
Fitz, Mrs. W. Scott
Foote, Arthur
Foote, George L.
Forbes, Allan
Forbes, Mrs. Ralph E.
Forbes, Mrs. Waldo E.
Fox, Miss Alice M.
Fox, Felix

The Orchestra can be carried on only by the generosity of those w
financially. All such are invited to join in sustaining the Orchestra.

chestra exceed its average income by about $95,000.00.
› have subscribed for the season 1923-24 follows:

:h, Miss Katharine
:h, Mrs. Hollis
ɛenstein, Lina H.
d
ıingham, Mrs. Langdon
ıingham, Mrs. Louis A.
r, Alvan T.

E. Howard
›n, Mrs. W. A.
rt, Mrs. Ellen J.
›re, Mrs. G. L.
win, Miss Frances
din, Mrs. John L., Jr.
ıe, Mr. and Mrs. Edwin
'arnham
ıfield, Joseph Baram
ıough, Mrs. H. V.
ıwood, Mr.and Mrs.LeviH.
'old, Roger
ɛr, Mrs. Frances L.
, Miss Eleanor
, Miss S. L.

Mrs. H. S.
Mrs. John L.
well, Mr.and Mrs.FrankW.
well, N. Penrose
mond, Mrs. Edward
ing, Emor H.
ngton, Mrs. Francis B.
s, Miss Frances K.
e, Mrs. Richard
away, Miss Ellen R.
hton, Mrs. M. G.
n, Parkman B.
ey, Mr. and Mrs. George
vard, Mrs. G. G.
ıan, William C.
ıan, Mrs. Joseph M.
s, Mrs. John Jay
nson, Mrs. F. L.
nson, F. L., Jr.
Arthur D.
Mr. and Mrs. Edward B.
Mrs. John F.
rt, Philip W.
es, Mr. and Mrs. E. J.
es, Ida E.
ans, Miss Katharine A.
ans, Miss Marian
, Miss Helen
hton, Clement S.
hton, Elizabeth G.
e, Mrs. George D.
e, Henry S.

Howe, Mrs. Henry S.
Howe, M. A. DeWolfe
Howe, Mrs. J. Murray
Hoyt, Mrs. C. C.
Hyde, Mrs. Katharine H.
Hunnewell, Mrs. Arthur
Hunnewell, Mrs. Henry S.
Hunt, Miss Abby W.

Ivers, Miss Ella F.

Jackson, Mrs. Henry
Jackson, Mrs. James, Jr.
Jackson, Miss Marian C.
Jaques, Miss H. L.
Johns, Clayton
Johnson, Mr. and Mrs. Arthur S.
Johnson, Miss Edith Morse
Johnson, Mrs. E. J.
Jordan, Helen L.

Kaffenburgh,Mr.&Mrs.AlbertW.
Kaufman, M. B.
Keeler, Mrs. A. M.
Kent, Mrs. Edward L.
Kimball, The Misses
King, Mrs. Henry P.
King, The Misses
Koshland, Mr. and Mrs. Abraham
Koshland, Mr. and Mrs. Jesse

Lamb, Miss Aimee
Lamb, Horatio A.
Lamson, Clement R.
Lane, Mrs. G. M.
Lang, Mrs. B. J.
Lang, Miss Margaret Ruthven
Lanz, Jeanne M., Brooklyn, N.Y.
Lapham, Henry G.
Lasell, Miss Elizabeth
Lasell, Josiah M.
Latimer, Miss J. W., Brooklyn, N.Y.
Lawrence, Mrs. John
Lawrence, Miss Sarah
Lee, Miss Bertha
Lee, Mrs. F. H.
Lee, George C.
Lee, Mr. and Mrs. James S.
Lee, Joseph
Leland, Mrs. Lester
Leman, J. Howard
Lewis, Mrs. George
Lilly, Mrs. Channing
Lodge, John E.
Lombard, Mrs. Ephraim
Loring, Miss Louisa P.
Loring, Mrs. Thacher
Loring, William Caleb
Lothrop, Mrs. Thornton K.
Lothrop, Mrs. William S. H.
Luce, Stephen B.
Lowell, Miss Lucy
Lyman, Arthur
Lyon, Mrs. George Armstrong
Lyon, Mrs. W. H.

Macomber, John R.
Maguire, Mrs. Emily M.
Manning, Mr. and Mrs. Earl G.
Mason, Miss Fanny P.
McMichael, Mrs. L. G.
In Memoriam—C. S. D.
Miller, Miss Mildred A.
Milliken, Arthur N.
Milliken, Mrs. James I.
Moir, Mrs. John
Moore, Mrs. Edward C.
Moors, Mrs. Arthur W.
Morison, Mrs. John H.
Morse, Miss Frances R.
Morse, Henry Lee
Morse, Miss J. G.
Morse, J. Torrey, Jr.
Morss, Mr. and Mrs. Charles A.
Motley, Mrs. E. Preble
Mumford, Mrs. George S.
Murdock, Mr. and Mrs. Harold
Murfitt, Mrs. S. C.
McKibbin, Miss Emily W.
MacLaurin, Mrs. Richard C.

Newell, Mrs. Edward A.
Nichols, Mrs. Henry G.
Nickerson, William E.
Norcross, Mrs. Otis
Nutter, George R.

Oakes, Francis J., Jr.
Osgood, Emily L.

Paine, Rev. George L.
Paine, R. T. 2d
Parker, Mrs. Edward L.
Parkman, Henry
Parkman, Mrs. Henry
Patton, James E.
Peabody, Charles
Peabody, Mrs. Endicott
Peabody, Mrs. Francis
Peabody, Mrs. H. Rodman

(Continued on following page)

lieve it important in the life of Boston and are willing to help it

Peabody, Margaret
Perera, Mrs. Gino L.
Peters, Mrs. William Y.
Pfaelzer, Mrs. Franklin T.
Phillips, Mrs. John C.
Phillips, Mrs. W.
Pickman, Dudley L.
Pickman, Edward M.
Pierce, Mrs. M. V.
Pitman, Mrs. B. F.
Post, Mrs. John R.
Potter, Mrs. Murray A.
Pratt, Mrs. L. Mortimer, Jr.
Pratt, Mrs. Walter W.
Putnam, Mrs. James J.
Putnam, Marion C.

Rand, E. K.
Ranney, Miss Helen M.
Rantoul, Harriet C.
Rantoul, Mrs. Neal
Reed, Miss Emily
Reed, Miss Ida B.
Richardson, Mrs. Charles F.
Richardson, Mrs. F. L. W.
Richardson, Mrs. John
Richardson, W. K.
Robb, Russell
Robinson, B. L.
Rogers, H. L.
Rollins, Mrs. J. W.
Rothschild, John
Rousmaniere, Mrs. E. S.
Rothwell, Bernard J.
Russell, Mrs. Richard S.
Russell, Mrs. Robert S.

Sachs, Prof. Paul J.
Sagendorph, George
Saltonstall, Mrs. John
Saltonstall, Leverett
Saltonstall, Miss Muriel Gurdon
Saltonstall, Mrs. Philip L.
Saltonstall, Richard
Saltonstall, Mrs. R. M.
Sanger, Mrs. Charles R.
Sanger, Mrs. George P.
Saville, Mrs. William
Sawyer, Mr. and Mrs. Henry B.
Schneider, Miss Elizabeth
Sears, Miss Annie L.
Sears, Miss Mary P.
Sears, Mrs. Montgomery
Sears, Mr. and Mrs. Richard D.
Sears, Richard D.
Sears, William R.
Shaw, Mrs. Henry S.
Shaw, Mrs. Henry S., Jr.
Shaw, Mrs. Q. A., Jr.
Sheldon, Katharine H.
Shepard, Mrs. Willis S.
Silsbee, Mrs. George S.
Slocum, Mrs. William H.
Smith, F. Morton
Sortwell, Mrs. A. F.
Spalding, Walter R.
Spaulding, Miss Emma F.
Sprague, Mrs. Phineas W.
Stackpole, Mrs. Frederick D.
Stackpole, Mr. and Mrs. Pierpont L.
Staniford, Mrs. Daniel
Stanton, Katharine
Steinert, Alexander
Steinway, Frederick T., New York, N.Y.
Stevenson, Mr. and Mrs. R.H., Jr.
Stone, Galen L.
Stone, Mrs. Galen L.
Stone, Nathaniel H.
Streeter, Mrs. E. C.
Sturges, Alice K.
Sturgis, The Misses
Swallow, Maude C.
Swift, Miss Lucy W.
Swift, Newton

Taft, Edward A.
Tapley, Miss Alice
Tapley, Henry F.
Tappan, Miss Mary A.
Thayer, Mrs. W. H.
Thorndike, Mrs. J. L.
Torbert, Dr. James R.
Tower, Florence E.
Tuckerman, Mrs. L. S.
Turner, Nellie B.

Vaughan, Bertha H.
Vaughan, Mrs. Henry G.
Vorenberg, Felix

Wadsworth, Mrs. A. F.
Ward, Prof. R. DeC.
Ware, Mrs. Arthur L.
Waring, Mrs. Guy
Warner, Elizabeth
Warren, Mrs. Bayard
Warren, Mr. and Mrs. Bentley W
Warren, Mr. and Mrs. E. R.
Watson, Mrs. Thomas R.
Webster, Mr. and Mrs. Edwin S
Weeks, Mr. and Mrs. Robert S
Weeks, Sinclair
Welch, E. Sohier
Weld, Mrs. Bernard C.
Weld, Mrs. Charles G.
Weld, Miss Mary
Wells, Mrs. Webster
Wendell, Mrs. Barrett
Wheatland, Richard
Wheelwright, A. W.
Wheelwright, Miss Mary C.
White, Miss Gertrude R.
White, Miss Susie E.
Whitin, Mrs. G. Marston
Whiting, Mrs. Jasper
Whitman, William
Whitney, Mrs. Margaret F. G.
Whittier, Mrs. Albert R.
Whitwell, Mr. and Mrs. Frederick S.
Williams, Moses
Wilson, Miss A. E.
Winsor, Mrs. Alfred
Wolcott, Mrs. Roger
Wood, William E.
Wright, A. M.

Pledges received from New Subscribers, January 15th

Edmands, Miss Violet
Fay, A. D.
Lyman, Mrs. G. H., Jr.
Sargent, Mr. and Mrs. Edward H.
Scott, Mrs. Arnold
Squibb, Dr. Edward H., Brooklyn, N. Y.
Tozzer, Mr. and Mrs. Alfred M

Subscriptions to date for season of 1923-24 -	$68,479.34
Endowment Fund - - - - -	146,252.02
Endowment Fund, in memory of Henry L. Higginson	10,000.00

Subscriptions are applicable to deductions from the Federal Income Tax.

Subscriptions to annual deficit and to the Endowment Fund should be sent to E. B. Dane, Treasurer, 6 Beacon Street, Boston, Mass.

DITSON SONGS

Used on the Programs of Famous Singers

MARGARET MATZENAUER — *Soprano*

Nocturne	La Forge
Song of the Open	La Forge

ERNESTINE SCHUMANN-HEINK — *Contralto*

Pirate Dreams	Huerter
My Lover is a Fisherman	Strickland
War	Rogers

MARIE SUNDELIUS — *Soprano*

May the Maiden	Carpenter
The Heart's Country	Carpenter
The Bird	Fiske
The Faltering Dusk	Kramer
Song of the Open	La Forge

OLIVER DITSON COMPANY

178-179 TREMONT STREET BOSTON 10, MASS.

Order of Your Local Dealer

All applications for advertising space in the Boston Symphony Orchestra programme book should be made to L. S. B. Jefferds, Advertising Manager, Symphony Hall, Boston, Mass.

F. T. D.



F. T. D.

Florists
Telegraph
Delivery

Symphony FLOWER SHOP

Faith
Truth
Determination

Flowers and Decorations for all occasions

240 HUNTINGTON AVENUE

Diagonally across from Symphony Hall

Telephones, Back Bay 8241, 8238

the waltz. Faust presses the hand of the dark girl, he stammers oaths of love. Together they dance through the open door, through garden and over meadow, to the forest. Fainter and fainter are heard the tones of the fiddle: they are heard through songs of birds and in the wondrous dream of sensual forgetfulness.

The basses begin the waltz rhythm with long-continued empty fifths, while the first violins indicate the rhythmic movement of the chief theme, to the full enjoyment of those that are enamoured with "realistic" dissonances. The chief theme is characterized Rustico, marcato. The dance grows wilder and wilder. An amorous waltz tune is given to the solo violoncello. The oboe has a seductive air to a fantastic tremolo figuration of the strings. Mephistopheles triumphs, and shrieks with glee in his mockery of Faust's love ecstasy. There are two endings to the piece. The earlier version ends fortissimo; the later dies gradually away in illustration of the line that Liszt adds as a motto:—



EUROPE 1924

Features

Free chairs and rugs on steamer,
Free suitcase when you enroll,
First-class travel in Italy,
Frequent motor excursions,
Flight with airplanes,
Excellent Hotels,
For $925.00.

Write to

THE WORTHWHILE TOURS
17 ALDWORTH STREET
BOSTON 30, MASSACHUSETTS
Tel. Jamaica 3688-W

Boston Conservatory of Music
INCORPORATED
AGIDE JACCHIA, Director

VIOLIN DEPARTMENT

Irma Seydel — Carmine Fabrizio
Daniel Kuntz — Frederick Mahn
Armando Leuci

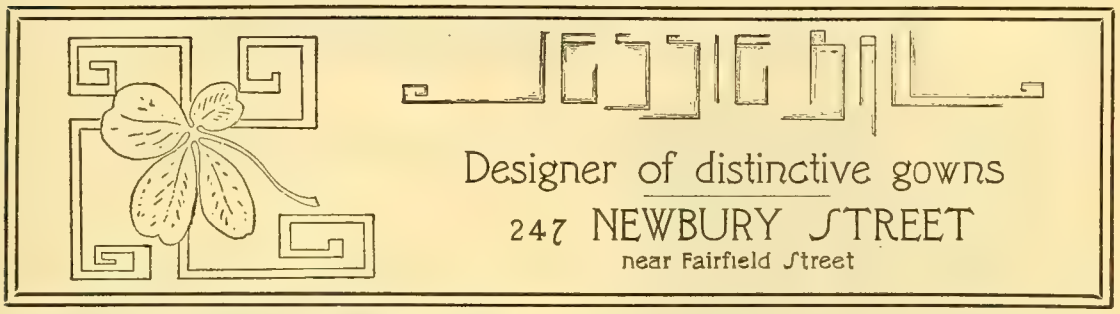
250 HUNTINGTON AVENUE, BOSTON 17, MASS.
Telephone Back Bay 2042

CATALOG SENT ON REQUEST

STEINWAY PIANOFORTE

*
* *

As is well known, Satan has always been fond of dancing. Long ago Chrysostom wrote, "Where there is dancing, the Devil is present." Cyprian said, "The dance is a circle, and its centre is the Devil." There was a German proverb, "No dance where the Devil does not curl his tail." In the year 1507 the Devil appeared at Leybach in the market-place, where there was dancing. He was disguised as a handsome young man dressed with fastidious care. He chose for a partner one Ursula, "a maiden of a joyous disposition and easy manners," as Valvasor informs us. In the fury of the dance Satan suddenly disappeared with Ursula, and did not remember to restore her to her friends. A somewhat similar story is told of a coquettish bride at Naumburg. Satan danced with her, and to the amazement of the other dancers, who uttered vain cries of







distress, he leaped into the air with her. with such force and agility that he disappeared with his partner through the ceiling. Sometimes he preferred to play the fiddle, and his bowing was so vigorous that the dancers kept on dancing until they died. Mlle. Jeannette d'Abadie saw Mme. De Martibalserena dance with four frogs at the same time, at a Sabbat personally conducted by Satan, who played in an extraordinarily wild fashion. His favorite instrument was the fiddle, but he occasionally favored the bagpipe. The good monk Abraham à Sancta-Clara discussed an interesting question concerning Satan's musical tastes: "Does he prefer the harp? Surely not, for it was by a harp that he was driven from the body of Saul. A trumpet? No, for the brilliant tones of trumpets have many times dispersed the enemies of the Lord. A tambourine? Oh, no; for Miriam, the sister of Aaron, after Pharaoh and his host were drowned in the Red Sea, took a tambourine in her hand, and, with

JOHN A. REARDON, Jr.



Interior Decorator

Draperies Furniture
Wall Papers

103 ST. JAMES AVE., BOSTON
Reardon Building
Telephones, Back Bay { 10974 / 6609

Lewis F. Perry's Sons Co.
PAINTING AND DECORATING
101 TREMONT STREET
ROOM 211, BOSTON
TELEPHONE, MAIN 4335
Decorators of Symphony Hall

THE EMPLOYERS'
LIABILITY ASSURANCE CORPORATION
Limited of London, England
SAMUEL APPLETON
United States Manager
132 WATER ST. - BOSTON

TOWN TAXI

TOWN TAXI

LOWEST RATE OF FARE IN BOSTON

Taxi Cabs

AT

SYMPHONY HALL

AFTER ALL CONCERTS

Notify the usher or taxi agent at entrance

TOURING CARS

Low Rates

LIMOUSINES

Quality Service

TOWN TAXI

INCORPORATED

KENMORE 5000

LOWEST RATE OF FARE IN BOSTON

TOWN TAXI

TOWN TAXI

all the women about her, praised and thanked God. A fiddle? No, indeed; for with a fiddle an angel rejoiced the heart of Saint Francis. I do not wish to abuse the patience of the reader, and so I say that nothing is more agreeable to Satan for accompaniment to the dance than the ancient pagan lyre"; but ancient illustrators represent Satan as amiably impartial in his choice. They represent him as playing all sorts of instruments, from a bell to a flute.

* * *

This waltz met in certain cities with strongly-worded opposition. When it was played in London, a leading critic wrote, "We should demand its prosecution under Lord Campbell's Act, especially when accompanied by explanatory remarks, but for its unutterable ugliness." And when Theodore Thomas produced it in Boston (Oc-

EARLY SPRING and SOUTHERN WEAR OPENING

Strikingly original and delightfully different are the qualities which distinguish Hurwitch clothes for Winter Resort Wear and Early Spring.

Now showing a brilliant assemblage of
SUITS GOWNS COATS and SPORTS WEAR

Hurwitch Bros.

Second Floor 344 Boylston Street, Boston, Mass.

729 BOYLSTON STREET BINGHAM GOWNS BOSTON MASSACHUSETTS
ALSO READY TO WEAR
DANCING FROCKS A SPECIALTY



JACOB THOMA & SON
Importers and Dealers in
Old and New Violins — Bows — Strings — Cases and Violin-Specialties
Repairers to the Boston Symphony Orchestra
Agents for the Silvestre & Maucotel Tricolore Tested-Strings
226 TREMONT STREET Opp. Majestic Theatre . BOSTON, MASS. Telephone, Dewey 1763-W



VLADIMIR

DE PACHMANN

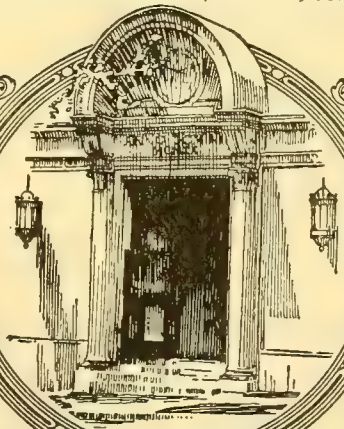
uses and endorses

The Baldwin Piano

exclusively

The Baldwin Piano Co.

Represented by
The A. M. HUME MUSIC CO.
196 Boylston Street, Boston, Mass.



tober 10, 1870), John S. Dwight allowed that it was "positively devilish." "Such music is simply diabolical, and shuts out every ray of light and heaven, from whence music sprang." But Mr. Thomas continued to play the waltz in Boston, and it has been played at concerts of the Boston Symphony Orchestra (1887, 1893, 1894, 1897, 1902, 1907, 1913).

* * *

The first Mephisto Waltz was arranged by the composer for the pianoforte for two and for four hands. The second Mephisto Waltz, which has been characterized as a waltz in augmented seconds, was dedicated to Saint-Saëns, the third to Marie Jaëll-Trautmann, the Mephisto Polka to Lina Schmalhausen. About sixty measures of the fourth waltz exist in the manuscript at the Liszt



William B. Ballard

formerly of V. BALLARD & SONS

Riding Habits Suits

Coats and Gowns

customers' materials used

565 BOYLSTON STREET

Telephone, B. B. 9616

Massachusetts Trust Company

(MEMBER FEDERAL RESERVE SYSTEM)

UPTOWN BRANCH SITUATED DIAGONALLY ACROSS FROM SYMPHONY HALL

Cordially offers you every facility consistent with sound banking.
Commodious Safe Deposit Boxes. Storage Space for Valuables.
Largest Electrified Burglar-proof Safe in the World.
Ample Parking Space.

MAIN BANK
Massachusetts Trust Building
Corner Federal and Franklin Streets

HAYMARKET BRANCH
46 Canal Street
near North Station

The B. F. Wood Music Co.

Publishers of

Edition Wood.

And the Largest Catalog of Easy Educational Music in the World.

To be had through your Local Dealer

88 ST. STEPHEN STREET BOSTON, 17

M. STEINERT & SONS

New England Distributors for

STEINWAY

STEINERT JEWETT WOODBURY

PIANOS

DUO-ART Reproducing Pianos

Pianola Pianos



VICTROLAS VICTOR RECORDS

DeForest Radio Merchandise

STEINERT HALL

162 Boylston Street

BOSTON MASS.

Museum in Weimar. They are of an andantino movement, and were written at Rome and Budapest. It appears from a letter written by Liszt in 1885 that Alfred Reisenauer orchestrated the third waltz: "I beg you [Reisenauer] to send me here in manuscript your capital orchestration of the third Mephisto Waltz. Don't take the trouble to alter anything in this manuscript or to write anything new: send it to me just as I have seen it. When it has been copied, the printed edition will follow, with the name of Reisenauer attached to it."

Busoni has made for the pianoforte a transcription of the orchestral score of the first waltz.

It was the earnest wish of Liszt that the two "episodes" from Lenau's "Faust" should be played together. He wrote Franz Brendel from Rome in 1862: "The publication of Lenau's two 'Faust Episodes' . . . Schuberth might undertake according as he sees fit. I am rather indifferent as to whether the piano arrangement or the

STRICTLY CUSTOM MADE

Corsets and Ready-to-wear, dainty Lingerie, Negligees, Petticoats, Brassieres, Pantalettes, etc.

MADAM SARA'S LA PATRICIA CORSET

311-314 Little Building

Miss Farmer's School of Cookery

Established 1902

Home of the Boston Cooking School Cook Book

30 Huntington Avenue, Boston

Practice Classes constanting forming in

Cookery and Household Technique

Demonstration Lectures

Tuesdays and Wednesdays

Miss Alice Bradley, Principal

SOLOV-HINDS CO.

SPECIALIZING IN APPAREL FOR MISSES AND WOMEN

Evening and Dinner Gowns

Afternoon and Daytime Dresses

Misses' Frocks and

Dance Dresses

Coats *Wraps* *Hats*

Sportswear

468 BOYLSTON STREET

WESTLAND AVENUE GARAGE

INCORPORATED

41–43 WESTLAND AVENUE AND 32–34 ASTOR STREET

ONE MINUTE FROM SYMPHONY HALL

While attending concert store your car at our new and most up-to-date garage. Guard against theft.

Telephones, Back Bay 8862, 8863

Taken for Granted

Because we are constantly subject to the criticisms of our associates, that man is unfortunate who is "taken for granted" in all his works. There are many such men, quiet, retiring, unassuming and, for the most part, habitually self-effacing. Many of these are earnest, honest men, but failing simply to "register" their superior attributes, cast a shadow on their own best deeds.

The average business man would hesitate to say about himself, the favorable things he says about his business. Such an attitude is easily understood, when we consider that a business usually represents the collective effort and ability of many persons, so that the owner may be permitted the indulgence of pride.

The PRINTED WORD has saved many a business and many an individual from the handicap of being "taken for granted." Properly utilized, *good printing* helps to make our positions, our policies, our labors, better understood.

During fifty years of printing service, we have consistently supported a policy directed toward the *ultimate effectiveness* of the customer's printed message.



The Quality Mark of Printing Service

GEO. H. ELLIS CO.

Incorporated

272 CONGRESS STREET, BOSTON

score appear first; but the *two pieces* must appear simultaneously, the 'Nächtlicher Zug' as No. 1 and 'Mephisto Walzer' as No. 2. There is no thematic connection between the two pieces, it is true; but, nevertheless, they *belong together,* owing to the contrast of ideas. A *Mephisto* of that species could proceed only from a *poodle* of that species!"

He wrote Max Erdmannsdörfer, court conductor at Sondershausen, from Weimar in 1873: "On Sunday, September 28, I shall have the pleasure of thanking you personally in Sondershausen for arranging and carrying out the extraordinary concert programme. It is my special wish that the two Faust episodes should not be separated, even at the risk of wearying the public for a few minutes with the 'Nächtlicher Zug.' But this piece does not appear to me altogether so bad."

The "Mephisto" Waltz is almost always played without reference

A Bit of the Brunswick All Your Own



Of course, you know the Brunswick Shoppe — so near Copley Square, so convenient to Boylston Street shopping, so short a distance from the theatres. This delightful little low-beamed salon and all that is within, is a bit of the Brunswick all your own. For luncheon — for afternoon tea — for supper before the theatre — or just to run into at any odd moment for a tiny nibble and chat with the many friends you are sure to meet there. Claim it for your own—as it truly is!

Afternoon Tea

Ices Favors Brunswick Candy

The Brunswick Shoppe

Boylston Street at Clarendon

THOMAS

RETTA C. THOMAS

683 BOYLSTON ST.

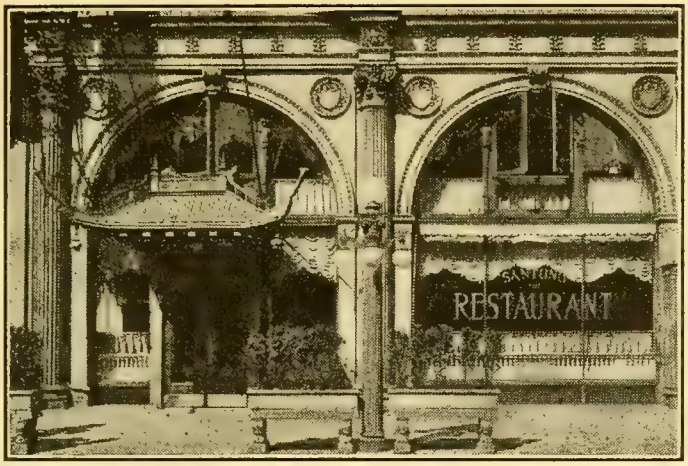
Imported Models and our own Creations

Gowns, Wraps, Suits, Blouses

Special Attention Given to Reproductions of all French Models

SANTUNG RESTAURANT

St. James Building
Near Symphony Hall



Telephone, Back Bay
{ 6018
{ 10116

MERCHANT CLUB LUNCHEON
11 a.m. to 2 p.m.

SPECIAL SUNDAY TABLE D'HÔTE DINNER
12 m. to 4 p.m.

MUSIC EVERY DAY AND EVENING

"After Theatre Parties" a Specialty

SPECIALIST IN AMERICAN AND CHINESE DISHES

THE
VERGÉ SHOP

1385 Beacon Street
BROOKLINE

Good Things to Eat

Reservations by Telephone
Brookline 2240

GRACE HORNE'S GALLERIES

Stuart Street at Dartmouth
Trinity Court, Boston, Mass.

EXHIBITION of PAINTINGS during January and February

JOHN WHORF
TOD LINENMUTH and
Dorothy Randolph Byard
WOODCUTS by
WHARTON ESHERICK
MODERN CRAFTS by
GEORGE GEBELEIN
SIDNEY CALLOWHILL
and others
visitors are welcome



PENNELL, GIBBS & QUIRING CO.
INC., DECORATORS & PAINTERS
203, 205 CLARENDON STREET
BOSTON, MASSACHUSETTS

THE SOCIETY OF
Arts & Crafts

Distinctive Gifts
for all occasions

9 PARK ST., BOSTON

to the companion piece, which, indeed, is seldom heard. The two episodes are dedicated to Karl Tausig.

* * *

"The Dance in the Village Tavern," completed in January, 1861, is scored for three flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, cymbals, triangle, harp, and the usual strings. The score was published in November, 1865; the pianoforte arrangements in November, 1862.

The first performance was from manuscript at Weimar in the Grand Ducal Palace, March 8, 1861,* at the third court concert. Liszt conducted. This concert was one of the last court concerts that Liszt conducted at Weimar.

*The date given by R. Pohl in his "Franz Liszt"—1860—is erroneous.

Courteous, Efficient and Prompt Service

"THE BEST OF FOOD THE FINEST CUISINE"

MUSIC EVERY EVENING

THE FAR EAST CO. CHINESE AND AMERICAN RESTAURANT

Noon-day Lunch 11-2 p.m. $.40 Open from 11-12 a.m.

Special Dinner 5.00-8 p.m. $.50 up Sunday Dinner $.85 and $1.25

1088 BOYLSTON STREET Tel. Back Bay 2342 BOSTON, MASS.

Rare Old Violins

VIOLAS and 'CELLOS of exquisite tone and splendid condition

ITALIAN VIOLIN STRINGS

MUSICIANS SUPPLY COMPANY

218 Tremont Street and 60 LaGrange Street, Boston, Mass.

Telephone, Beach 1882

Foreign Languages Easily Learned

The Berlitz Conversational Method makes the study of any foreign language a surprisingly simple, easy and pleasant matter. Experienced native teachers. Day and Evening Classes and Individual Instruction. Reasonable tuition. Call, write or phone for catalogue.

Trial Lesson Free

BERLITZ SCHOOL OF LANGUAGES

Est. 1878 OVER 200 BRANCHES

132 Boylston Street Phone, Beach 3958

SEVENTY YEARS' REPUTATION

BROWN'S BRONCHIAL TROCHES

An old and reliable remedy for throat troubles caused by cold or use of the voice. Free from opiates in any form. Sold only in boxes—never in bulk. Prices, 15c., 35c., 75c., $1.25, at druggists or by mail.

BROWN'S CAMPHORATED SAPONACEOUS DENTIFRICE

Will keep the teeth and gums in healthy condition. Price, 30c., at druggists or by mail.

JOHN I. BROWN & SON, BOSTON, MASS.

Maintained for the Benefit of the
South End Music School

THE CARRY-ON SHOP
30 Charles Street
BOSTON

UNUSUAL THINGS

INCLUDING
CHINA GLASSWARE
EMBROIDERIES AND DRESSES
CHILDREN'S CLOTHING
CHINESE FURS
HOMESPUNS, WOOL, ETC.

Made in Europe and America

30 CHARLES STREET

The Green Door Farm and Garden Shop

N. E. Branch of the
FARM AND GARDEN ASSOCIATION
39 NEWBURY STREET

January Suggestions

Initials for table linen embroidered, and all mending for households and bachelors promptly and carefully executed
Luncheon and Afternoon Tea Specialties

Also direct from the Farm

POULTRY SAUSAGES LEAF LARD FRESH BUTTER
EGGS HONEY JELLY CANNED VEGETABLES AND FRUITS

Telephone orders given prompt attention
Tel. B. B. 4198

KAKAS·BROS. INC.

MANUFACTURERS RETAILERS

FURRIERS

RELIABLE FURS RELIABLE INFORMATION
RELIABLE PRICES

NO MISREPRESENTATION AS TO VALUES
COLD STORAGE

72 Chauncy St., Boston - - - Tel. Beach 0048

M. E. PACKARD
PIANO TUNER

Reproducing and Player-Piano Expert
191 Willow Avenue, West Somerville
Telephone Connection
Authorized Welte-Mignon Service Man
Formerly with Mason & Hamlin, Ampico Service Man with Chickering & Sons Co

EST. 1905 B. B. 1693

FRIEDBERG'S
ELECTRIC & LOCKSMITH SHOP

239-241 MASSACHUSETTS AVENUE
ELECTRICAL APPLIANCES
CONTRACTING
FULLY EQUIPPED REPAIR SHOP
VASES CONVERTED INTO LAMPS

The date of the first performance of the other episode, "The Nocturnal Procession," is not definitely determined.

The second Mephisto Waltz (1881) was performed for the first time at Budapest on March 9, 1881. The pianoforte version was often played by Marie Jaëll. When she played it once in Paris (March 18, 1892) a critic wrote: "They do not dance this waltz in a village tavern; it is to the hills not far from Parnassus that these rhythms lure the dancers. It may be asked whether this musical incarnation of the spirit of the dance is made for demons whom it more or less ennobles, or for demigods who are degraded by it." The third Mephisto Waltz was played by Mme. Jaëll at this concert.

The second Mephisto Waltz for orchestra was revived by Ferdinand Löwe at a concert in Vienna early in 1911.

AMERICA'S FOREMOST FLORIST

76th year

Thos. F. Galvin INCORPORATED

FLOWERS

BOSTON
1 PARK STREET
AND
549 BOYLSTON STREET

NEW YORK
561 FIFTH AVENUE
AT
46th STREET

.. Custom Underwear ..

UNION SUITS, PETTICOATS and KNICKERS made to Measure in All Styles and Materials

Miss E. T. DRISCOLL .·. 296 BOYLSTON STREET
formerly 49 Temple Place

PERMANENT WAVE SPECIALIST

Twelve years' experience in Permanent Waving has taught me the **only** safe method is the Nestle Lanoil

Miss LILLIAN J. KANE

420 BOYLSTON STREET . . . . . BOSTON
Room 312 Tel. B.B. 8798

At HOTEL VENDOME

THERE ARE UNUSUAL ACCOMMODATIONS for banquets, dinners, luncheons, receptions, weddings and dances—for all social functions requiring correct appointments and perfect service.

Among the hotels in this city, none is better prepared than **THE VENDOME** to make social affairs attractive and pleasant. Its ideal location on **Commonwealth Avenue at Dartmouth Street, only one block from Copley Square,** makes it easily accessible by motor or "a-foot."

The management will be pleased to submit menus, offer suggestions, and make final arrangements by telephone, correspondence or personal interview.

AFTERNOON TEA (tea, toast and marmalade) IS SERVED IN THE SOLARIUM EVERY DAY INCLUDING SUNDAY FROM 4 UNTIL 6 O'CLOCK. FIFTY CENTS PER PERSON

C. H. GREENLEAF, President — *EVERETT B. RICH*, Managing Director — *FRANKLIN K. PIERCE*, Associate Manager

STATE STREET TRUST CO.

Boston, Mass.

Affords its depositors the advantage of three banking offices in excellent locations, each equipped with modern safe deposit vaults.

MAIN OFFICE . . . . . 33 STATE STREET

COPLEY SQUARE OFFICE . 581 Boylston Street

MASSACHUSETTS AVENUE OFFICE

Corner Massachusetts Avenue and Boylston Street

INCORPORATED 1891

MEMBER FEDERAL RESERVE SYSTEM

WEDDING INVITATIONS

CALLING CARDS

STATIONERY

VALENTINES



Poulson

HARPER W POULSON

SOCIAL AND COMMERCIAL STATIONER

284 BOYLSTON STREET BOSTON



Local and Suburban Service

Clearance Sale

WALL PAPERS FABRICS
FURNITURE SAMPLES

Below Cost

Many to be permanently discontinued

Harlow & Howland
Interior Decorators
282 DARTMOUTH STREET

Hill, Smith & Co.

Wholesale and Retail
STATIONERS

Engraving, Die Stamping
and Fine Printing

Blank Book Manufacturers
Modern Loose-leaf Devices
and Supplies

8 MILK STREET
Old South Building
Telephone, Main 1590

Lamping-Nolan

.. Beauty Upkeep ..
Expert in every branch
462 Boylston St. Boston
Est. 1905 Tel. B. B. 5174

Largest and Best Equipped Beauty Salon in New England. Marcel and Permanent Waving, Hairdressing, Muscle Strapping, Face Peeling. Most reliable and latest methods by an Expert. New Scalp Treatment, Special for Oily Scalp.
Electric Baths and Swedish Treatments
Our School - 18 NEWBURY STREET
Day and Evening Classes
Classes forming every Monday

ANTIQUES APPRAISALS
A. CLAYTON PARKER
INTERIOR DECORATOR
Fifteen years with Boston's best Decorators
Designer and Decorator with a
European experience
BACK BAY 6731
Room 317 420 Boylston Street
Berkeley Building Boston, Massachusetts

GEORGE L. CURTIS

Maker of
DISTINCTIVE GOWNS FOR
GENTLEWOMEN
312A Berkeley Bldg. 420 Boylston St.
Copley 1063-M

ELIAS HOWE CO. 8 BOSWORTH STREET

OLD VIOLINS, VIOLONCELLOS

VIOLAS, DOUBLE BASSES
MORE THAN 600 IN STOCK

Leather Cases Fine Bows Italian Strings Gold and Silver G Strings
2,000 NEW VIOLINS IN STOCK

ELIAS HOWE CO., 8 Bosworth Street . Boston



"This new baby" said Carmela, "shall have straight legs." Carmela had decided. Her two brothers had bowlegs. Here was a new baby—Pasquale—one week old. There should be no more bowlegs in the family now that she knew it was just a matter of taking the baby to the conference at the Community Health Association once a week. Didn't the neighbor in the next tenement take her baby? And were ever legs so straight as Pietro's? So said ten-year-old Carmela, "Pasquale shall be taken to the conference."

Almost one hundred per cent of the children of Italian parents in this country have rickets unless they are carefully supervised as to feeding and sunlight. The prevention is simple —and the results of the disease bad. Children with rickets may have bowlegs, flat feet, spinal curvature, knock-knees, anæmia. If untreated, deformities may result where painful operations are necessary.

And the prevention is just proper hygiene—proper food—cod liver oil and sunlight, plenty of sunlight.

WORK ACCOMPLISHED IN 1923

Over 400,000 visits made by 166 nurses
55,000 people visited in their homes
2,165 Baby and Child Health conferences held, with an attendance of over 63,000

THE ASSOCIATION OFFERS —

Baby Health conferences
Child Health conferences
Classes for expectant mothers
Posture classes
Mental Habit clinics
Nutrition classes
Maternity care
After-care of Infantile Paralysis

The COMMUNITY HEALTH ASSOCIATION

BABY HYGIENE ASSOCIATION AND INSTRUCTIVE DISTRICT NURSING ASSOCIATION

561 MASSACHUSETTS AVENUE, BOSTON — Ingersoll Bowditch, Treasurer

The Magic Wand in LEWANDOS Changes Colors



LEWANDOS
Cleansers and Dyers

Shops

BOSTON
17 Temple Place
29 State Street
79 Summer Street
284 Boylston Street
248 Huntington Avenue

BROOKLINE MASS
1310 Beacon Street Coolidge Corner

CAMBRIDGE MASS
1274 Massachusetts Avenue

MALDEN MASS
30 Pleasant Street

LYNN MASS
22 Munroe Street

SALEM MASS
72 Washington Street

MANCHESTER MASS
28 Central Street

WALTHAM MASS
193 Moody Street

WATERTOWN MASS
1 Galen Street

SPRINGFIELD MASS
294 Bridge Street

WORCESTER MASS
26 Pearl Street

FITCHBURG MASS
570 Main Street

FALL RIVER MASS
197 Bank Street

NEW BEDFORD MASS
672 Purchase Street

PROVIDENCE R I
137 Matthewson Street

NEWPORT R I
231 Thames Street

BRIDGEPORT CONN
213 State Street

WATERBURY CONN
22 East Main Street

NEW HAVEN CONN
123 Church Street

HARTFORD CONN
47 Farmington Avenue

ALBANY N Y
75 North Pearl Street

PHILADELPHIA PA
1901 Chestnut Street

NEW YORK CITY
10 West 48th Street

Collection and Delivery System

EXECUTIVE OFFICES

286 BOYLSTON STREET BOSTON

Telephone Service Back Bay 3900
Connects All Boston Shops

"YOU CAN RELY ON LEWANDOS"

Thirteenth Programme

FRIDAY AFTERNOON, JANUARY 25, at 2.30 o'clock

SATURDAY EVENING, JANUARY 26, at 8.15 o'clock

Beethoven . . . Symphony in F major, No. 6, "Pastoral"

I. Awakening of serene impressions on arriving in the country: Allegro ma non troppo.
II. Scene by the brook-side: Andante molto moto.
III. Jolly gathering of the country folk: Allegro; In Tempo d'Allegro.
Thunder-storm; Tempest: Allegro.
IV. Shepherd's song; Gladsome and thankful feelings after the storm: Allegretto.

Monteverde . . . . Recitative and Lament of Ariadne

Mahler . . . . . Three Songs with Orchestra

a. Urlicht ("Primal Light") (Solo from the Second Symphony).
b. Das Irdische Leben ("Earthly Life").
c. Wer hat das Liedlein erdacht? ("Who thought out the little song?").

Stravinsky . . "Le Sacre du Printemps" ("The Rites of Spring"), A Picture of Pagan Russia
(First time in Boston)

I. The Adoration of the Earth.
Introduction — Harbingers of Spring, Dance of the Adolescents — Abduction — Spring Rounds — Games of the rival cities — The Procession of the Wise Men — The Adoration of the Earth (The Wise Man) — Dance of the Earth.
II. The Sacrifice
Introduction — Mysterious Circles of the Adolescents — Glorification of the Chosen One — Evocation of the Ancestors — Ritual of the Ancestors — The Sacrificial Dance of the Chosen One.

SOLOIST
MARYA FREUND

There will be an intermission of ten minutes after the symphony

City of Boston, Revised Regulation of August 5, 1898.—Chapter 3, relating to the covering of the head in places of public amusement

Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn.
Attest: J. M. GALVIN, City Clerk.

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

STEINERT SERIES OF FOUR CONCERTS

SECOND CONCERT

Symphony Hall, Sunday, January 27, at 3.30

VIOLIN RECITAL

by

EFREM ZIMBALIST

.. *PROGRAMME* ..

1. Sonata, D minor . . . . Brahms
   - Allegro
   - Adagio
   - Un poco presto e con sentimento
   - Presto agitato

2. a. Adagio and Scherzo . . . Reger
   (For Violin Alone)

   b. Concerto in E minor, Op. 64 . . Mendelssohn
   - Allegro molto appassionato
   - Andante
   - Allegro molto vivace

3. a. Introduction and Tarantelle . . Sarasate

   b. Spanish Dance . . . . Sarasate

   c. Carmen Fantasy . . . Bizet-Sarasate

EMANUEL BAY at the Piano

STEINWAY PIANO USED

Reserved seats, $1.00, $1.50, $2.00, $2.50 (plus tax).

Tickets are now on sale at STEINERT HALL and at SYMPHONY HALL.

SYMPHONY HALL, BOSTON

HUNTINGTON AND MASSACHUSETTS AVENUES

Branch Exchange Telephones, Ticket and Administration Offices, Back Bay 1492

Boston Symphony Orchestra

INC.

PIERRE MONTEUX, Conductor

FORTY-THIRD SEASON, 1923-1924

Programme

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

COPYRIGHT, 1924, BY BOSTON SYMPHONY ORCHESTRA, INC.

THE OFFICERS AND TRUSTEES OF THE BOSTON SYMPHONY ORCHESTRA, Inc.

FREDERICK P. CABOT . . . . . President
GALEN L. STONE . . . . . Vice-President
ERNEST B. DANE . . . . . Treasurer

ALFRED L. AIKEN
FREDERICK P. CABOT
ERNEST B. DANE
M. A. DE WOLFE HOWE
JOHN ELLERTON LODGE
ARTHUR LYMAN
HENRY B. SAWYER
GALEN L. STONE
BENTLEY W. WARREN
E. SOHIER WELCH

W. H BRENNAN, Manager

G. E. JUDD, Assistant Manager

BEETHOVEN
and Nature

Painted for the
Steinway
Collection
by N C Wyeth



STEINWAY

THE INSTRUMENT OF THE IMMORTALS

ON the 26th of March, 1827, died Ludwig van Beethoven, of whom it has been said that he was the greatest of all musicians. A generation later was born the Steinway Piano, which is acknowledged to be the greatest of all pianofortes. What a pity it is that the greatest master could not himself have played upon the greatest instrument—that these two could not have been born together! Though the Steinway was denied Beethoven, it was here in time for Liszt and Rubinstein, for Wagner, Berlioz and Gounod. And today, a still greater Steinway than these great men knew, responds to the touch of Paderewksi, Rachmaninoff and Hofmann. Such, in fact, are the fortunes of time, that today, this Instrument of the Immortals, this piano, more perfect than any Beethoven ever dreamed of, can be possessed and played and cherished not only by the few who are the masters of music, but by the many who are its lovers.

Steinway & Sons and their dealers have made it conveniently possible for music lovers to own a Steinway. Prices: $875 and up, plus freight at points distant from New York.

STEINWAY & SONS, Steinway Hall, 109 E. 14th Street, New York

Boston Symphony Orchestra

Forty-third Season, 1923–1924

PIERRE MONTEUX, Conductor

PERSONNEL

Violins.

Burgin, R.	Hoffmann, J.	Gerardi, A.	Hamilton, V.
Concert-master.	Mahn, F.	Krafft, W.	Sauvlet, H.
Theodorowicz, J.			
Gundersen, R.	Pinfield, C.	Fiedler, B.	Siegl, F.
Kassman, N.	Cherkassky, P.	Leveen, P.	Mariotti, V.
Thillois, F.	Gorodetzky, L.	Kurth, R.	Riedlinger, H.
Murray, J.	Goldstein, S.	Bryant, M.	Knudsen, C.
Stonestreet, L.	Tapley, R.	Del Sordo, R.	Messina, S.
Diamond, S.	Erkelens, H.	Seiniger, S.	

Violas.

Fourel, G.	Werner, H.	Grover, H.	Fiedler, A.
Artières, L.	Van Wynbergen, C.	Shirley, P.	Mullaly, J.
	Gerhardt, S.	Kluge, M.	
	Deane, C.	Zahn, F.	

Violoncellos.

Bedetti, J.	Keller, J.	Belinski, M.	Warnke, J.	Langendœn, J.
Schroeder, A.	Barth, C.	Stockbridge, C.	Fabrizio, E.	Marjollet, L.

Basses.

Kunze, M.	Seydel, T.	Ludwig, O.	Kelley, A.	Girard, H.
Keller, K.	Gerhardt, G.	Frankel, I.	Demetrides, L.	

Flutes.	Oboes.	Clarinets.	Bassoons.
Laurent, G.	Longy, G.	Sand, A.	Laus, A.
Bladet, G.	Lenom, C.	Arcieri, E.	Allard, R.
Amerena, P.	Stanislaus, H.	Vannini, A.	Bettoney, F.

Piccolo.	English Horns.	Bass Clarinet.	Contra-Bassoon.
Battles, A.	Mueller, F.	Mimart, P.	Piller, B.
	Speyer, L.		

Horns.	Horns.	Trumpets.	Trombones.
Wendler, G.	Valkenier, W.	Mager, G.	Hampe, C.
Schindler, G.	Hain, F.	Mann, J.	Adam, E.
Hess, M.	Van Den Berg, C.	Perret, G.	Mausebach, A.
Lorbeer, H.	Gebhardt, W.	Kloepfel, L.	Kenfield, L.
		Schmeisser, K.	

Tuba.	Harps.	Timpani.	Percussion.	
Sidow, P.	Holy, A.	Ritter, A.	Ludwig, C.	Zahn, F.
	Delcourt, L.	Polster, M.	Sternburg, S.	

Organ.	Celesta.	Librarian.
Snow, A.	Fiedler, A.	Rogers, L. J.



Proposing the exchange of your little used or silent piano—

FOR one which brings with it a rich endowment of the playing of the greatest pianists in the world—the

AMPICO

IN THE

Chickering

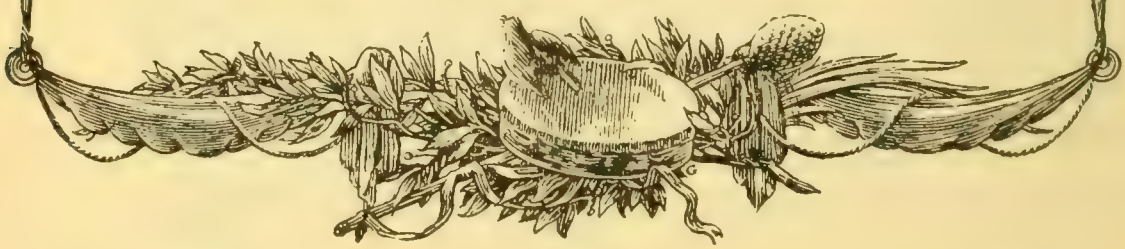
Established 1823

Then—the great Rachmaninoff—the captivating Levitzki—the amazing Nyiregyhazi—and scores of others will play your piano for you whenever you desire to hear them.

The cultivating, uplifting, restorative power of music becomes yours—through the daily companionship with the masters.

Let us tell you how easily you may make this treasure of music your own

CHICKERING WAREROOMS
169 TREMONT STREET, BOSTON



Thirteenth Programme

FRIDAY AFTERNOON, JANUARY 25, at 2.30 o'clock

SATURDAY EVENING, JANUARY 26, at 8.15 o'clock

Beethoven . . . Symphony in F major, No. 6, "Pastoral"

I. Awakening of serene impressions on arriving in the country: Allegro ma non troppo.
II. Scene by the brook-side: Andante molto moto.
III. Jolly gathering of the country folk: Allegro; In Tempo d'Allegro.
Thunder-storm; Tempest: Allegro.
IV. Shepherd's song; Gladsome and thankful feelings after the storm: Allegretto.

Monteverdi . . . . Recitative and Lament of Ariadne

Mahler . . . . . Three Songs with Orchestra

a. Urlicht ("Primal Light") (Solo from the Second Symphony).
b. Das Irdische Leben ("Earthly Life").
c. Wer hat das Liedlein erdacht? ("Who thought out the little song?").

Stravinsky . . "Le Sacre du Printemps" ("The Rite of Spring"), A Picture of Pagan Russia

(First time in Boston)

I. The Adoration of the Earth.
Introduction — Harbingers of Spring, Dance of the Adolescents — Abduction — Spring Rounds — Games of the rival cities — The Procession of the Wise Men — The Adoration of the Earth (The Wise Man) — Dance of the Earth.

II. The Sacrifice
Introduction — Mysterious Circles of the Adolescents — Glorification of the Chosen One — Evocation of the Ancestors — Ritual of the Ancestors — The Sacrificial Dance of the Chosen One.

SOLOIST

MARYA FREUND

There will be an intermission of ten minutes after the symphony

City of Boston, Revised Regulation of August 5, 1898,—Chapter 3, relating to the covering of the head in places of public amusement

Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn.
Attest: J. M. GALVIN, City Clerk.

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

Where Will You Stay in Paris?

You will go to Paris when you go abroad, but at what hotel will you stop? At what hotel in London or Paris or Rome?

What are the best trains from one great city to another?

Where will you stop en route for sightseeing?

How much time will the trip you want to make require?

What will it all cost?

It is Raymond-Whitcomb's business to answer these questions and a hundred others — to obtain steamship and railway tickets and hotel reservations, to engage automobiles, to provide a complete and enjoyable trip.

Raymond-Whitcomb Tours (with expert escort) travel by the best steamships, stop at the smartest hotels, use high-grade automobiles for local sightseeing and for trips of several days. For years they have been the ideal way to travel.

Send for our Europe Booklet

Raymond-Whitcomb Individual Travel Service prepares trips to follow your own individual route and makes advance arrangements (steamship, railroad, hotel, etc.) for the entire journey. We can relieve you of those daily details that annoy the average traveler and occupy so much time intended for pleasure and sightseeing.

Send for the Raymond-Whitcomb Guide to European Travel

Mediterranean Cruise

The annual Raymond-Whitcomb Mediterranean Cruise sails February 9th. An ideal trip through the historic Mediterranean at its best season, with visits to Madeira, Spain, Algeria, the Riviera, Corsica, Italy, Tunisia, Greece, Constantinople, Syria, the Holy Land, Egypt and Cattaro in Jugo-Slavia.

Winter tours to California, Hawaii, Florida and South America.

Annual Midnight Sun Cruise (to Iceland, North Cape, and the beautiful Fjords of Norway). Sailing June 26, 1924 on the newest Cunard liner, S. S. "Franconia." Rates $625 and upward.

Send for booklets

Raymond & Whitcomb Co.

17 Temple Place Tel. Beach 6964

Symphony No. 6, in F major, "Pastoral," Op. 68

Ludwig van Beethoven

(Born at Bonn, December 16, 1770; died at Vienna, March 26, 1827)

This symphony—"Sinfonia pastorale"—was composed in the country round about Heiligenstadt in the summer of 1808. It was first performed at the Theater an der Wien, Vienna, December 22, 1808. The symphony was described on the programme as "A symphony entitled 'Recollections of Life in the Country,' in F major, No. 5" (*sic*). All the pieces performed were by Beethoven: an Aria, "Ah, perfido," sung by Josephine Kilitzky; Hymn with Latin text written in church style, with chorus and solos; Pianoforte Concerto in G major, played by Beethoven; Grand Symphony in C minor, No. 6 (*sic*); Sanctus, with Latin text written in church style from the Mass in C major, with chorus and solos; Fantasie for pianoforte solo; Fantasie for pianoforte, "into which the full orchestra enters little by little, and at the end the chorus joins in the Finale." The concert began at half-past six. We know nothing about the pecuniary result.

There was trouble about the choice of a soprano. Anna Pauline Milder, the singer for whom Beethoven wrote the part of Fidelio, was chosen. Beethoven happened to meet Hauptmann, a jeweller, who was courting her. In a strife of words he called him "stupid ass!"

EARLY AMERICAN SONGS

Edited, arranged and supplied with
Pianoforte accompaniments by

HAROLD VINCENT MILLIGAN

THE FIRST AMERICAN COMPOSER
5 songs by Francis Hopkinson
For high or low voice
(*Schmidt's Educational Series, No. 212 a,b*) *1.25*

COLONIAL LOVE LYRICS
6 songs by Francis Hopkinson
For high or low voice
(*Schmidt's Educational Series, No. 213 a,b*) *1.25*

PIONEER AMERICAN COMPOSERS
7 songs from Victor Pelissier, P. A. von Hagen, Timothy Swan, A. Reinagle, Raynor Taylor and Benjamin Carr. For High or low voice. Two Books
(*Schmidt's Educational Series, Nos. 256a, b and 288a, b*) . . . . . each *1.25*

"May be regarded as American classics. These songs have been grasped with avidity by most of the American singers before the public and by many foreigners." *Musical Leader.*

"Retain the charm and courtliness of Colonial times. The accompaniments are musicianly in execution and absolutely in the idiom of the music of the eighteenth century." *Musical America.*

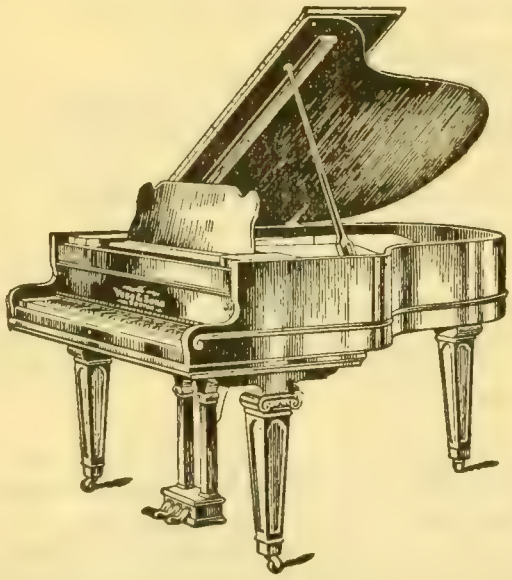
Used on the programs of Rafealo Diaz, Laura Littlefield, Greta Masson, Reed Miller, Olive Nevin, May Peterson, Oscar Seagle, Lambert Murphy, and others.

THE ARTHUR P. SCHMIDT CO., 120 Boylston St.

Hauptmann, apparently a sensitive person, forbade Pauline to sing, and she obeyed him.

Antonia Campi, born Miklasiewicz (1773), was then asked, but her husband was angry because Miss Milder had been invited first, and he gave a rude refusal. Campi, who died in 1822 at Munich, was remarkable not only as a singer: she bore seventeen children, among them four pairs of twins and one trio of triplets, yet was the beauty of her voice in no wise affected.

Finally Josephine Kilitzky (born in 1790) was persuaded to sing "Ah, perfido." She was badly frightened when Beethoven led her out, and could not sing a note. Räckel says a cordial was given to her behind the scenes; it was too strong, and the aria suffered in consequence. Reichardt describes her as a beautiful Bohemian with a beautiful voice. "That the beautiful child trembled more than sang was to be laid to the terrible cold; for we shivered in the boxes, although wrapped in furs and cloaks." She was later celebrated for her "dramatic coloratura." Her voice was at first of only two octaves, said Ledebur, but all her tones were pure and beautiful, and later she gained upper tones. She sang from 1813 to 1831 at Berlin, and pleased in many parts, from Fidelio to Arsaces, from Donna Elvira to Fatime in "Abu Hassan." She died, very old, in Berlin.



THE
VOSE GRAND
QUALITY and
REPUTATION
enable you to know
in advance that the
VOSE is a most
satisfactory piano.

WE CHALLENGE
COMPARISON

VOSE & SONS PIANO CO.
160 Boylston St., Boston, Mass.

L. P. HOLLANDER CO.

Est. 1848

Invite you to view their

NEW SOUTHERN HATS

designed primarily for wear at the various Winter Watering Places

(Ground Floor)

202-216 BOYLSTON STREET, BOSTON

FIFTH AVENUE, NEW YORK

LIMA-FISK, INC.

230 BOYLSTON STREET

Opposite the Public Gardens

Second Floor

DIAMONDS PEARLS

ORIENTAL PEARL NECKLACES

WATCHES

PLATINUM DIAMOND JEWELRY

GOLD JEWELRY

$5 TO $5,000 AND UPWARD

"Ah, perfido," had been composed in 1796 for Josephine Duschek. The "Fantasie," for piano, orchestra, and chorus, was Op. 80.

J. F. Reichardt wrote a review of the new works. He named, but incorrectly, the subtitles of the Pastoral Symphony, and added, "Each number was a very long, complete, developed movement full of lively painting and brilliant thoughts and figures; and this, a pastoral symphony, lasted much longer than a whole court concert lasts in Berlin." Of the one in C minor he simply said: "A great, highly-developed, too long symphony. A gentleman next us assured us he had noticed at the rehearsal that the violoncello part alone—and the violoncellists were kept very busy—covered thirty-four pages. It is true that the copyists here understand how to spread out their copy, as the law scriveners do at home." No record of the reception by the audience of the new works has come down to us. Reichardt censured the performance of the Hymn—a Gloria—and the Sanctus, and said that the

ADVANTAGES

¶ The *quality* of books displayed on our shelves.
¶ *Knowledge* of the contents of a book.
¶ *Freedom* for the customer.
¶ *Promptness* in importation.
¶ *Location*—one hundred yards from the Harvard Square Subway.

DUNSTER HOUSE BOOKSHOP
26 HOLYOKE STREET & MT. AUBURN
Cambridge, Mass.

1847 T. E. MOSELEY CO. 1924

We cordially invite you to inspect the latest designs in Men's, Women's and Children's Footwear which we will display at our

NEW STORE
39 WEST STREET, *near Tremont Street*
OPENING
MONDAY, JANUARY 14th, 1924

T. E. MOSELEY CO. :: :: BOSTON

E. T. Slattery Co.



Your Midwinter Migration!

Have You Planned It?

And where do your wings of adventure carry you? To *ski* and *skate*, with snow and ice all crisply sparkling? Or *sun* yourself on sands drenched white with sunlight, and *splash* in warm waters of crystal clearness?

Slattery is clothes-ready for you!

piano concerto was enormously difficult, but Beethoven played it in an astounding manner and with incredible speed. "He literally sang the Adagio, a masterpiece of beautiful, developed song, with a deep and melancholy feeling that streamed through me also." Count Wilhourski told Ferdinand Hiller that he sat alone in an orchestra stall at the performance, and that Beethoven, called out, bowed to him personally, in a half-friendly, half-ironical manner.

***

The Pastoral was described on the programme of 1808 as follows:—

Pastoral Symphony [No. 5 (*sic*)], more expression of feeling than painting.
First Piece. Pleasant feelings which awake in man on arriving in the country.
Second Piece. Scene by the brook.
Third Piece. Jovial assemblage of the country folk, in which appear suddenly
Fourth Piece. Thunder and storm, in which enter
Fifth Piece. Beneficial feelings, connected with thanks to the Godhead after the storm.

The headings finally chosen are on the title-page of this Programme Book. The descriptive headings were probably an afterthought. In the sketch-book, which contains sketches for the first movement, is a note: "Characteristic Symphony. The recollections of life in the country." There is also a note: "The hearer is left to find out the situations for himself."

M. Vincent d'Indy in his "Beethoven" (Paris, 1911) devotes several

Bonds of the highest grade

Harris, Forbes & Co
Incorporated
Harris Forbes Building
24 Federal St., Boston

Chandler & Co.

TREMONT ST., NEAR WEST



Drawn from hat shown by Chandler & Co.

FASHIONABLE MILLINERY

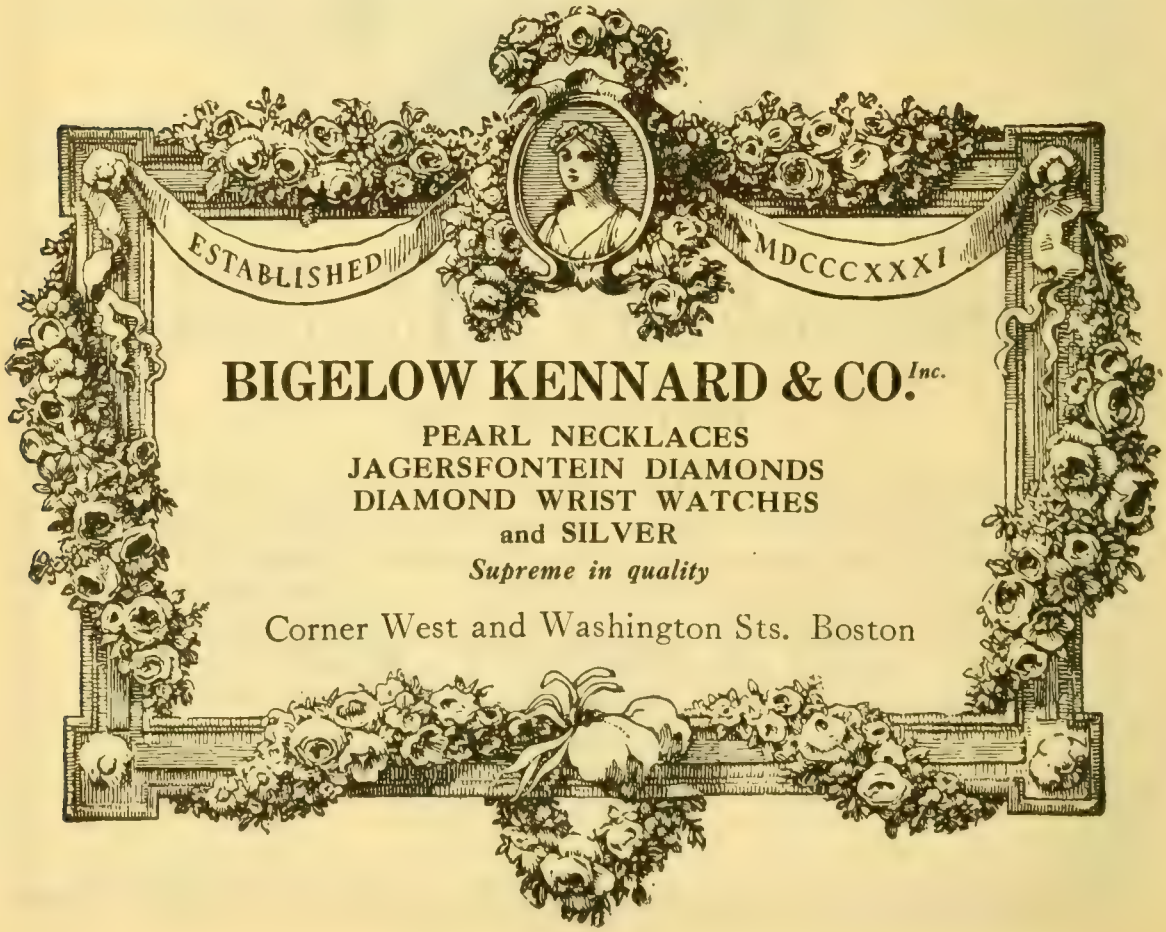
For Immediate Wear

ADVANCE styles in Hats of our own exclusive designs may be found in our new and complete collection of charming models for Southern travel or immediate wear. Beautiful fabrics in exquisite color and color combinations, and unique effects in rich trimmings, are combined in authentic styles.

Sports and Tailored Hats are priced	*Dressier Hats from our own workrooms*	*Dressy Tailored Hats are priced*
$10 to $15	$25 to $38	$15 to $25

pages to Beethoven's love of nature. "Nature was to Beethoven not only a consoler for his sorrows and disenchantments; she was also a friend with whom he took pleasure in familiar talk, the only intercourse to which his deafness presented no obstacle." Nor did Beethoven understand Nature in the dryly theoretical manner of Jean Jacques Rousseau, whose writings then were in fashion, for there could be no point of contact between the doctrines of this Calvinist of Geneva and the effusions of Beethoven, a Catholic by birth and by education. Nor did Beethoven share the views of many romantics about Nature. He would never have called her "immense, impenetrable, and haughty," as Berlioz addressed her through the mouth of his Faust. A little nook, a meadow, a tree,—these sufficed for Beethoven. He had so penetrated the beauty of nature that for more than a dozen years all his music was impregnated by it.

His bedside book for many, many years soon after his passion for Giulietta Guicciardi was the "Lehr und Erbauungs Buch" of Sturm. Passages underscored show the truth of the assertions just made, and he copied these lines that they might always be in his sight: "Nature can be justly called the school of the heart; it shows us beyond all doubt our duty towards God and our Neighbor. I wish therefore to become a disciple of this school, and offer my heart to it. Desirous of



Jays

BOSTON
TEMPLE PLACE
ELEVEN



We'd Have You Remember—

that no matter how small the price of what you buy at Jays—nothing is ever inferior. It is our aim to keep in step with the best—and whatever you seek—new things for wear at home or in the South—Winter clothes at mark down prices—all are measured on the same yardstick of good value.

We Sell Dresses, Coats, Skirts, Scarfs, Sweaters and Blouses.

BOSTON TEMPLE PLACE ELEVEN

self-instruction, I wish to search after the wisdom that no disillusion can reject; I wish to arrive at the knowledge of God, and in this knowledge I shall find a foretaste of celestial joys."

Nature to Beethoven was the country near by, which he could visit in his daily walks. If he was an indefatigable pedestrian, he was never an excursionist. "*Tourisme*, a mania of modern Germany carried to such an extent with its instinct of militarism that it is clothed in a uniform (gray green coat with hartshorn buttons, and a shabby little hat ornamented with a shaving brush*)—*tourisme*, I say, did not exist at the beginning of the 19th century. When any one undertook a distant journey, it was for business, not for pleasure; but pedestrian tours were then very common."

*M. d'Indy forgets the field-glass with a strap around the neck and dangling just above or on the wearer's paunch.—P. H.

TORREY, BRIGHT & CAPEN CO.

Importers and Dealers in

FINE CARPETS

AND

ORIENTAL RUGS

116 Boylston Street

BOSTON

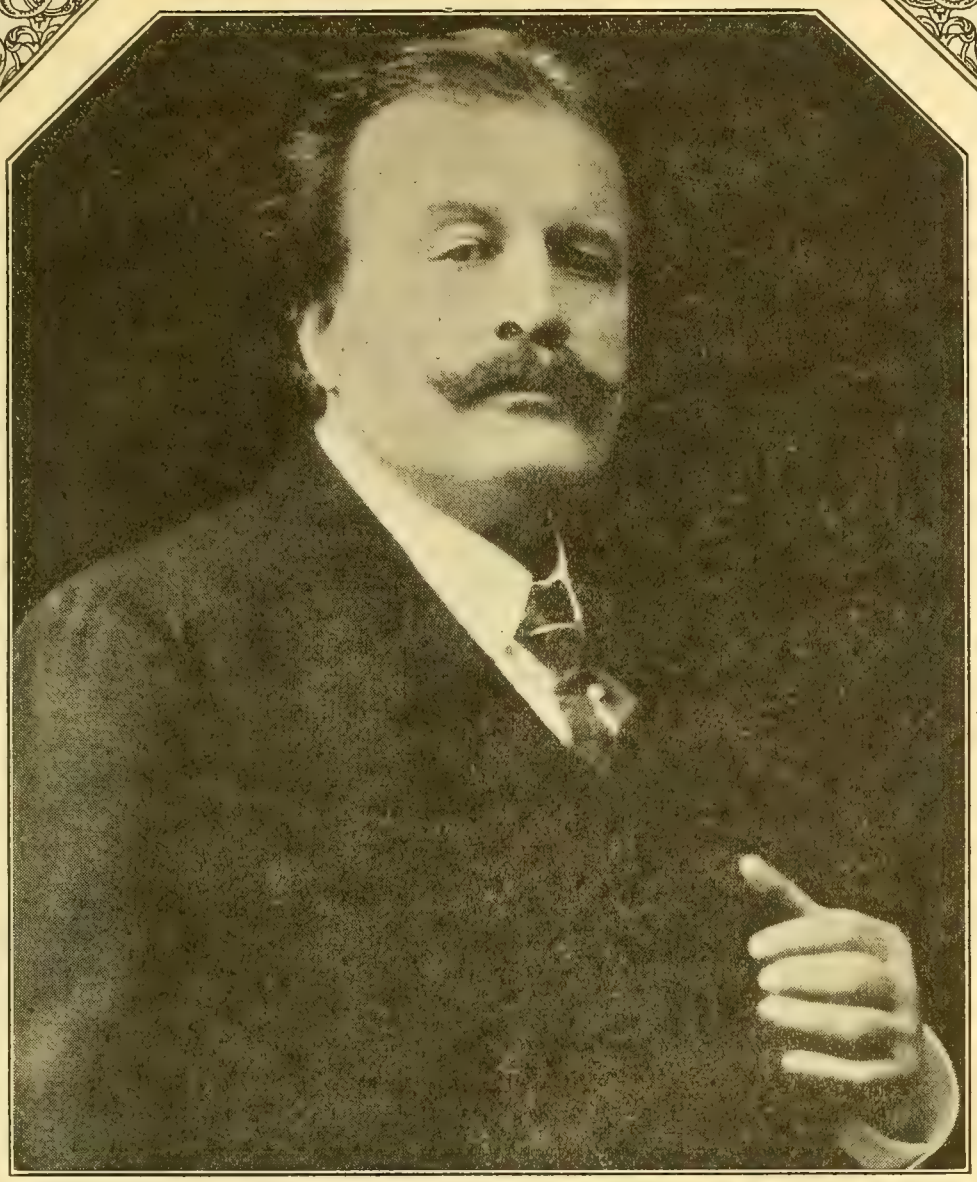
DOLL & RICHARDS

PAINTINGS BY THEODORE COE

WATER COLORS BY JEAN JACQUES HAFFNER

ETCHINGS BY RALPH M. PEARSON

71 NEWBURY ST. BOSTON



ROSENTHAL

American Tour, Season 1923-1924

KNABE EXCLUSIVELY

AMPICO RECORDINGS

Representatives in Boston

C·C·HARVEY CO·

144 Boylston Street

M. d'Indy draws a picture of the little *Wirthschaften* in the suburbs of the large towns, humble inns "not yet ticketed with the pompous barbarism of 'restaurant.'" They were frequented by the bourgeoisie, who breathed the fresh air and on tables of wood ate the habitual sausage and drank the traditional beer. There was a dance hall with a small orchestra; there was a discreet garden with odorous alleys in which lovers could walk between the dances. Beyond was the forest where the peasant danced and sang and drank, but the songs and dances were here of a ruder nature.

Beethoven, renting a cottage at Döbling, Grinzing, or Heiligenstadt, which then were not official faubourgs, could in a few minutes be in the forest or open country. Thus influenced, he wrote the pianoforte sonatas, Op. 28 and Op. 31; the "Waldstein" sonata; the violin sonata, Op. 30, No. 3; three movements of the seventh quartet (1806); the sixth, seventh, and eighth symphonies; and the tenth sonata for violin, Op. 96; also Village Dances, the finales of Trios, Op. 70, No. 2, and Op. 97, and the pastoral entr'acte of "Egmont."

Beethoven did not attempt to reproduce the material, realistic impression of country sounds and noises, but only the spirit of the landscape.

Thus in the "Pastoral" Symphony, to suggest the rustic calm and the tranquillity of the soul in contact with Nature, he did not seek curious harmonic conglomerations, but a simple, restrained melody, which

ORPHANS



Crockery
China
Glassware
Gifts

The orphans of your glass closet gaze reproachfully upon you. They represent the last of once large families of glassware, vanished now except for the odd members huddled in the asylum of the top shelf.

Glassware orphans represent unnecessary wastage. Open Stock glassware permits the oncoming generation to replace and increase the tribe.

For you can select a pattern which pleases you, buy for your immediate needs, add and replace when you wish.

We have a complete line of Open Stock Glassware in a number of patterns.

Jones, McDuffee & Stratton
CORPORATION
Established 1810 33 Franklin St., Boston
Just off Washington Street

"SILK ALPACA"

A new (Silk and Fibre) fabric with weave similar in appearance to the old time alpaca. It is soft and supple as a Crepe and with a natural lustre. Street shades, Black and White.

R. H. STEARNS CO.

embraces only the interval of a sixth (from *fa* to *re**). This is enough to create in us the sentiment of repose—as much by its quasi-immobility as by the duration of this immobility. The exposition of this melody based on the interval of a sixth is repeated with different timbres, but musically the same, for fifty-two measures without interruption. In an analogous manner Wagner portrayed the majestic monotony of the river in the introduction to "Rheingold." Thus far the landscape is uninhabited. The second musical idea introduces two human beings, man and woman, force and tenderness. This second musical thought is the thematic base of the whole work. In the Scherzo the effect of sudden immobility produced by the bagpipe tune of the strolling musician (the oboe solo, followed by the horn), imposing itself on the noisy joy of the peasants, is due to the cause named above; here, with the exception of one note, the melody moves within the interval of a fifth.

The storm does not pretend to frighten the hearer. The insufficient kettledrums are enough to suggest the thunder, but in four movements of the five there is not a fragment of development in the minor mode. The key of F minor, reserved for the darkening of the landscape hitherto sunny and gay, produces a sinking of the heart and the distressing restlessness that accompany the approach of the tempest. Calm re-

*In his "Essais de technique et d'esthétique musicales," 1902, pp. 380–383, M. Elie Poirée has already remarked the pastoral character of this interval in the key of F major, which by a very plausible phenomenon of "colored audition" appears to him in correspondence with the color green.—V. D'I.

PIERCE-ARROW

In the building of the Pierce-Arrow there is an honest satisfaction born of the knowledge of work conscientiously done, and a justifiable pride in the public's estimate of it.

Pierce-Arrow Motor Cars

J. W. MAGUIRE COMPANY

AGENTS FOR EASTERN MASSACHUSETTS
AND NEW HAMPSHIRE

741-743-745 BOYLSTON STREET - - - BOSTON

TELEPHONE, BACK BAY 2316-2317



More than 100 years in business

CHOPIN—

the Rug Maker

. . . . . a bit startling—but each artist chooses the art-form of his time and place. Chopin, had he been born in the Ancient East, would naturally have turned to the art-form of the Orient—the Rug.

. . . . . For rugs that are works of art, PRAY combs the Ancient East, selecting as a connoisseur only those of rhythmic pattern, enduring quality, harmonious coloring and artistic execution.

You can find Orientals elsewhere, but only at PRAY'S Orientals that most faithfully carry the message of beauty.

John H. Pray & Sons Co.

646 Washington Street, opposite Boylston

BOSTON

turns with the *ambitus* of the sixth, and then the shepherd's song leads to a burst of joyfulness. The two themes are the masculine and feminine elements exposed in the first movement.

According to M. d'Indy the Andante is the most admirable expression of true nature in musical literature. Only some passages of "Siegfried" and "Parsifal" are comparable. Conductors usually take this Andante at too slow a pace, and thus destroy the alert poetry of the section. The brook furnishes the basic movement, expressive melodies arise, and the feminine theme of the first Allegro reappears, alone, disquieted by the absence of its mate. Each section is completed by a pure and prayer-like melody. It is the artist who prays, who loves, who crowns the diverse divisions of his work by a species of Alleluia.*

***

It has been said that several of the themes in this symphony were taken from Styrian and Carinthian folk-songs.†

The symphony, dedicated to Prince von Lobkowitz and Count Rasoumoffsky, is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings. Two

*I have condensed and paraphrased the beautiful pages of M. d'Indy (65–74). A translation into English of his "Beethoven" has been published by the Boston Music Company.—P. H.

†See the volume of folk-songs collected by Professor Kuhac, of Agram.

A SATISFIED STATE OF MIND

A friend of mine has a Satisfied state of mind—here is the reason.

He was persuaded to increase his Life Insurance to $100,000. This is the way I arranged it for him.

$10,000 will be paid in cash to meet the usual estate shrinkages which occur at death.

$90,000 will give his wife a life income of $350 a month. At her death the three children will receive an income of $120 a month up to age 30.

At ages 30, 35 and 40 each child will receive $10,000 in cash — a decreased income being paid in the interim after each $10,000 is taken away.

No matter what else he leaves he has provided well. Would you like your life insurance similarly arranged? Feel free to consult me.

EARL G. MANNING
Associate General Agent
JOHN HANCOCK MUTUAL LIFE INSURANCE COMPANY
200 Devonshire Street
BOSTON, MASS. Telephone, Congress 7480

Chartered
1792

Conserving Estates

One Hundred and Thirty-two years of constructive banking has given this institution a groundwork of experience which should appeal to those wishing to place the management of their estate in good hands. The services of this institution as executor or trustee will be found especially valuable.

National Union Bank

Washington Street *Boston* Head of State Street

trombones are added in the fourth and fifth movements and a piccolo in the fourth.

I. Allegro ma non troppo, F major, 2-4.

II. Andante molto mosso, B-flat major, 12-8. In the short coda "the nightingale (flute), quail (oboe), and cuckoo (clarinet) are heard."

III. Practically a scherzo. Allegro, F major, 3-4. The thesis of the theme begins in F major and ends in D minor, the antithesis is in D major throughout. This theme is developed brilliantly. The second theme, of a quaint character, F major, is played by the oboe over middle parts in waltz rhythm in the violins. "The bass to this is one of Beethoven's jokes. This second theme is supposed to suggest the playing of a small band of village musicians, in which the bassoon-player can get only the notes F, C, and octave F out of his ramshackle old instrument; so he keeps silent wherever this series of three notes will not fit into the harmony. After being played through by the oboe, the theme is next taken up by the clarinet, and finally by the horn, the village bassoonist growing seemingly impatient in the matter of counting rests, and now playing his F, C, F, without stopping." The trio of the movement, In tempo d'allegro, F major, 2-4, is a strongly accentuated rustic dance tune, which is developed in fortissimo by the full orchestra. There is a return of the first theme of the scherzo, which is developed as before up to the point when the second theme

In the Sheraton Tea Room

FROM SEVEN TO NINE

A Sunday Evening Concert

IS GIVEN EVERY SUNDAY BY THE COPLEY PLAZA SYMPHONIC ORCHESTRA
ASSISTED BY MANY WELL KNOWN ARTISTS

THE first series of these Sunday Evening Concerts was given last fall. The Concerts were so much enjoyed that requests for a new series came from all sides. The Copley Plaza management were pleased to accede and they cordially invite you to attend.

DINNER DE LUXE

Served in Main Restaurant.....Three Dollars

TEA DANCES — SATURDAYS — FOUR TO SEVEN

OLD COLONY TRUST COMPANY

THE PROFESSIONAL TOUCH

The administration of personal trust funds in excess of $100,000,000 enables us to maintain an unusual staff of experts, whose combined knowledge covers every phase of trust service requirements.

This personal service insures not only a highly professional protection of your interests, but is backed by the strength and responsibility of New England's largest trust company.

Ask for our booklet S
"Concerning Trusts and Wills"

OLD COLONY TRUST COMPANY
BOSTON

52 Temple Place 17 Court Street 222 Boylston St.

Member of the Federal Reserve System

should enter, and the tempo is accelerated to presto. But the dance is interrupted by a thunder-storm, allegro, F minor, 4-4, which is a piece of free tone-painting.

IV. Allegro, F major, 6-8.

It may be said here that some programme-makers give five movements to this symphony. They make the thunder-storm an independent movement. Others divide the work into three movements beginning the third with the "jolly gathering of country-folk."

* * *

One of the earliest performances in Boston of this symphony was at a Boston Academy of Music Concert, January 15, 1842. The programme included Cherubini's overture, "Les deux Journess" (*sic*); a song, "The Stormy Petrel," by the Chevalier Neukomm and sung by

Ruby GOWNS, SUITS and HATS

277 Dartmouth Street, Boston Summer Branch at Magnolia

THE P T RADIO RECEIVER

Unquestionably the Finest Set in Boston

This Receiver is a Masterpiece of Radio Craftsmanship, embodying unique, exclusive features, and has demonstrated its superiority in comparative tests. Custom Built. London, Mexico City and Los Angeles have been received on loudspeaker with indoor aerial, yet a novice can learn to operate the set perfectly within five minutes. *A card is furnished, specifying exact adjustments necessary to tune in the various broadcasters.*

Reception of Los Angeles guaranteed.

Demonstration in your home if desired.

Set alone $200. Installation in your home, complete with loudspeaker and other accessories, ready to operate, $295.

PAUL T. PLATT RADIO SERVICE

29 VANE STREET - - - NORFOLK DOWNS, MASS.

Phone, Granite 5035-W

Jordan Marsh Company



Southern Enchantment

Lays its Spell on Sweaters

SOUTHERN Colorings with their rich brilliancy decorate these lovely sweaters of white silk. Morocco, Egypt, Mexico and other colorful lands lend their inspiration to the designs and make them most appropriate for Southern wear.

The two sweaters sketched were imported for our beautiful collection, Second Floor, Main Store.

Mr. Root; an oboe solo, fantasia, "Norma," played by "Signor Ribas"*; and then the first two movements of the "Pastoral" Symphony ended the first part. The programme stated that the notes of quail and cuckoo are heard in the second movement. Part II. began with the last three movements of the "Pastoral," after which Mr. Wetherby sang a ballad, "When the Flowers of Hope are Fading," by Linley, and the overture to "Masaniello," by Caraffa (*sic*), ended the concert. The programme published this Macedonian appeal: "The Academy regret to be obliged to add that without increased patronage the series of concerts they were prepared to give must be discontinued, as the receipts fall far short of the expenses. The hopes entertained of a different result have induced the Academy to persevere thus far, and it will be with great reluctance that they abandon their plan." The concerts were continued, certainly until February 27, 1847.

*Antonio L. de Ribas, born at Madrid, January 12, 1814; died in Boston, January 28, 1907. A distinguished virtuoso, he made his first appearance in London in 1837 and in New York in 1839. He was the first oboe when the Boston Symphony Orchestra was established in 1881. His associate then was Paul Fischer.

Berry INC.

ANNOUNCE

A SHOWING OF
THE MOST EXCLUSIVE AND DISTINCTIVE CREATIONS for the SOUTH
INCLUDING
SPORT COSTUMES, DRESSES AND COATS
ALSO
AFTERNOON AND EVENING DRESSES AND WRAPS
Special attention given to the requirements of Brides and Bridesmaids
651-653 BOYLSTON STREET, BOSTON

BACHRACH PORTRAITS

like good music are made to give lasting enjoyment. The real photographer — like the real musician — creates for the future—creates a something that is so finished, so perfect that it is bound to last.

Bachrach Portraits have become known all over the United States as standing for the best in portraiture, in artistic conception and beauty.

Appointments may be made for sittings at your home or our studio.

Bachrach
ESTABLISHED 1868
PHOTOGRAPHS OF DISTINCTION
647 BOYLSTON ST. - Back Bay 4155





CHARLES M. STIEFF, Inc.

146 Boylston Street

BOSTON, MASS.

Established 1842

Mme. Marya Freund, mezzo soprano, has kindly contributed this note to the Programme Book:—

"I was born at Wroclaw, Poland, am of Polish origin and a Polish citizen. After having studied in Paris and Italy, I made my début in 1903 in the opera 'Christus' of Rubinstein, in Berlin, but married soon after and began my career as a concert singer only in 1909, where I had engagements with Mengelberg in Holland, and Frankfurt, sang in Austria, Germany, Czecho-Slovakia, Hungary—later, in 1910, I made my début in Paris, which since has become my home. I have sung with the most famous orchestras of all Europe, have sung in 11 Mahlertotenfeier, have created the Waldtaube in Schönberg's 'Gurrelieder' in Vienna and Leipsic, have sung in many music festivals; Brahms—in Wiesbaden, Ravel festival in Vienna; and so on. During the war I sang in opera again, especially the rôle of Donna Anna in 'Don Giovanni'—in French."

Mme. Freund sang in the United States for the first time on December 3, 1923, in Chicago: songs by Schubert, Brahms, Debussy, Moussorgsky, Stravinsky, Schönberg, De Falla, and old English songs. On December 14, 1923, at a concert of the Franco-American Music Society in New York she sang songs by Pizetti, Castelnuovo, De Falla, Prokofiev, and Stravinsky.

Choice Theatre Tickets

BURKE ADAMS HOUSE

PHONES, BEACH 0935, 0942, 2430

ANNA WALKER WAKEFIELD

ANNOUNCES HER REMOVAL ON OCTOBER FIRST TO

39 TRINITY PLACE

BOSTON

(Trinity Place is between the Copley Plaza and Westminster Hotels)

AMPLE PARKING SPACE AND GREATLY IMPROVED FACILITIES WILL ENABLE MISS WAKEFIELD TO SERVE HER PATIENTS AND CUSTOMERS MORE EFFICIENTLY THAN EVER BEFORE

TELEPHONE, BACK BAY 7598



A Treasure Hunt

A bowlegged sailor with a patch over one eye whispers behind a dirty hand. He tells of a long boat putting into a barren coral reef on a raven-black night, of the attack at dawn by the pursuers of the pirate vessel and of his escape! Over a glass of grog he sells a chart drawn on grimy parchment which will guide his hearer to rotted chests buried deep in shifting sand. After many adventures the treasure is found and yields Spanish doubloons, bars of silver, and many jewels.

Such is the treasure hunt of fiction.

The treasure hunt which we suggest that you undertake is not so picturesque or so difficult; but it is much more likely to bring forth treasure trove.

Memory is the chart with which you start. Seek, by its aid, in bank vault, safe, bureau drawer, or desk for discarded jewelry and silver. Some pieces that you discover will need only cleaning; for fashion has once more made their use appropriate and becoming.

Others you will find unattractive or in poor condition. Bring them in to us. We will repair them or change them into something new and delightful. Many a gem shines with renewed youth and beauty when reset. Oftentimes it is a matter of only a few dollars to change an unwanted pendant or brooch into a ring or earrings of lasting delight.

Shreve, Crump and Low Company

Founded in 1800

Jewelers, Watchmakers, Silver and Goldsmiths

147 Tremont Street — Boston, Massachusetts

© 1923. S., C. & L. Co.

"Il Lamento d' Arianna" ("The Lament of Ariadne"), from the Opera "Arianna" . . . . . Claudio Monteverdi

(Born at Cremona in May, 1567, he was baptized in the church of Ss. Nazaro e Celso on May 15; died at Venice, November 29, 1643)

O Teseo, o Teseo mio, o sì che mio ti vo' dir, che mio pur sei, benchè t' involi' ahi crudo! agli occhi miei. O Teseo mio, se tu sapessi, o Dio! se tu sapessi, oimè' come s' affanna la povera Arianna, forse, forse pentito rivolgeresti ancor la prora al lito; ma con l' aure serene tu te ne vai felice, ed io qui piango. Ahi che non più risponde! Ahi che più d' aspe è sordo ai miei lamenti!

O nembi, o turbini, o venti, sommergetelo voi dentro a quell' onde! Correte orche e balene, e delle membra immonde empiete le voragini profonde! Che parlo? ahi che vaneggio? Misera, ohimè, che chieggo? O Teseo, o Teseo mio, non son quell' io i fere detti sciolse: parlò l'affanno mio, parlò il dolore, parlò la lingua sì, ma non già il core. Dove, è la fede che tanto mi giuravi? Così nell' alta sede tu mi ripon degli avi. Sono queste le corone, onde mi adorni il crine? Questi gli scettri sono, queste le gemme e gli ori? Lasciarmi in abbandono, o* fera, che mi strazi e mi divori! Ahi Teseo mio, lascierai tu morire invan piangendo, invan gridando aita, la misera Arianna che a te fidossi e ti da gloria e vita!

Lasciatemi morire! E che volete che mi conforte in così dura sorte, in così gran martire? Lasciatemi morire!

O Theseus, O my Theseus, you must say that you are mine, even though you fly from me, alas, cruel in my eyes! O Theseus, if you knew, O God, if you knew how troubled is your poor Ariadne, perhaps, repenting, you would turn your prow back toward the shore, and with tranquil breezes you would not leave me, you, happy, while I weep here. Alas, that you do not reply! Alas, that you are deaf to my cries!

*The manuscript in Florence has "a" not "o," and thus "fera" would be used collectively, and not applied solely to Theseus.—P. H.

Massachusetts Trust Company

(MEMBER FEDERAL RESERVE SYSTEM)

UPTOWN BRANCH SITUATED DIAGONALLY ACROSS FROM SYMPHONY HALL

Cordially offers you every facility consistent with sound banking.
Commodious Safe Deposit Boxes. Storage Space for Valuables.
Largest Electrified Burglar-proof Safe in the World.
Ample Parking Space.

MAIN BANK
Massachusetts Trust Building
Corner Federal and Franklin Streets

HAYMARKET BRANCH
46 Canal Street
near North Station

HEWINS & HOLLIS
MEN'S FURNISHING GOODS
4 HAMILTON PLACE, BOSTON
OPPOSITE PARK ST. CHURCH

T. D. Whitney Company

Linen Specialists Since 1796

BOYLSTON STREET SHOP

Linens

of Character Always

Featuring Gift Linens and a complete assemblage of finest Household Linens

Decorative Linens, Damasks, Yarns, Handkerchiefs, Blankets, Puffs and Edwin C. Foss Art Embroideries

---

T. D. Whitney Company

Everything in Linens

Temple Place through to West Street

288 Boylston Street *Boston, Mass.*



O clouds, O whirlwinds, O winds, overwhelm him in the waves! Hasten, sea monsters and lightning, fill your abysses with his dismembered body! What am I saying? Am I raving? O me miserable, what do I ask? O Theseus, O my Theseus, it is not I who has said these fierce words—my trouble speaks, my grief speaks, even my tongue speaks, but not yet my heart. Where is the faith you have sworn to me? Not thus did you reply in the old home of our ancestors. Are these the crowns wherewith my locks are adorned? These the sceptres, these the jewels, and the golden ornaments? Leave me prostrate, O wild beast which tears and devours me! Ah, my Theseus, you would leave me to die, weeping in vain, calling in vain for help, the unhappy Ariadne who would give you her faith, her glory, her life!

Let me die! Who would wish to comfort me in such a cruel fate in so great a martyrdom? Let me die!

"Arianna," text by Ottavio Rinuccini, was the second opera of Monteverdi. "Orfeo," text by Alessandro Striggio, was produced at the Accademia degl' Invaghiti, Mantua, during the carnival of 1607, and repeated in the ducal theatre on February 24, March 1, and at other times that year. This was probably the first opera produced in Mantua. It was composed at the request of the Duke Vincenzo Gonzaga and published in 1609. The libretto, "La Favola d' Orfeo," was published at Mantua in 1607.

In October, 1607, Rinuccini, who had sketched the libretto of "Arianna," went to Mantua for the purpose of consulting Monteverdi. The latter's young wife, Claudia, had died the month before, and he set himself to work as though he wished to kill himself. The score was completed by February, 1608. The singer whom the composer had in mind for his Arianna was Caterina Martinelli, and she had studied

STRICTLY CUSTOM MADE

Corsets and Ready-to-wear, dainty Lingerie, Negligees, Petticoats, Brassieres, Pantalettes, etc.

MADAM SARA'S LA PATRICIA CORSET

311-314 Little Building

Miss Farmer's School of Cookery

Established 1902

Home of the Boston Cooking School Cook Book

30 Huntington Avenue, Boston

Practice Classes constanting forming in

Cookery and Household Technique

Demonstration Lectures

Tuesdays and Wednesdays

Miss Alice Bradley, Principal

Hélène Phillips

. Sportwear .

Trinity Pl. Entrance

Copley Plaza Hotel

"New Paris"

PATISSERIE ET CONFISERIE FRANCAISE

K. CONSTANTIN CO.

FRENCH PASTRY — CATERERS — FRENCH ICE CREAM

Telephone, Back Bay 2566 — 407 BOYLSTON STREET — BOSTON, MASS.

TEA ROOM

Henry F. Miller



Lyric Grand Style A

In Mahogany or Walnut

Length 5 ft. 7 in.

COLLECTIVE knowledge, countless experiments, technical education and musical genius of the Miller family for three generations, placed the Henry F. Miller Piano where it stands today.

Henry F. Miller & Sons Piano Co.

395 Boylston Street **Near Arlington Subway Station, Boston**

the part with him. She, a Roman, had had much to do with the success of Marco da Gagliano's "Dafne," produced at Mantua during the carnival of 1608. She died on March 9 of that year, when she was only eighteen years old. The singer that was finally chosen to replace her was Virginia Andreini, called La Florinda.* She learned the part in less than a week. Monteverdi wished rehearsals for five months, but the opera was produced at Mantua on May 28, 1608, in a theatre that according to Follino's statement held over six thousand people.

The performance was for the wedding festivities of the Crown Prince Francesco Gonzaga and Margarethe of Savoy, who had been married at Turin in March. Count Follino, who at the request of the Duke wrote an account of the festivities, tells us that the theatre was too small for the invited guests and the court; that only with difficulty was the entrance kept clear. "The lament of Ariadne forsaken by Theseus was sung with so much feeling and in such a moving manner that all the hearers were deeply affected by it, and there were tears in every woman's eyes." The orchestra was behind the scenes. The libretto was published in 1608, and the hearers were provided with it. The performance lasted for two hours and a half.

The music of "Arianna" with the exception of the heroine's lament was supposed to be lost; but see Mr. Bos's statement below. This lament was published for the first time in 1623 at Orvieto with

*Virginia Ramponi married in 1601, Giambattista Andreini, of Florence, a strange genius whose melodramas with music were greatly prized in Italy and France. She sang later in Monteverdi's "Ballo delle Ingrate" (June 4, 1608). Her husband, at the head of the Fedili troup, was invited to Paris by Marie d' Medicis in 1613. He made other visits to Paris, even as late as 1647. He was the son of the famous Isabella Andreini, poetess, wit, actress, and musician.

S.S.P.CO.
PURITAS ET CURA
ESTABLISHED 1831
INCORPORATED 1894

The Sure Sign of Superiority

PERFUMERY
AND
TOILET ARTICLES

The largest and most complete
line in New England

LIONCEAU SPECIALTIES

S. S. PIERCE CO.

works of other authors, but the composer was not named. Monteverdi later set Latin words to it, turned it into a Pianto della Madonna and published it in this form at the end of his "Selva morale e spirituale" (Venice, 1640–41). A portion of the lament arranged for five voices is in his "Sesto libro de' Madrigali" (Venice, 1614). These published editions contained only fragments of the lament. Emil Vogel found the whole in a manuscript of the first third of the seventeenth century in the National Library at Florence. The manuscript is not in Monteverdi's hand. Vogel thinks, from the sumptuous form of the volume containing this and other manuscripts, that the collection was made for some noble dame, perhaps a princess of the great house of Medici. "Arianna," especially the lament, spread Monteverdi's fame throughout Italy. Gagliano and Coppini testified to the manner in which the audience was affected. Doni in 1640 declared that the lament was the most beautiful composition that had yet been written for the theatre. "Arianna" was performed in Florence in 1614, and was given in Venice as late as 1640.

The version sung here by Mme. Julia Culp at concerts of the Boston Symphony Orchestra on February 12–13, 1915, was arranged by Ottorino Respighi, of Bologna, with her aid. Mr. Bos informed us that other portions of the opera were then found in the library at Bologna. The accompaniment was for full orchestra.

We do not know the character of the original orchestration. We know that the orchestra of "Orfeo" was thus composed: two gravicembali, two contrabassi de viola, ten viole da brazzo, one arpa doppia,

Boston Conservatory of Music

INCORPORATED

AGIDE JACCHIA, Director

VIOLIN DEPARTMENT

Irma Seydel — Carmine Fabrizio
Daniel Kuntz — Frederick Mahn
Armando Leuci

250 HUNTINGTON AVENUE, BOSTON 17, MASS.

Telephone Back Bay 2042

CATALOG SENT ON REQUEST

STEINWAY PIANOFORTE

FLORENTINE ARTS AND CRAFTS

Searching for articles you saw while wandering through the fascinating shops of old Florence?

Come in and see our display of
TOOLED LEATHER WOODWORK PRINTS FRAMES CARDS
And many other objets d'art
Imported directly by us

P. CARTONI COMPANY Room 405 **420 Boylston Street**

The average annual expenses of the Boston Sympl
This operating deficit is met by subscriptions. A list of th

Abbott, Gordon
Adams, Miss Clara A.
Agassiz, Mrs. George R.
Aiken, Mr. and Mrs. Alfred
Ames, Mrs. F. L.
Ames, Mrs. Hobart
Ames, Hobart
Ames, John S.
Ames, Oakes
Ames, Mrs. William H.
Amory Mrs. Harcourt
Anonymous (3)
Anthony, Mrs. Margaret
Anthony, Miss A. R.
Apsey, Laura Soule
Apthorp, Mrs. H. O.
Atherton, Percy L.
Atwill, Miss Elizabeth M.
Aubin, Miss Margaret H.

Bacon, Mrs. William
Baker, Mr. and Mrs. G. B.
Baker, Miss Helen S.
Balch, Mrs. John
Barbour, Thomas
Barkhouse, Mrs. Arthur J.
Barlow, R. S.
Barnet, Mr. and Mrs. S. J.
Barrett, Mrs. William E.
Bartol, Mrs. John W.
Bates, The Misses
Bates, Mrs. Oric
Baylies, Mrs. Walter C.
Beal, Miss Ida G.
Beebe, Frank H.
Beebe, E. Pierson
Beebe, Miss Sylenda
Berwick-Walker, Clara
Best, Mrs. Edward H.
Bigelow, Dr. W. S.
Bishop, Miss Margaret
Blake, Mrs. Arthur W.
Blake, Estate of William P.
Bliss, Henry W.
Boit, Mrs. John E.
Bostwick, Juliette C.
Bradford, Mary G.
Bradlee, Mrs. Arthur T.
Bradlee, Mr. and Mrs.Thos. S.
Bradlee, Miss S. C.
Brandegee, Mr. and Mrs. E. D.
Bremer, Mrs. J. L.
Brewer, F. R.
Brigham, Mrs. Cyrus
Brown, George W.
Browning, Mrs. C. A.
Bruzza, L., Brooklyn, N.Y.
Buckingham, Miss M. H.
Bullard, Miss Ellen T.
Burdett, Everett W.
Burnham, Miss Helen C.
Burnham, Miss M. C.
Burnham, Mrs. W. A.
Burr, Mrs. Heman
Burr, I. Tucker

Cabot, Miss Amy W.
Cabot, Mrs. Arthur T.
Cabot, Frederick P.
Cabot, Henry B.
Cabot, Mrs. Sewall
Carter, Mrs. J. W.
Case, Miss Louise W.
Cate, Martin L.
Chadbourne, Mrs. J. H.
Chapin, Horace D.
Chapin, Miss Mabel H.
Chase, Mrs. Henry M.
Cheever, Dr. and Mrs. D.
Chromatic Club
Coale, George O. G.
Coale, Mrs. George O. G.
Codman, Miss C. A.
Codman, Mrs. Russell S.
Coffin, Winthrop
Colby, A. E.
Coleman, Miss E. L.
Colt, Mr. and Mrs. James D.
Conant, Mrs. William C.
Converse, Mrs. Costello C.
Converse, M. M.
Coolidge, Mr. and Mrs. Harold J.
Coolidge, Mrs. J. G.
Coolidge, Mrs. J. T.
Coolidge, Julian L.
Coolidge, Mrs. T. J.
Coonley, Howard
Corey, Mrs. H. D.
Cotting, Mrs. C. E.
Cotton, Miss Elizabeth A.
Courtney, Mr. and Mrs. Paul G.
Crafts, Mrs. George P.
Craig, Mrs. Helen M.
Crosby, Mrs. S. V. R.
Crowninshield, Mrs. F. B.
Cummings, Estate of Mrs. Charles A.
Cummings, Mr. and Mrs. Charles K.
Cunningham, Miss Mary
Curtis, Mrs. G. S. (Estat
Curtis, Miss Harriot S.
Curtis, Miss Mary G.
Cushing, Sarah P.
Cushing, Mrs. W. E.
Cutler, Mrs. C. H.
Cutler, Miss Elisabeth A

Dabney, Mr. and Mrs. C
Dana, R. H.
Dane, Mr. and Mrs. Err
Daniels, Miss Mabel W.
Davenport, Mrs. George
Day, Mrs. Henry B.
Derby, Miss Elizabeth P
Dexter, Miss Rose L.
Dixey, Mrs. Richard C.
Dodd, Mrs. Henry
Dole, Mrs. Charles F.
Dunne, F. L. and Compa
Dupee, W. A.

Eager, Miss Mabel T.
Eaton, Miss B. L.
Eaton, Miss L. H.
Edwards, Robert J.
Eisemann, Julius
Eisemann, Ludwig
Ellery, Mr. and Mrs. Wil
Elliot, Mrs. John W.
Ely, Miss Augusta C.
Ely, Elizabeth B.
Endicott, S. C
Ernst, Mrs. Harold C.
Eustis, H. D.
Eustis, The Misses

Farlow, Dr. and Mrs. Jo
Farlow, Mrs. William G.
Farrington, Robert D.
Faulkner, Miss Fannie M
Fay, Mrs. D. B.
Fenollosa, William S.
Fish, Frederick P.
Fisher, Miss Edith
Fisher, Frances B.
Fitch, Miss Carrie T.
Fitz, Mrs. R. H.
Fitz, Mrs. W. Scott
Foote, Arthur
Foote, George L.
Forbes, Allan
Forbes, Mrs. Ralph E.
Forbes, Mrs. Waldo E.
Fox, Miss Alice M.
Fox, Felix

The Orchestra can be carried on only by the generosity of thos
financially. All such are invited to join in sustaining the Orchestra

rchestra exceed its average income by about $95,000.00.
lo have subscribed for the season 1923-24 follows:

ıch, Miss Katharine
ıch, Mrs. Hollis
ıkenstein, Lina H.
:nd
thingham, Mrs. Langdon
thingham, Mrs. Louis A.
ler, Alvan T.

r, E. Howard
ton, Mrs. W. A.
ɔert, Mrs. Ellen J.
nore, Mrs. G. L.
ɔdwin, Miss Frances
ndin, Mrs. John L., Jr.
ene, Mr. and Mrs. Edwin Farnham
enfield, Joseph Baram
enough, Mrs. H. V.
enwood, Mr. and Mrs. Levi H.
ɜwold, Roger
ver, Mrs. Frances L.
ld, Miss Eleanor
ld, Miss S. L.

l, Mrs. H. S.
l, Mrs. John L.
llowell, Mr. and Mrs. Frank W.
llowell, N. Penrose
mmond, Mrs. Edward
rding, Emor H.
rrington, Mrs. Francis B.
rris, Miss Frances K.
rte, Mrs. Richard
thaway, Miss Ellen R.
ughton, Mrs. M. G.
ven, Parkman B.
wley, Mr. and Mrs. George
yward, Mrs. G. G.
ilman, William C.
rman, Mrs. Joseph M.
cks, Mrs. John Jay
gginson, Mrs. F. L.
gginson, F. L., Jr.
ll, Arthur D.
ll, Mr. and Mrs. Edward B.
ll, Mrs. John F.
ɔbart, Philip W.
ɔlmes, Mr. and Mrs. E. J.
ɔlmes, Ida E.
ɔmans, Miss Katharine A.
ɔmans, Miss Marian
ɔod, Miss Helen
ɔughton, Clement S.
ɔughton, Elizabeth G.
ɔwe, Mrs. George D.
ɔwe, Henry S.
Howe, Mrs. Henry S.
Howe, M. A. DeWolfe
Howe, Mrs. J. Murray
Hoyt, Mrs. C. C.
Hyde, Mrs. Katharine H.
Hunnewell, Mrs. Arthur
Hunnewell, Mrs. Henry S.
Hunt, Miss Abby W.

Ivers, Miss Ella F.

Jackson, Mrs. Henry
Jackson, Mrs. James, Jr.
Jackson, Miss Marian C.
Jaques, Miss H. L.
Johns, Clayton
Johnson, Mr. and Mrs. Arthur S.
Johnson, Miss Edith Morse
Johnson, Mrs. E. J.
Jordan, Helen L.

Kaffenburgh, Mr. & Mrs. Albert W.
Kaufman, M. B.
Keeler, Mrs. A. M.
Kent, Mrs. Edward L.
Kimball, The Misses
King, Mrs. Henry P.
King, The Misses
Koshland, Mr. and Mrs. Abraham
Koshland, Mr. and Mrs. Jesse

Lamb, Miss Aimee
Lamb, Horatio A.
Lamson, Clement R.
Lane, Mrs. G. M.
Lang, Mrs. B. J.
Lang, Miss Margaret Ruthven
Lanz, Jeanne M., Brooklyn, N.Y.
Lapham, Henry G.
Lasell, Miss Elizabeth
Lasell, Josiah M.
Latimer, Miss J. W., Brooklyn, N.Y.
Lawrence, Mrs. John
Lawrence, Miss Sarah
Lee, Miss Bertha
Lee, Mrs. F. H.
Lee, George C.
Lee, Mr. and Mrs. James S.
Lee, Joseph
Leland, Mrs. Lester
Leman, J. Howard
Lewis, Mrs. George
Lilly, Mrs. Channing
Lodge, John E.
Lombard, Mrs. Ephraim
Loring, Miss Louisa P.
Loring, Mrs. Thacher
Loring, William Caleb
Lothrop, Mrs. Thornton K.
Lothrop, Mrs. William S. H.
Luce, Stephen B.
Lowell, Miss Lucy
Lyman, Arthur
Lyon, Mrs. George Armstrong
Lyon, Mrs. W. H.

Macomber, John R.
Maguire, Mrs. Emily M.
Manning, Mr. and Mrs. Earl G.
Mason, Miss Fanny P.
McMichael, Mrs. L. G.
In Memoriam—C. S. D.
Miller, Miss Mildred A.
Milliken, Arthur N.
Milliken, Mrs. James I.
Moir, Mrs. John
Moore, Mrs. Edward C.
Moors, Mrs. Arthur W.
Morison, Mrs. John H.
Morse, Miss Frances R.
Morse, Henry Lee
Morse, Miss J. G.
Morse, J. Torrey, Jr.
Morss, Mr. and Mrs. Charles A.
Motley, Mrs. E. Preble
Mumford, Mrs. George S.
Murdock, Mr. and Mrs. Harold
Murfitt, Mrs. S. C.
McKibbin, Miss Emily W.
MacLaurin, Mrs. Richard C.

Newell, Mrs. Edward A.
Nichols, Mrs. Henry G.
Nickerson, William E.
Norcross, Mrs. Otis
Nutter, George R.

Oakes, Francis J., Jr.
Osgood, Emily L.

Paine, Rev. George L.
Paine, R. T. 2d
Parker, Mrs. Edward L.
Parkman, Henry
Parkman, Mrs. Henry
Patton, James E.
Peabody, Charles
Peabody, Mrs. Endicott
Peabody, Mrs. Francis
Peabody, Mrs. H. Rodman

(Continued on following page)

believe it important in the life of Boston and are willing to help it

Peabody, Margaret
Perera, Mrs. Gino L.
Peters, Mrs. William Y.
Pfaelzer, Mrs. Franklin T.
Phillips, Mrs. John C.
Phillips, Mrs. W.
Pickman, Dudley L.
Pickman, Edward M.
Pierce, Mrs. M. V.
Pitman, Mrs. B. F.
Post, Mrs. John R.
Potter, Mrs. Murray A.
Pratt, Mrs. L. Mortimer, Jr.
Pratt, Mrs. Walter W.
Putnam, Mrs. James J.
Putnam, Marion C.

Rand, E. K.
Ranney, Miss Helen M.
Rantoul, Harriet C.
Rantoul, Mrs. Neal
Reed, Miss Emily
Reed, Miss Ida B.
Richardson, Mrs. Charles F.
Richardson, Mrs. F. L. W.
Richardson, Mrs. John
Richardson, W. K.
Robb, Russell
Robinson, B. L.
Rogers, H. L.
Rollins, Mrs. J. W.
Rothschild, John
Rousmaniere, Mrs. E. S.
Rothwell, Bernard J.
Russell, Mrs. Richard S.
Russell, Mrs. Robert S.

Sachs, Prof. Paul J.
Sagendorph, George
Saltonstall, Mrs. John
Saltonstall, Leverett
Saltonstall, Miss Muriel Gurdon
Saltonstall, Mrs. Philip L.
Saltonstall, Richard
Saltonstall, Mrs. R. M.
Sanger, Mrs. Charles R.
Sanger, Mrs. George P.
Saville, Mrs. William
Sawyer, Mr. and Mrs. Henry B.
Schneider, Miss Elizabeth
Sears, Miss Annie L.
Sears, Miss Mary P.
Sears, Mrs. Montgomery
Sears, Mr. and Mrs. Richard D.
Sears, Richard D.
Sears, William R.
Shaw, Mrs. Henry S.
Shaw, Mrs. Henry S., Jr.
Shaw, Mrs. Q. A., Jr.
Sheldon, Katharine H.
Shepard, Mrs. Willis S.
Silsbee, Mrs. George S.
Slocum, Mrs. William H.
Smith, F. Morton
Sortwell, Mrs. A. F.
Spalding, Walter R.
Spaulding, Miss Emma F.
Sprague, Mrs. Phineas W.
Stackpole, Mrs. Frederick D.
Stackpole, Mr. and Mrs. Pierpont L.
Staniford, Mrs. Daniel
Stanton, Katharine
Steinert, Alexander
Steinway, Frederick T., New York, N.Y.
Stevenson, Mr. and Mrs. R.H., Jr.
Stone, Galen L.
Stone, Mrs. Galen L.
Stone, Nathaniel H.
Streeter, Mrs. E. C.
Sturges, Alice K.
Sturgis, The Misses
Swallow, Maude C.
Swift, Miss Lucy W.
Swift, Newton

Taft, Edward A.
Tapley, Miss Alice
Tapley, Henry F.
Tappan, Miss Mary A.
Thayer, Mrs. W. H.
Thorndike, Mrs. J. L.
Torbert, Dr. James R.
Tower, Florence E.
Tuckerman, Mrs. L. S.
Turner, Nellie B.

Vaughan, Bertha H.
Vaughan, Mrs. Henry G.
Vorenberg, Felix

Wadsworth, Mrs. A. F.
Ward, Prof. R. DeC.
Ware, Mrs. Arthur L.
Waring, Mrs. Guy
Warner, Elizabeth
Warren, Mrs. Bayard
Warren, Mr. and Mrs. Bentley W.
Warren, Mr. and Mrs. E. R.
Watson, Mrs. Thomas R.
Webster, Mr. and Mrs. Edwin S.
Weeks, Mr. and Mrs. Robert S.
Weeks, Sinclair
Welch, E. Sohier
Weld, Mrs. Bernard C.
Weld, Mrs. Charles G.
Weld, Miss Mary
Wells, Mrs. Webster
Wendell, Mrs. Barrett
Wheatland, Richard
Wheelwright, A. W.
Wheelwright, Miss Mary C.
White, Miss Gertrude R.
White, Miss Susie E.
Whitin, Mrs. G. Marston
Whiting, Mrs. Jasper
Whitman, William
Whitney, Mrs. Margaret F. G.
Whittier, Mrs. Albert R.
Whitwell, Mr. and Mrs. Frederick S.
Williams, Moses
Wilson, Miss A. E.
Winsor, Mrs. Alfred
Wolcott, Mrs. Roger
Wood, William E.
Wright, A. M.

Edmands, Miss Violet
Fay, A. D.
Lyman, Mrs. G. H., Jr.
Sargent, Mr. and Mrs. Edward H.
Scott, Mrs. Arnold
Squibb, Dr. Edward H., Brooklyn, N.Y.
Tozzer, Mr. and Mrs. Alfred M.

Pledges received from New Subscribers, January 22nd

Badger, Dr. and Mrs. George S.C.
Beckwith, Mrs. Daniel, Providence, R. I.
Cochran, Mrs. Edwin Paul, New Haven, Conn.
Frost, Horace W.
Hornblower, Henry
Hornblower, Mrs. Henry
Kaffenburgh, Mr. and Mrs. Carl J.
Lyons, John A.
Moseley, Mrs. F. S.
Stevens, Moses T.
Tappan, Mrs. Frederick H.
Ware, Henry

Subscriptions to date for season of 1923-24 -	$78,884.34
Endowment Fund - - - - -	146,230.52
Endowment Fund, in memory of Henry L. Higginson	10,000.00

Subscriptions are applicable to deductions from the Federal Income Tax.

Subscriptions to annual deficit and to the Endowment Fund should be sent to E. B. Dane, Treasurer, 6 Beacon Street, Boston, Mass.

KARL RISSLAND

(Formerly one of the prominent First Violins of the Boston Symphony Orchestra)

Original Compositions for Violin and Piano

Caprice caracteristique. Op. 15	.75
*Chant romantique. Op. 16, No. 2	.50
*Danse antique. Op. 16, No. 3	.60
Harlequin. Op. 22, No. 1	.75
*La danseuse. Op. 20, No. 3	.60
*Legende. Op. 20, No. 2	.60
*Madrigale. Op. 20, No. 1	.60
Perpetuum mobile. Op. 21, No. 2	1.00
Poeme legendaire. Op. 21, No. 1	.75
*Romanza, in G. Op. 14	.60
Salterello scherzante. Op. 18	1.00
Southern frolic. Op. 22, No. 2	.60
Souvenir du danse. Op. 22, No. 3	.75
*Valse caprice. Op. 16, No. 1	.60

*Also published for 'cello

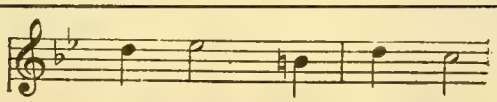
OLIVER DITSON COMPANY

178-179 TREMONT STREET BOSTON 10, MASS.

Order of Your Local Dealer

All applications for advertising space in the Boston Symphony Orchestra programme book should be made to L. S. B. Jefferds, Advertising Manager, Symphony Hall, Boston, Mass.

F. T. D.



F. T. D.

Florists
Telegraph
Delivery

Symphony FLOWER SHOP

Faith
Truth
Determination

Flowers and Decorations for all occasions

240 HUNTINGTON AVENUE

Diagonally across from Symphony Hall

Telephones, Back Bay 8241, 8238

two violini piccoli alla francesce, two chitarone, two organi di legno, three bassi di gamba, four tromboni, one regale, two cornetti, three trombe sordini, one flautino alla vigesima seconda, one clarino.

For an account of the life and works of the great genius Monteverdi, one of the most illustrious figures in the history of music, see: "Claudio Monteverdi," an Inaugural Dissertation by Emil Vogel (Leipsic, 1887), (extended into an essay and published in the Vierteljahrsschrift für Musikwissenschaft, 1889); "Studien zur Geschichte der italienischen Oper," H. Goldschmidt (Vol. II., 1904); "Die Instrumentalstücke des 'Orfeo,' " by A. Heuss (1903); Sommi Piccavardi's "Claudio Monteverdi" (Milan, 1906); "Les Origines due Théâtre Lyrique Moderne," by Romain Rolland, pp. 83–106 (Paris, 1895); "L'Opéra Italien en France avant Lulli," by Henry Prunières (Paris, 1913). See also the monumental biography by Louis Schneider (Paris, 1921).

Vincent d'Indy in Paris has brought out "Orfeo"; also the opera "L'Incoronazione di Poppea," which was produced at Venice in 1642.

***

When a libretto in which Zephyr and Boreas were to sing was offered to Monteverdi, he answered: "How can I imitate the speech of winds if they do not speak? How could I through them incite emotion? Ariadne moved the hearer because she was a woman, and so did even Orpheus, because he was a man and not a wind."



EUROPE 1924

Features

Free chairs and rugs on steamer,
Free suitcase when you enroll,
First-class travel in Italy,
Frequent motor excursions,
Flight with airplanes,
Excellent Hotels,
For $925.00.

Write to

THE WORTHWHILE TOURS
17 ALDWORTH STREET
BOSTON 30, MASSACHUSETTS
Tel. Jamaica 3688-W

Designer of distinctive gowns
247 NEWBURY STREET
near Fairfield Street

THREE SONGS WITH ORCHESTRA: "URLICHT" ("PRIMAL LIGHT"), "DAS IRDISCHE LEBEN" ("EARTHLY LIFE"), "WER HAT DAS LIEDLEIN ERDACHT?" ("WHO THOUGHT OUT THIS LITTLE SONG?")

GUSTAV MAHLER

(Born at Kalischt in Bohemia, July 1 (or 7), 1860; died at Vienna, May 18, 1911)

"Primal Light" for contralto solo is the fourth movement of Mahler's Symphony No. 2, C minor, which he began at Leipsic in 1886, was completed at Steinbach on the Attersee in 1894, and first performed as a whole at Berlin on December 13, 1895. (The three instrumental movements had been performed at Berlin in March, 1895.) Mahler directed the symphony in New York on December 8, 1908, when it was brought out by the Symphony Orchestra of that city, with Laura Combs, soprano, Gertrude Stein-Bailey, contralto, and the chorus of the Oratorio Society.

Merle Alcock sang "Urlicht" when the symphony was produced in Boston at an extra concert of the Boston Symphony Orchestra on January 22, 1918 (May Peterson, soprano; chorus of three hundred and fifty trained by Stephen Townsend; Dr. Muck conductor).

"Urlicht" is an old song preserved in Achine von Arnim's and Clemens Brentano's collection "The Boy's Magic Horn," which was published in 1806. The English translation here given is by Margarete Münsterberg.





Thou red, red rose!
Ah, man lies in bitter throes.
Yea, man lies in greatest woe—
Far rather I would to heaven go.
I entered upon a broad highway,
Then came an angel bright and wanted to stay me,
Ah, no, I would not let him stay me!
Ah, no, I would not let him stay me!
I am from God, I will go back to God!
The merciful God, the merciful God a candle will be sending,
To light my way unto a blessèd life unending.

***

The following songs are also from "Des Knaben Wunderhorn," of which Goethe, to whom it was dedicated, said: "This book will find its most suitable place upon the piano of the amateur or master of music, so that the poems contained therein may enter their true sphere, either set to familiar old melodies or fitted with other suitable tunes, or, God willing, with new and significant melodies inspired by them."

Mahler used verses from "Des Knaben Wunderhorn" not only for songs, but also for the alto solo in the Second Symphony, the women's chorus in the Third, the soprano solo in the Fourth.

Between 1888 and 1901 Mahler made songs out of various poems in the old anthology. A dozen of these are for solo voice and orchestra.

We are unable to identify the translator of the following:—

JOHN A. REARDON, Jr.



Interior Decorator

Draperies Furniture
Wall Papers

103 ST. JAMES AVE., BOSTON
Reardon Building
Telephones, Back Bay { 10974 / 6609

Lewis F. Perry's Sons Co.
PAINTING AND DECORATING
TELEPHONE, MAIN 4335
101 TREMONT STREET
ROOM 211, BOSTON
Decorators of Symphony Hall

TOWN TAXI TOWN TAXI

LOWEST RATE OF FARE IN BOSTON

Taxi Cabs

AT

SYMPHONY HALL

AFTER ALL CONCERTS

Notify the usher or taxi agent at entrance

TOURING CARS — *Low Rates*

LIMOUSINES — *Quality Service*

TOWN TAXI

INCORPORATED

KENMORE 5000

LOWEST RATE OF FARE IN BOSTON

TOWN TAXI TOWN TAXI

"Mother, O mother, so hungry I,
Give me bread or I shall die!"
"Wait a while, my darling, O,
We to-morrow reaping shall go."
When the corn was reaped next sun,
Still the child's sad cry went on:
"Mother, O mother, so hungry I,
Give me bread or I shall die!"
"Wait a while, my darling, O
We to-morrow threshing will go!"
When the corn was threshed next sun,
Still the child's sad cry went on:
"Mother, O mother, so hungry I,
Give me bread or I shall die!"
"Wait a while, my darling, O,
We to-morrow baking will go."
And when the bread was baked next day,
Cold the child in the coffin lay!

* * *

"Who Thought Out this Little Song?"

Up there on the hill in the house so high,
At window a dear, sweet lassie I spy.
'Tis not her home up yonder! 'Tis not her home up yonder!
She is the old inn-keeper's lass!
She dwelleth where green the heather.
My heart is full sore: Come, sweet, it restore!
Thy sparkling brown eyes they have wounded me sore!
Thy lip's honey store will cure hearts once more,
Make young quit their sighing, new life give the dying,
Make sick well once more,—yes, once more.

Who was it of this little ditty had thought?
It was by three geese o'er the water once brought.

EARLY SPRING and SOUTHERN WEAR OPENING

Strikingly original and delightfully different are the qualities which distinguish Hurwitch clothes for Winter Resort Wear and Early Spring.

Now showing a brilliant assemblage of
SUITS GOWNS COATS SPORTS WEAR

Hurwitch Bros.

Second Floor 344 Boylston Street Boston, Mass.



JACOB THOMA & SON

Importers and Dealers in
Old and New Violins — Bows — Strings — Cases
and Violin-Specialties

Repairers to the Boston Symphony Orchestra
Agents for the Silvestre & Maucotel
Tricolore Tested-Strings

226 TREMONT STREET . BOSTON, MASS.
Opp. Majestic Theatre Telephone, Dewey 1763-W



VLADIMIR

DE PACHMANN

uses and endorses

The Baldwin Piano

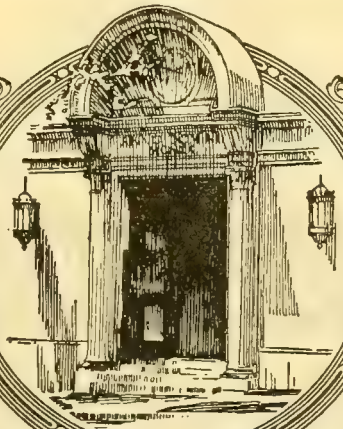
exclusively

The Baldwin Piano Co.

Represented by

The A. M. HUME MUSIC CO.

196 Boylston Street, Boston, Mass.



Two gray ones and a white one, two gray ones and a white one!
And he who this ditty can't sing,
For him to whistle it they're willing! Yes.

***

The following songs by Mahler have been sung in Boston at concerts of the Boston Symphony Orchestra:—

1915. "Lieder eines fahrenden Gesellen," Paul Draper, tenor, February 6.

1917. "Ich atmet einen Lindenduft" and "Rheinlegendchen." Julia Culp, April 6.

"Le Sacre du Printemps" ("The Rite of Spring"): Pictures of Pagan Russia in two parts . . . . Igor Stravinsky

(Born at Oranienbaum, near Petrograd, Russia, on June 5, 1882; living in Paris)

"The Rite of Spring," or more literally according to the Russian "Spring Consecration," scenery and costumes designed by Nicolas Roerich, choreography by W. Nijinsky, was produced at the Théâtre



William B. Ballard
formerly of V. BALLARD & SONS
Riding Habits Suits
Coats and Gowns
customers' materials used
565 BOYLSTON STREET
Telephone, B. B. 9616

The B. F. Wood Music Co.
Publishers of
Edition Wood.
And the Largest Catalog of Easy Educational Music in the World.
To be had through your Local Dealer
88 ST. STEPHEN STREET BOSTON, 17

NOVELTIES

DADDY & JACK'S JOKE SHOP
FAVORS
Clever Joker Novelties
Dance, Dinner and Party Favors
Your Party Colors in Favors — to order
Holiday Specialties — Inflated Gas Balloons
22 Bromfield Street, Boston-9 Mass.

M. STEINERT & SONS

New England Distributors for

STEINWAY

STEINERT JEWETT WOODBURY

PIANOS

DUO-ART Reproducing Pianos

Pianola Pianos



VICTROLAS VICTOR RECORDS

DeForest Radio Merchandise

STEINERT HALL

162 Boylston Street

BOSTON MASS.

des Champs-Elysées on May 29, 1913, by the Diaghilev Ballet Russe. Mr. Monteux conducted. The chief dancers were M. Nijinsky and Mlle. Piltz. The performance, while it delighted some, incited howls of protest. The hissing was violent, mingled with counter cheers, so that M. Astruc ordered the lights turned up. The late Alfred Capus wrote a bitter article published in *Le Figaro*, in which he said:—

> Bluffing the idle rich of Paris through appeals to their snobbery is a delightfully simple matter. . . . The process works out as follows: Take the best society possible, composed of rich, simple-minded, idle people. Then submit them to an intense régime of publicity. By pamphlets, newspaper articles, lectures, personal visits and all other appeals to their snobbery, persuade them that hitherto they have seen only vulgar spectacles, and are at last to know what is art and beauty. Impress them with cabalistic formulæ. They have not the slightest notion of music, literature, painting, and dancing; still, they have heretofore seen under these names only a rude imitation of the real thing. Finally assure them that they are about to see real dancing and hear real music. It will then be necessary to double the prices at the theatre, so great will be the rush of shallow worshippers at this false shrine.

There were five performances that season.

When this ballet was brought out at Drury Lane, London, on July 11, 1913, with Mr. Monteux conductor, it was thought advisable to send a lecturer, Mr. Edwin Evans, in front of the curtain, to explain the ideas underlying the ballet. At the end of the performance there was greater applause than hissing.

The music of this ballet was performed for the first time in concert

SOLOV-HINDS CO.

SPECIALIZING IN APPAREL FOR MISSES AND WOMEN

Evening and Dinner Gowns
Afternoon and Daytime Dresses
Misses' Frocks and
Dance Dresses
Coats *Wraps* *Hats*
Sportswear

468 BOYLSTON STREET

WESTLAND AVENUE GARAGE
INCORPORATED
41–43 WESTLAND AVENUE AND 32–34 ASTOR STREET
ONE MINUTE FROM SYMPHONY HALL
While attending concert store your car at our new and most up-to-date garage. Guard against theft.
Telephones, Back Bay 8862, 8863

"My Good Name"

"Good name in man or woman, is the immediate jewel of the soul."—SHAKESPEARE.

Deep-seated in man's inner-consciousness is a desire for recognition. He bids for the faith of his fellows by trying to make his life, his work, his personality worthy of general favor. The ability to invite and sustain confidence is important to success. It is the measure of a person's conception of duty.

Reputation, which arises from this desire for confidence, becomes the outward sign of recognition.

Through the medium of GOOD PRINTING, it is possible to stimulate general favor. When properly and intelligently presented, the printed message is a powerful influence in the building of a "good name."

For fifty years it has been our privilege to co-operate in the development and presentation of many printed messages. Our service is directed toward the kind of printing that invites the readers' goodwill.

GEO. H. ELLIS CO.

Incorporated

The Quality Mark  *of Printing Service*

272 Congress Street Boston, Mass.

form by an orchestra conducted by Mr. Monteux at one of his concerts at the Casino de Paris in Paris on April 5, 1914, when it was enthusiastically applauded.

And now "The Rite of Spring" is acclaimed as Stravinsky's greatest work.

The first performance of the music in this country was by the Philadelphia Orchestra in Philadelphia on March 3, 1922.

* * *

Much has been written about this remarkable ballet. Some have gone to Sir J. G. Frazer's "Golden Bough" and talked about the mystical adoration of Spring "as the sign of fertility culminating in a propitiatory sacrifice"; how the decay of vegetation in winter is the weakening of the impulse of fertility and must be brought to life in a younger

A Bit of the Brunswick All Your Own



Of course, you know the Brunswick Shoppe — so near Copley Square, so convenient to Boylston Street shopping, so short a distance from the theatres. This delightful little low-beamed salon and all that is within, is a bit of the Brunswick all your own. For luncheon — for afternoon tea — for supper before the theatre — or just to run into at any odd moment for a tiny nibble and chat with the many friends you are sure to meet there. Claim it for your own—as it truly is!

Afternoon Tea

Ices Favors Brunswick Candy

The Brunswick Shoppe

Boylston Street at Clarendon

THOMAS

RETTA C. THOMAS

683 BOYLSTON ST.

Imported Models and our own Creations

Gowns, Wraps, Suits, Blouses

Special Attention Given to Reproductions of all French Models

form. Mr. Edwin Evans finds behind the pretext of a rite the marvellous power inherent in all nature to grow, develop, and assume new forms. "This power is so great that it affects Nature herself with a tremor, expressing itself in uneasiness at the critical period of adolescence in all living things. It is that tremor, that inner disturbance, which is the underlying thought of 'The Rite of Spring.'" And Edith Sitwell has this to say: "Life is energy, and the very fact of that life will eventually push us over the abyss into the waiting and intolerable darkness. In 'The Rite of Spring' he [Stravinsky] gives us the beginning of energy, the enormous and terrible shaping of the visible and invisible world through movement."

Thus might Captain Lemuel Gulliver have heard learned professors discussing at the Academy of Legado.

But some have quoted Stravinsky as saying that this work is to be regarded as abstract music in all but name, a modern symphony. The answer to this is that descriptive titles for the various sections are in the score.

* * *

First of all, the ballet is a succession of scenes. Let us hear what Stravinsky himself told Michel Georges-Michel about it.*

The embryo is a theme that came to me when I had completed "The Fire-Bird." As this theme with that which followed was conceived in a strong, brutal manner,

*In *La Révue Musicale* for December, 1923.

DINE and DANCE at

NO COVER CHARGE

YOENG'S

POPULAR PRICES

AMERICAN AND CHINESE
RESTAURANT

NOONDAY LUNCHEON EVERY WEEK DAY FROM 11 A.M. TO 2.30 P.M.

CATERING TO BANQUETS, AUTOMOBILE AND PRIVATE PARTIES A SPECIALTY.

ALL KINDS OF ORDERS PUT UP IN PERFECT CONDITION TO TAKE OUT.

TABLE D'HOTE DINNER EVERY DAY, SUNDAYS AND HOLIDAYS.

"AFTER THEATRE PARTIES" A SPECIALTY.

200 Huntington Ave.

Near Massachusetts Ave.

Tel. Back Bay 2014

I took as a pretext for developments, for the evocation of this music, the Russian prehistoric epoch, since I am a Russian. But note well that this idea came from the music; the music did not come from the idea. My work is architectonic, not anecdotical: objective, not descriptive construction.

And so Boris de Schloezer in an elaborate study of Stravinsky published in *La Révue Musicale* for December, 1923, is inclined to smile at those who speak of the "religious, mystical element" in the ballet, and philosophize over "the mentality of primitive man evoked by a Russian, rather, Scythian barbarian." He insists that in Russia the negro-American elements, as syncopation, would be at once recognized. The work is not an impressionistic evocation; it is "the direct transposition of a certain act on a sonorous plane," a symmetrical construction.

***

Stravinsky worked on "The Rite of Spring" in 1912–13, completing it at Clarens. Boris de Schloezer, discussing the question of Russian folk-song influence, states that the two melodies in "Mysterious Circles of Youths" and the second motive in "Ritual Action" are Russian folk-tunes, the other themes, while they have Russian character—rhythmic accentuation, preciseness of melodic lines, harmonic harshness, a diatonic nature—are of Stravinsky's invention.

***

The first part of the work is "The Fertility of the Earth." The second part is "The Sacrifice."

When you think of dancing

STATE THEATRE BALLROOM

The Highest Class, Best Equipped and most Capacious Ballroom in New England

DANCING ASSEMBLIES EVERY TUES., THURS., and SAT. EVENING
STATE BALLROOM ORCHESTRA, DIRECTION OF LAMBERT BROS.

PERMANENT WAVE SPECIALIST

Twelve years' experience in Permanent Waving has taught me the **only** safe method is the Nestle Lanoil

Miss LILLIAN J. KANE

420 BOYLSTON STREET . . . . . BOSTON
Room 312 Tel. B.B. 8798

SALARIED POSITIONS
FOR
Teachers of Music

in Educational Institutions throughout U.S. and Canada.

Address HENRY C. LAHEE
218 Tremont St., Boston

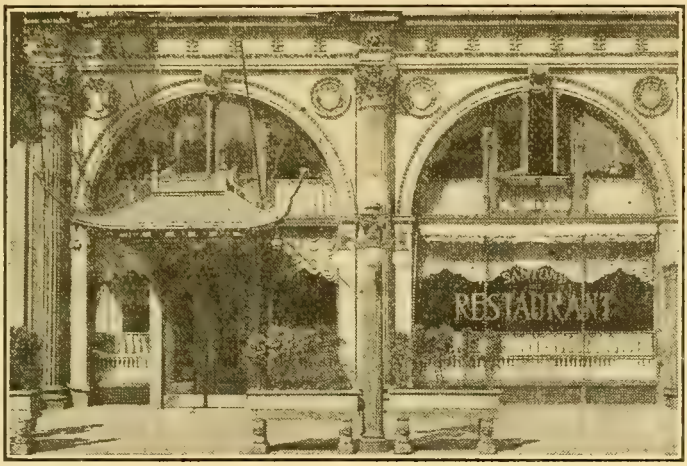
BOUND COPIES of the
Boston Symphony Orchestra's
PROGRAMME BOOKS

Containing Mr. Philip Hale's analytical and descriptive notes on all works performed during the season ("musically speaking, the greatest art annual of to-day."—W. J. Henderson, New York Sun), may be obtained by addressing

PRICE $5.00 SYMPHONY HALL

SANTUNG RESTAURANT

St. James Building
Near Symphony Hall



Telephone, Back Bay
{ 6018
{ 10116

MERCHANT CLUB LUNCHEON
11 a.m. to 2 p.m.

SPECIAL SUNDAY TABLE D'HÔTE DINNER
12 m. to 4 p.m.

MUSIC EVERY DAY AND EVENING

"After Theatre Parties" a Specialty

SPECIALIST IN AMERICAN AND CHINESE DISHES

THE
VERGÉ SHOP

1385 Beacon Street
BROOKLINE

Good Things to Eat

Reservations by Telephone
Brookline 2240

GRACE HORNE'S GALLERIES

Stuart Street at Dartmouth
Trinity Court, Boston, Mass.

EXHIBITION of PAINTINGS during January and February

JOHN WHORF
TOD LINENMUTH and
Dorothy Randolph Byard
WOODCUTS by
WHARTON ESHERICK
MODERN CRAFTS by
GEORGE GEBELEIN
SIDNEY CALLOWHILL
and others
visitors are welcome



PENNELL, GIBBS & QUIRING CO.
INC., DECORATORS & PAINTERS
203, 205 CLARENDON STREET
BOSTON, MASSACHUSETTS

THE SOCIETY OF
Arts & Crafts

Distinctive Gifts
for all occasions

9 PARK ST., BOSTON

There is a slow Introduction, which, according to commentators, portrays "the mystery of the physical world in Spring." It is said that Stravinsky here uses wood-wind instruments, whose "dryness conveys a more austere expression of truth"; he "mistrusts the facile expressiveness" of the strings.

The curtain rises. Omens of Spring. Dances of the Youths and Maidens: a rite of incantation with vigorous stamping on the ground. Dance tune for flutes, while trumpets chant a harmonized theme used later. A mock abduction is part of this ritual.

Then come the Spring Rounds, introduced by a tune for clarinet. The main portion of the dance is based on the theme already announced by the trumpets. Another ceremony: Games of Rival Towns. An old man, wise, white-haired, bearded, enters. He is the Celebrant. He prostrates himself. All kiss the ground. A sacred dance follows.

Courteous, Efficient and Prompt Service

"THE BEST OF FOOD THE FINEST CUISINE"

MUSIC EVERY EVENING

THE FAR EAST CO. CHINESE AND AMERICAN RESTAURANT

Noon-day Lunch 11-2 p.m. $.40
Open from 11-12 a.m.

Special Dinner 5.00-8 p.m. $.50 up
Sunday Dinner $.85 and $1.25

1088 BOYLSTON STREET Tel. Back Bay 2342 BOSTON, MASS.

Rare Old Violins

VIOLAS and 'CELLOS
of exquisite tone
and splendid condition

ITALIAN VIOLIN STRINGS

MUSICIANS SUPPLY COMPANY
218 Tremont Street and 60
LaGrange Street, Boston, Mass.
Telephone, Beach 1882

Foreign Languages Easily Learned

The Berlitz Conversational Method makes the study of any foreign language a surprisingly simple, easy and pleasant matter. Experienced native teachers. Day and Evening Classes and Individual Instruction. Reasonable tuition. Call, write or phone for catalogue.

Trial Lesson Free

BERLITZ
SCHOOL OF
LANGUAGES

Est. 1878 OVER 200 BRANCHES
132 Boylston Street Phone, Beach 3958

SEVENTY YEARS' REPUTATION

BROWN'S BRONCHIAL TROCHES

An old and reliable remedy for throat troubles caused by cold or use of the voice. Free from opiates in any form. Sold only in boxes—never in bulk. Prices, 15c., 35c., 75c., $1.25, at druggists or by mail.

BROWN'S CAMPHORATED SAPONACEOUS DENTIFRICE

Will keep the teeth and gums in healthy condition. Price, 30c., at druggists or by mail.
JOHN I. BROWN & SON, BOSTON, MASS.



BOSTON

Maintained for the Benefit of the South End Music School

UNUSUAL THINGS

INCLUDING

CHINA GLASSWARE

EMBROIDERIES AND DRESSES
CHILDREN'S CLOTHING
CHINESE FURS
HOMESPUNS, WOOL, ETC.

Made in Europe and America

30 CHARLES STREET

The Green Door Farm and Garden Shop

N. E. Branch of the
FARM AND GARDEN ASSOCIATION
39 NEWBURY STREET

January Suggestions

Initials for table linen embroidered, and all mending for households and bachelors promptly and carefully executed
Luncheon and Afternoon Tea Specialties

Also direct from the Farm

EGGS POULTRY HONEY SAUSAGES JELLY LEAF LARD CANNED VEGETABLES AND FRUITS FRESH BUTTER

Telephone orders given prompt attention
Tel. B. B. 4198

KAKAS·BROS. INC.

MANUFACTURERS RETAILERS

FURRIERS

RELIABLE FURS RELIABLE INFORMATION
RELIABLE PRICES

NO MISREPRESENTATION AS TO VALUES

COLD STORAGE

72 Chauncy St., Boston - - - Tel. Beach 0048

M. E. PACKARD
PIANO TUNER

Reproducing and Player-Piano Expert
191 Willow Avenue, West Somerville
Telephone Connection
Authorized Welte-Mignon Service Man
Formerly with Mason & Hamlin, Ampico Service Man with Chickering & Sons Co.

EST. 1905 B. B. 1693

FRIEDBERG'S
ELECTRIC & LOCKSMITH SHOP

239-241 MASSACHUSETTS AVENUE
ELECTRICAL APPLIANCES
CONTRACTING
FULLY EQUIPPED REPAIR SHOP
VASES CONVERTED INTO LAMPS

When this ballet was performed early in 1914 at Moscow, this first section was entitled "The Kiss to the Earth."

Part II

At the Introduction, "The Pagan Night," Mr. Evans has said: "A deep sadness pervades it, but this sadness is physical, not sentimental. It is gloomy with the oppression of the vast forces of Nature, pitiful with the helplessness of living creatures in their presence. This Prelude leads to the Mystic Circle of the Adolescents. Girls dance and play. One must be sacrificed to Spring. The victim is chosen. Her Glorification. Evocation of Ancestors. Ritual Performance of the Ancestors. The chosen victim begins her sacrificial act. She must dance herself to death."

The score calls for two piccolos, two flutes, flute in G, four oboes (one interchangeable with a second English horn), English horn, three clarinets (one interchangeable with a second bass clarinet), clarinet in E-flat, bass clarinet, three bassoons (one interchangeable with second double-bassoon), double-bassoon, eight horns (two interchangeable with Bayreuth tubas), four trumpets, trumpet in D, bass trumpet, three trombones, two tubas, four kettledrums, small kettledrum, bass drum, tambourine, cymbals, antique cymbals, triangle, tam-tam, rape guero (scratcher), and strings.

AMERICA'S FOREMOST FLORIST

76th year

Thos. F. Galvin INCORPORATED

FLOWERS

BOSTON
1 PARK STREET
AND
549 BOYLSTON STREET

NEW YORK
561 FIFTH AVENUE
AT
46th STREET

.. Custom Underwear ..
UNION SUITS, PETTICOATS and KNICKERS made to Measure in All Styles and Materials

Miss E. T. DRISCOLL .·. 296 BOYLSTON STREET
formerly 49 Temple Place

At HOTEL VENDOME

THERE ARE UNUSUAL ACCOMMODATIONS for banquets, dinners, luncheons, receptions, weddings and dances—for all social functions requiring correct appointments and perfect service.

Among the hotels in this city, none is better prepared than **THE VENDOME** to make social affairs attractive and pleasant. Its ideal location on **Commonwealth Avenue at Dartmouth Street, only one block from Copley Square,** makes it easily accessible by motor or "a-foot."

The management will be pleased to submit menus, offer suggestions, and make final arrangements by telephone, correspondence or personal interview.

AFTERNOON TEA (tea, toast and marmalade) IS SERVED IN THE SOLARIUM EVERY DAY INCLUDING SUNDAY FROM 4 UNTIL 6 O'CLOCK. FIFTY CENTS PER PERSON

C. H. GREENLEAF, *President* — *EVERETT B. RICH*, *Managing Director* — *FRANKLIN K. PIERCE*, *Associate Manager*

STATE STREET TRUST CO.

Boston, Mass.

Affords its depositors the advantage of three banking offices in excellent locations, each equipped with modern safe deposit vaults.

MAIN OFFICE . . . . . 33 STATE STREET

COPLEY SQUARE OFFICE . 581 Boylston Street

MASSACHUSETTS AVENUE OFFICE

Corner Massachusetts Avenue and Boylston Street

INCORPORATED 1891

MEMBER FEDERAL RESERVE SYSTEM

WEDDING INVITATIONS

CALLING CARDS

STATIONERY

VALENTINES



Poulson

HARPER W POULSON

SOCIAL AND COMMERCIAL STATIONER

284 BOYLSTON STREET BOSTON



Local and Suburban Service

Clearance Sale

WALL PAPERS FABRICS
FURNITURE SAMPLES

Below Cost

Many to be permanently discontinued

Harlow & Howland
Interior Decorators
282 DARTMOUTH STREET

Hill, Smith & Co.

Wholesale and Retail
STATIONERS

Engraving, Die Stamping
and Fine Printing

Blank Book Manufacturers
Modern Loose-leaf Devices
and Supplies

8 MILK STREET
Old South Building
Telephone, Main 1590

Lamping-Nolan

.. Beauty Upkeep ..
Expert in every branch
462 Boylston St. Boston
Est. 1905 Tel. B. B. 5174

Largest and Best Equipped Beauty Salon in New England. Marcel and Permanent Waving, Hairdressing, Muscle Strapping, Face Peeling. Most reliable and latest methods by an Expert. New Scalp Treatment, Special for Oily Scalp.
Electric Baths and Swedish Treatments
Our School - 18 NEWBURY STREET
Day and Evening Classes
Classes forming every Monday

SYMPHONY CANDY SHOP

TRY OUR HOME-MADE CANDIES
AND ICE CREAMS 100% QUALITY
272 Huntington Ave., Boston

GEORGE L. CURTIS

Maker of
DISTINCTIVE GOWNS FOR GENTLEWOMEN
312A Berkeley Bldg. 420 Boylston St.
Copley 1063-M

ELIAS HOWE CO. 8 BOSWORTH STREET

OLD VIOLINS, VIOLONCELLOS

VIOLAS, DOUBLE BASSES
MORE THAN 600 IN STOCK

Leather Cases Fine Bows Italian Strings Gold and Silver G Strings
2,000 NEW VIOLINS IN STOCK

ELIAS HOWE CO., 8 Bosworth Street . Boston



"Tommy's awful. He kicks and screams until I have to give him what he wants."

This, and similar remarks are familiar ones to the doctor at the Habit Clinics which have been established by the Community Health Association during the past year under the direction of Dr. Douglas A. Thom. There are only three of these Mental Hygiene clinics at present but they are being asked for in every district as a necessary and important part of the preventive work being done.

Dr. Thom says, in his pamphlet on Habit Clinics for Children of Pre-school Age, "The habit clinic has for its objective the healthy development of the mental aspect of the child's life, beginning at a time when methods of prevention rather than cure can be utilized." And again, "There is a group of cases, how large or how small we cannot say at this time, who become the victims of their environment rather than their heredity, their economic or social failure having its origin in the mental conflicts of childhood and in the development of unhealthy methods of dealing with mental problems."

The COMMUNITY HEALTH ASSOCIATION

BABY HYGIENE ASSOCIATION AND INSTRUCTIVE DISTRICT NURSING ASSOCIATION

561 MASSACHUSETTS AVENUE, BOSTON — Ingersoll Bowditch, Treasurer

The Magic Wand in

LEWANDOS Changes Colors



LEWANDOS

Cleansers and Dyers

Shops

BOSTON
17 Temple Place
29 State Street
79 Summer Street
284 Boylston Street
248 Huntington Avenue

BROOKLINE MASS
1310 Beacon Street Coolidge Corner

CAMBRIDGE MASS
1274 Massachusetts Avenue

MALDEN MASS
30 Pleasant Street

LYNN MASS
22 Munroe Street

SALEM MASS
72 Washington Street

MANCHESTER MASS
28 Central Street

WALTHAM MASS
193 Moody Street

WATERTOWN MASS
1 Galen Street

SPRINGFIELD MASS
294 Bridge Street

WORCESTER MASS
26 Pearl Street

FITCHBURG MASS
570 Main Street

FALL RIVER MASS
197 Bank Street

NEW BEDFORD MASS
672 Purchase Street

PROVIDENCE R I
137 Matthewson Street

NEWPORT R I
231 Thames Street

BRIDGEPORT CONN
213 State Street

WATERBURY CONN
22 East Main Street

NEW HAVEN CONN
123 Church Street

HARTFORD CONN
47 Farmington Avenue

ALBANY N Y
75 North Pearl Street

PHILADELPHIA PA
1901 Chestnut Street

NEW YORK CITY
10 West 48th Street

Collection and Delivery System

EXECUTIVE OFFICES

286 BOYLSTON STREET BOSTON

Telephone Service Back Bay 3900
Connects All Boston Shops

"YOU CAN RELY ON LEWANDOS"

The fourth trip of the orchestra will take place next week and include concerts in New York and Brooklyn.
There will be no concert in Boston Friday afternoon, February first, or Saturday evening, February second

Fourteenth Programme

FRIDAY AFTERNOON, FEBRUARY 8, at 2.30 o'clock

SATURDAY EVENING, FEBRUARY 9, at 8.15 o'clock

Brahms . . . . . Symphony No. 3, in F major, Op. 90

I. Allegro con brio.
II. Andante
III. Poco Allegretto.
IV. Allegro.

Loeffler . . . "A Pagan Poem" (after Virgil) for Orchestra, Pianoforte, English Horn, and Three Trumpets Obbligati, Op. 14

Piano: MOTTE LACROIX
English Horn: LOUIS SPEYER

Strauss . . . . Tone Poem, "Tod und Verklärung," ("Death and Transfiguration"), Op. 24

There will be an intermission of ten minutes after the symphony

City of Boston, Revised Regulation of August 5, 1898,—Chapter 3, relating to the covering of the head in places of public amusement

Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn.
Attest: J. M. GALVIN, City Clerk.

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

STEINERT SERIES OF FOUR CONCERTS

SECOND CONCERT

Symphony Hall, Sunday, January 27, at 3.30

VIOLIN RECITAL

by

EFREM ZIMBALIST

.. *PROGRAMME* ..

1. Sonata, D minor . . . . Brahms
   - Allegro
   - Adagio
   - Un poco presto e con sentimento
   - Presto agitato

2. a. Adagio and Scherzo . . . Reger
   (For Violin Alone)

   b. Concerto in E minor, Op. 64 . . Mendelssohn
   - Allegro molto appassionato
   - Andante
   - Allegro molto vivace

3. a. Introduction and Tarantelle . . Sarasate

   b. Spanish Dance . . . . Sarasate

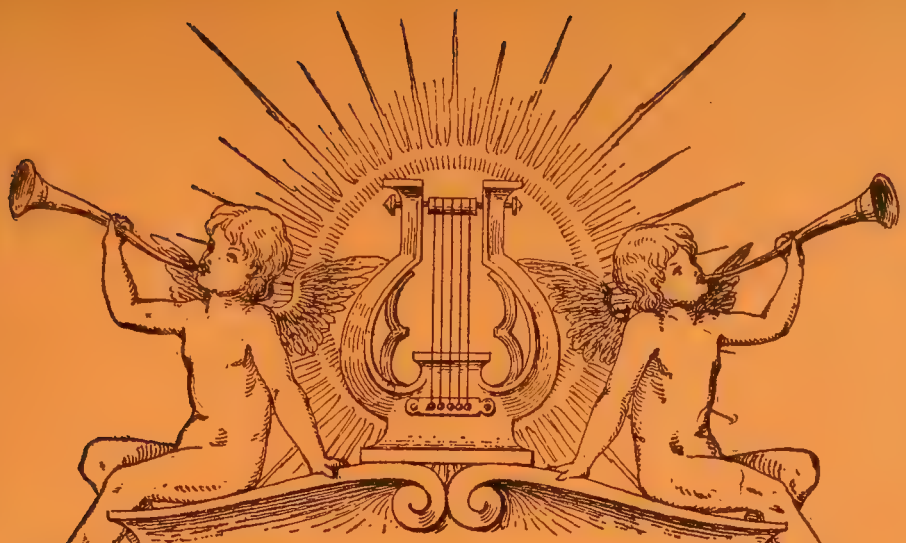
   c. Carmen Fantasy . . . Bizet-Sarasate

EMANUEL BAY at the Piano

STEINWAY PIANO USED

Reserved seats, $1.00, $1.50, $2.00, $2.50 (plus tax).

Tickets are now on sale at STEINERT HALL and at SYMPHONY HALL.



BOSTON SYMPHONY ORCHESTRA

INC.

FORTY-THIRD SEASON 1923-1924

PROGRAMME

Chandler & Co.

TREMONT ST., NEAR WEST



Drawn from hat shown by Chandler & Co.

FASHIONABLE MILLINERY

For Immediate Wear

ADVANCE styles in Hats of our own exclusive designs may be found in our new and complete collection of charming models for Southern travel or immediate wear. Beautiful fabrics in exquisite color and color combinations, and unique effects in rich trimmings, are combined in authentic styles.

Sports and Tailored Hats are priced	*Dressier Hats from our own workrooms*	*Dressy Tailored Hats are priced*
$10 to $15	$25 to $38	$15 to $25

SYMPHONY HALL, BOSTON

HUNTINGTON AND MASSACHUSETTS AVENUES

Branch Exchange Telephones, Ticket and Administration Offices, Back Bay 1492

Boston Symphony Orchestra

INC.

PIERRE MONTEUX, Conductor

FORTY-THIRD SEASON, 1923-1924

Programme

MONDAY EVENING, FEBRUARY 4, at 8.15

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

COPYRIGHT, 1924, BY BOSTON SYMPHONY ORCHESTRA, INC.

THE OFFICERS AND TRUSTEES OF THE BOSTON SYMPHONY ORCHESTRA, Inc.

FREDERICK P. CABOT . . . . . President
GALEN L. STONE . . . . . Vice-President
ERNEST B. DANE . . . . . Treasurer

ALFRED L. AIKEN
FREDERICK P. CABOT
ERNEST B. DANE
M. A. DE WOLFE HOWE
JOHN ELLERTON LODGE
ARTHUR LYMAN
HENRY B. SAWYER
GALEN L. STONE
BENTLEY W. WARREN
E. SOHIER WELCH

W. H. BRENNAN, Manager

G. E. JUDD, Assistant Manager

BEETHOVEN
and Nature

Painted for the
Steinway
Collection
by N C Wyeth



STEINWAY

THE INSTRUMENT OF THE IMMORTAL

ON the 26th of March, 1827, died Ludwig van Beethoven, of whom it has been said that he was the greatest of all musicians. A generation later was born the Steinway Piano, which is acknowledged to be the greatest of all pianofortes. What a pity it is that the greatest master could not himself have played upon the greatest instrument—that these two could not have been born together! Though the Steinway was denied Beethoven, it was here in time for Liszt and Rubinstein, for Wagner, Berl and Gounod. And today, a still grea Steinway than these great men kn responds to the touch of Paderewl Rachmaninoff and Hofmann. Such, fact, are the fortunes of time, that tod this Instrument of the Immorta this piano, more perfect than a Beethoven ever dreamed of, can be p sessed and played and cherished not o by the few who are the masters of mu but by the many who are its lovers.

Steinway & Sons and their dealers have made it conveniently possible for music lovers to own a Steinw Prices: $875 and up, plus freight at points distant from New York.

STEINWAY & SONS, Steinway Hall, 109 E. 14th Street, New Y

Boston Symphony Orchestra

Forty-third Season, 1923-1924

PIERRE MONTEUX, Conductor

PERSONNEL

Violins.

Burgin, R.	Hoffmann, J.	Gerardi, A.	Hamilton, V.
Concert-master.	Mahn, F.	Krafft, W.	Sauvlet, H.
Theodorowicz, J.			
Gundersen, R.	Pinfield, C.	Fiedler, B.	Siegl, F.
Kassman, N.	Cherkassky, P.	Leveen, P.	Mariotti, V.
Thillois, F.	Gorodetzky, L.	Kurth, R.	Riedlinger, H
Murray, J.	Goldstein, S.	Bryant, M.	Knudsen, C.
Stonestreet, J.	Tapley, R.	Del Sordo, R.	Messina, S.
Diamond, S.	Erkelens, H.	Seiniger, S.	

Violas.

Fourel, G.	Werner, H.	Grover, H.	Fiedler, A.
Artières, L.	Van Wynbergen, C.	Shirley, P.	Mullaly, J.
	Gerhardt, S.	Kluge, M.	
	Deane, C.	Zahn, F.	

Violoncellos.

Bedetti, J.	Keller, J.	Belinski, M.	Warnke, J.	Langendœn, J.
Schroeder, A.	Barth, C.	Stockbridge, C.	Fabrizio, E.	Marjollet, L.

Basses.

Kunze, M.	Seydel, T.	Ludwig, O.	Kelley, A.	Girard, H.
Keller, K.	Gerhardt, G.	Frankel, I.	Demetrides, L.	

Flutes	Oboes.	Clarinets.	Bassoons.
Laurent, G.	Longy, G.	Sand, A.	Laus, A.
Bladet, G.	Lenom, C.	Arcieri, E.	Allard, R.
Amerena, P.	Stanislaus, H.	Vannini, A.	Bettoney, F.

Piccolo.	English Horns.	Bass Clarinet.	Contra-Bassoon.
Battles, A.	Mueller, F.	Mimart, P.	Piller, B.
	Speyer, L.		

Horns.	Horns.	Trumpets.	Trombones.
Wendler, G.	Valkenier, W.	Mager, G.	Hampe, C.
Schindler, G.	Hain, F.	Mann, J.	Adam, E.
Hess, M.	Van Den Berg, C.	Perret, G.	Mausebach, A.
Lorbeer, H.	Gebhardt, W.	Kloepfel, L.	Kenfield, L
		Schmeisser, K.	

Tuba.	Harps.	Timpani.	Percussion.	
Sidow, P.	Holy, A.	Ritter, A.	Ludwig, C.	Zahn, F.
	Delcourt, L.	Polster, M.	Sternburg, S.	

Organ.	Celesta.	Librarian.
Snow, A.	Fiedler, A.	Rogers. L. J.



Proposing the exchange of your little used or silent piano—

FOR one which brings with it a rich endowment of the playing of the greatest pianists in the world—the

AMPICO

IN THE



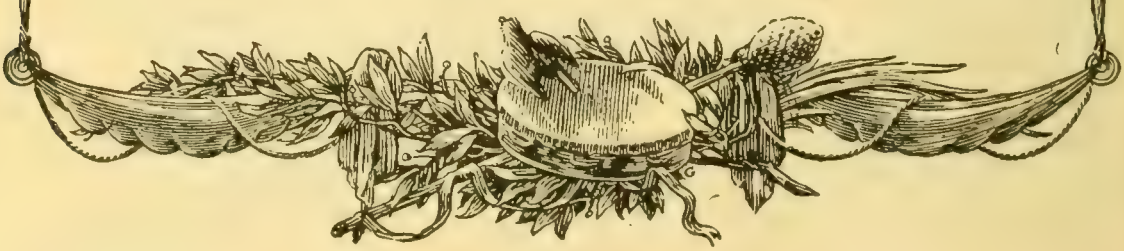
Then—the great Rachmaninoff—the captivating Levitzki—the amazing Nyiregyhazi—and scores of others will play your piano for you whenever you desire to hear them.

The cultivating, uplifting, restorative power of music becomes yours—through the daily companionship with the masters.

Let us tell you how easily you may make this treasure of music your own

CHICKERING WAREROOMS

169 TREMONT STREET, BOSTON



Third Programme

MONDAY EVENING, FEBRUARY 4

AT 8.15

Mozart . . . . Symphony in C major, "Jupiter" (K. 551)

I. Allegro vivace.
II. Andante cantabile.
III. Menuetto: Allegretto; Trio.
IV. Finale: Allegro molto.

Chopin . . . . Concerto No. 2 in F minor for Pianoforte and Orchestra, Op. 21

I. Maestoso.
II. Larghetto.
III. Allegro vivace.

Charpentier . . . "Impressions of Italy," Orchestral Suite

I. Serenade.
II. At the Fountain.
III. On Muleback.
IV. On the Summits.
V. Naples.

SOLOIST

CLAUDIO ARRAU

BALDWIN PIANO USED

There will be an intermission of ten minutes after the symphony

City of Boston, Revised Regulation of August 5, 1898,—Chapter 3, relating to the covering of the head in places of public amusement

Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators. it being understood that a low head covering without projection, which does not obstruct such view, may be worn.
Attest: J. M. GALVIN, City Clerk.

The works to be played at these concerts may be seen in the Allen A. Brown Music collection of the Boston Public Library one week before the concert.

For High Grade Radio Sets

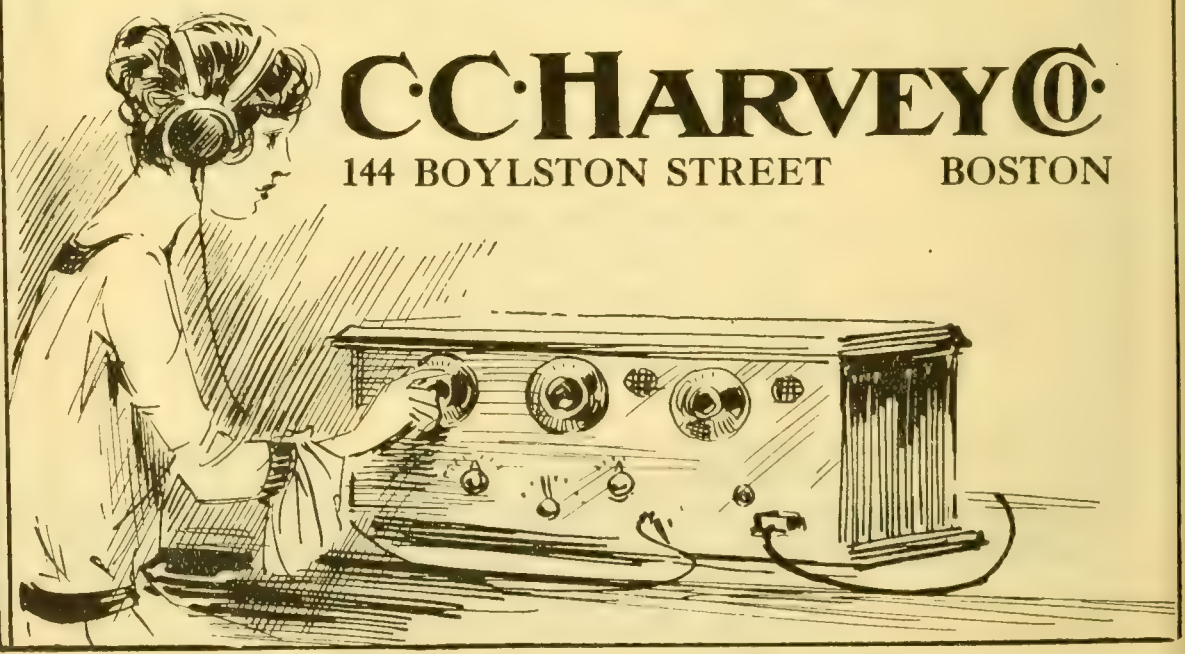
Enjoy the entertainment of radio minus the muss and fuss of installation. Merely place your order for one of our high grade Radio Sets and "tune in." Harvey Radio Experts will take care of the installation.

Completely Installed By Radio Experts

Then too, when you select a Radio Set at Harvey's, "The Music Center of Boston," you have the choice of America's Finest Sets.

We'll be pleased to place a set in your home "on trial" if you so desire.

Sets complete, $135 up



C·C·HARVEY CO·

144 BOYLSTON STREET BOSTON

Symphony in C major with Fugue Finale, "Jupiter" (K. 551)

Wolfgang Amadeus Mozart

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791)

Mozart wrote his three greatest symphonies in 1788. The one in E-flat is dated June 26, the one in G minor July 25, the one in C major with the fugue-finale August 10.

His other works of that year are of little importance with the exception of a pianoforte concerto in D major which he played at the coronation festivities of Leopold II. at Frankfort in 1790. There are canons and pianoforte pieces; there is the orchestration of Handel's "Acis and Galatea"; there are six German dances and twelve minuets for orchestra. Nor are the works composed in 1789 of interest with the exception of the clarinet quintet and a string quartet dedicated to the King of Prussia. Again we find dances for orchestra,—twelve minuets and twelve German dances.

Why is this? 1787 was the year of "Don Giovanni"; 1790, the year of "Così fan tutte." Was Mozart, as some say, exhausted by the feat of producing three symphonies in such a short time? Or was there some reason for discouragement and consequent idleness?

The Ritter Gluck, composer to the Emperor Joseph II., died November 15, 1787, and thus resigned his position with salary of two thousand florins. Mozart was appointed his successor, but the thrifty

DITSON SONGS

On the Programmes of Famous Singers

ETHELYNDE SMITH — *Soprano*

BAG OF WHISTLES, A. Bainbridge Crist - - - - - - - .60
BIRD, Op. 2, Dwight Fiske - - - - - - - - - - .40
CONSECRATION. Charles Fonteyn Manney - - - - - - .50
CONTENTMENT. Mary Turner Salter - - - - - - - .60
FROM THE HILLS OF DREAM. Cecil Forsyth - - - - - .50
I LOVE, AND THE WORLD IS MINE. Charles Fonteyn Manney - .60
I HEARD A CRY, Op. 18, No. 1. William Arms Fisher - - - .40
MOTHER-HEART, THE. Samuel Richards Gaines - - - - .60
SING A SONG OF ROSES. Fay Foster - - - - - - - .60
SNOW FAIRIES. Cecil Forsyth - - - - - - - - - .60
SO SWEETE IS SHEE. William Arms Fisher (Arranger) - - - .30
UNDER THE GREENWOOD TREE. A. Buzzi-Peccia - - - .60
VOX INVICTA. Mary Turner Salter - - - - - - - - .60
WINTER. Fay Foster - - - - - - - - - - - - .60

MARIE TIFFANY — *Soprano*

SHE RESTED BY THE BROKEN BROOK. Coleridge-Taylor - - .60
THE FALTERING DUSK. Kramer - - - - - - - - - .60

OLIVER DITSON COMPANY

178-179 TREMONT STREET BOSTON 10, MASS.

Order of Your Local Dealer

Joseph cut down the salary to eight hundred florins. Mozart at this time was sadly in need of money, as his letters show. In a letter of June, 1788, he tells of his new lodgings, where he could have better air, a garden, quiet. In another, dated June 27, he says: "I have done more work in the ten days that I have lived here than in two months in my other lodgings, and I should be much better here, were it not for dismal thoughts that often come to me. I must drive them resolutely away; for I am living comfortably, pleasantly, and cheaply." We know that he borrowed from Puchberg, a merchant with whom he became acquainted at a Masonic lodge, for the letter with Puchberg's memorandum of the amount is in the collection edited by Nohl.

Mozart could not reasonably expect help from the Emperor. The composer of "Don Giovanni" and the "Jupiter" symphony was unfortunate in his Emperors.

The Emperor Joseph was in the habit of getting up at five o'clock; he dined on boiled bacon at 3.15; he preferred water, but he would drink a glass of Tokay; he was continually putting chocolate drops from his waistcoat pocket into his mouth; he gave gold coins to the poor; he was unwilling to sit for his portrait; he had remarkably fine teeth; he disliked sycophantic fuss; he patronized the English who introduced horse-racing; and Michael Kelly, who tells us many things, says he was "passionately fond of music and a most excellent and accurate judge of it." We know that he did not like the music of Mozart.

Joseph commanded from his composer Mozart no opera, cantata, symphony, or piece of chamber music, although he was paying him eight hundred florins a year. He did order dances, the dances named above. For the dwellers in Vienna were dancing-mad. Let us listen to Kelly, who knew Mozart and sang in the first performance of "Le Nozze di Figaro" in 1786: "The ridotto rooms, where the masquerades took place, were in the palace; and, spacious and commodious as they were, they were actually crammed with masqueraders. I never saw or indeed heard of any suite of rooms where elegance and convenience were more considered, for the propensity of the Vienna ladies for dancing and going to carnival masquerades was so determined that nothing was permitted to interfere with their enjoyment of their favorite amusement. . . . The ladies of Vienna are particularly celebrated for their grace and movements in waltzing, of which they never tire. For my own part, I thought waltzing from ten at night until seven in the morning a continual whirligig, most tiresome to the eye and ear, to say nothing of any worse consequences." For these dances Mozart wrote, as did Haydn, Hummel, Beethoven.

Thus was Mozart without loyal protection. He wrote Puchberg that he hoped to find more patrons abroad than in Vienna. In the

ARTHUR DE GUICHARD
TEACHER OF SINGING
(From Rudiments to Professional Excellence)
DICTION DECLAMATION ORATORY
72 HUNTINGTON AVENUE - BOSTON, MASS.

M. STEINERT & SONS

New England Distributors for

STEINWAY

STEINERT JEWETT WOODBURY

PIANOS

DUO-ART Reproducing Pianos

Pianola Pianos

VICTROLAS VICTOR RECORDS

DeForest Radio Merchandise

STEINERT HALL

162 Boylston Street

BOSTON MASS.

spring of 1789 he left his beloved Constance, and made a concert tour in hope of bettering his fortunes.

Mozart was never fully appreciated in Vienna during his last wretched yet glorious years. It is not necessary to tell the story of the loneliness of his last days, the indifference of court and city, the insignificant burial. This lack of appreciation was wondered at in other towns. See, for instance, *Studien für Tonkünstler und Musikfreunde*, a musical journal published at Berlin in 1792. The Prague correspondent wrote on December 12, 1791: "Because his body swelled after death, the story arose that he had been poisoned. . . . Now that he is dead the Viennese will indeed find out what they have lost. While he was alive he always had much to do with the cabal, which he occasionally irritated through his *sans souci* ways. Neither his 'Figaro' nor his 'Don Giovanni' met with any luck at Vienna, yet the more in Prague. Peace be with his ashes!"

As John F. Runciman said: "It may well be doubted whether Vienna thought even so much of Capellmeister Mozart as Leipsic thought of Capellmeister Bach. Bach, it is true, was merely Capellmeister: he hardly dared to claim social equality with the citizens who tanned hides or slaughtered pigs. . . . Still he was a burgher, even as the killers of pigs and tanners of hides. He was thoroughly respectable, and probably paid his taxes as they came due. If only by necessity of his office he went to church with regularity, and on the whole we may suppose that he got enough of respect to make life tolerable. But Mozart was only one of a crowd who provided amusement for a gay population; and a gay population, always a heartless master, holds none in such contempt as the servants who provide it with amusement. So Mozart got no respect from those he served, and his Bohemianism lost him the respect of the eminently respectable. He lived in the eighteenth-century equivalent of a 'loose set'; he was miserably poor and presumably never paid his taxes; we may doubt whether he often went to church; he composed for the theatre; and he lacked the self-assertion which enabled Handel, Beethoven, and Wagner to hold their own. Treated as of no account, cheated by those he worked for, hardly permitted to earn his bread, he found life wholly intolerable,

Massachusetts Trust Company

(MEMBER FEDERAL RESERVE SYSTEM)

UPTOWN BRANCH SITUATED DIAGONALLY ACROSS FROM SYMPHONY HALL

Cordially offers you every facility consistent with sound banking.
Commodious Safe Deposit Boxes. Storage Space for Valuables.
Largest Electrified Burglar-proof Safe in the World.
Ample Parking Space.

MAIN BANK
Massachusetts Trust Building
Corner Federal and Franklin Streets

HAYMARKET BRANCH
46 Canal Street
near North Station

Jordan Marsh Company



Southern Enchantment

Lays its Spell on Sweaters

SOUTHERN Colorings with their rich brilliancy decorate these lovely sweaters of white silk. Morocco, Egypt, Mexico and other colorful lands lend their inspiration to the designs and make them most appropriate for Southern wear.

The two sweaters sketched were imported for our beautiful collection, Second Floor, Main Store.

and as he grew older he lived more and more within himself, and gave his thoughts only to the composition of masterpieces. The crowd of mediocrities dimly felt him to be their master, and the greater the masterpieces he achieved the more vehemently did Salieri and his attendants protest that he was not a composer to compare with Salieri."

Mozart in 1788 was unappreciated save by a few, among whom was Frederick William II., King of Prussia; he was wretchedly poor; he was snubbed by his own Emperor, whom he would not leave to go into foreign, honorable, lucrative service. This was the Mozart of 1788 and 1789.

We know little or nothing concerning the first years of the three symphonies. Gerber's "Lexicon der Tonkünstler" (1790) speaks appreciatively of him: the erroneous statement is made that the Emperor fixed his salary in 1788 at six thousand florins; the varied ariettas for piano are praised especially; but there is no mention whatever of any symphony.

The enlarged edition of Gerber's work (1813) contains an extended notice of Mozart's last years, and we find in the summing up of his career: "If one knew only one of his noble symphonies, as the overpoweringly great, fiery, perfect, pathetic, sublime symphony in C." And this reference is undoubtedly to the "Jupiter," the one in C major

Mozart gave a concert at Leipsic in May, 1789. The programme was made up wholly of pieces by him, and among them were two symphonies in manuscript. A story that has come down might easily lead us to believe that one of them was the one in G minor.

He also gave a concert of his own works at Frankfort, October 14, 1790. Symphonies were played in Vienna in 1788, but they were by Haydn; and one by Mozart was played in 1791. In 1792 a symphony by Mozart was played at Hamburg.

The early programmes, even when they have been preserved, seldom determine the date of a first performance. It was the custom to print "Symphonie von Wernitzky," "Sinfonie von Mozart," "Sinfonia di Haydn." Furthermore, it should be remembered that "Sinfonie" was then a term often applied to any work in three or more movements written for strings or strings and wind instruments.

It is possible that the "Jupiter" symphony was performed at the concert given by Mozart in Leipsic. The two symphonies then played were not published and the two that preceded the great three were composed in 1783 and 1786; the latter one in D major was performed at Prague with extraordinary success. Publishers were not slow in publishing Mozart's compositions, even if they were as conspicuous niggards as Joseph II. himself. The two symphonies played at Leipsic were probably of the three composed in 1788, but this is only a conjecture.

Nor do we know who gave the title "Jupiter" to this symphony. Some say it was applied by J. B. Cramer, to express his admiration of the loftiness of ideas and nobility of treatment. Some maintain that the triplets in the first measure suggest the thunderbolts of Jove. Some think that the "calm, godlike beauty" of the music compelled the title. Others are satisfied with the belief that the title was given to the symphony as it might be to any masterpiece or any impressively beautiful or strong or big thing. To them "Jupiter" expresses the power and brilliance of the work.

Jays

BOSTON
TEMPLE PLACE
ELEVEN



New Fashions Which We Invite You to See

Almost daily new things come in of the types which brighten a Winter's wardrobe most effectively. There are new dresses, coats, suits, skirts, sweaters, blouses and some new scarfs. Just come in and look at these new things. We think you'll stay to buy.

BOSTON TEMPLE PLACE ELEVEN

The average annual expenses of the Boston Sympho
This operating deficit is met by subscriptions. A list of thc

Abbott, Gordon
Adams, Miss Clara A.
Agassiz, Mrs. George R.
Aiken, Mr. and Mrs. Alfred
Ames, Mrs. F. L.
Ames, Mrs. Hobart
Ames, Hobart
Ames, John S.
Ames, Oakes
Ames, Mrs. William H.
Amory Mrs. Harcourt
Anonymous (3)
Anthony, Mrs. Margaret
Anthony, Miss A. R.
Apsey, Laura Soule
Apthorp, Mrs. H. O.
Atherton, Percy L.
Atwill, Miss Elizabeth M.
Aubin, Miss Margaret H.

Bacon, Mrs. William
Baker, Mr. and Mrs. G. B.
Baker, Miss Helen S.
Balch, Mrs. John
Barbour, Thomas
Barkhouse, Mrs. Arthur J.
Barlow, R. S.
Barnet, Mr. and Mrs. S. J.
Barrett, Mrs. William E.
Bartol, Mrs. John W.
Bates, The Misses
Bates, Mrs. Oric
Baylies, Mrs. Walter C.
Beal, Miss Ida G.
Beebe, Frank H.
Beebe, E. Pierson
Beebe, Miss Sylenda
Berwick-Walker, Clara
Best, Mrs. Edward H.
Bigelow, Dr. W. S.
Bishop, Miss Margaret
Blake, Mrs. Arthur W.
Blake, Estate of William P.
Bliss, Henry W.
Boit, Mrs. John E.
Bostwick, Juliette C.
Bradford, Mary G.
Bradlee, Mrs. Arthur T.
Bradlee, Mr. and Mrs.Thos. S.
Bradlee, Miss S. C.
Brandegee, Mr. and Mrs. E. D.
Bremer, Mrs. J. L.
Brewer, F. R.
Brigham, Mrs. Cyrus
Brown, George W.
Browning, Mrs. C. A.
Bruzza, L., Brooklyn, N.Y.
Buckingham, Miss M. H.
Bullard, Miss Ellen T.
Burdett, Everett W.
Burnham, Miss Helen C.
Burnham, Miss M. C.
Burnham, Mrs. W. A.
Burr, Mrs. Heman
Burr, I. Tucker

Cabot, Miss Amy W.
Cabot, Mrs. Arthur T.
Cabot, Frederick P.
Cabot, Henry B.
Cabot, Mrs. Sewall
Carter, Mrs. J. W.
Case, Miss Louise W.
Cate, Martin L.
Chadbourne, Mrs. J. H.
Chapin, Horace D.
Chapin, Miss Mabel H.
Chase, Mrs. Henry M.
Cheever, Dr. and Mrs. D.
Chromatic Club
Coale, George O. G.
Coale, Mrs. George O. G.
Codman, Miss C. A.
Codman, Mrs. Russell S.
Coffin, Winthrop
Colby, A. E.
Coleman, Miss E. L.
Colt, Mr. and Mrs. James D.
Conant, Mrs. William C.
Converse, Mrs. Costello C.
Converse, M. M.
Coolidge, Mr. and Mrs. Harold J.
Coolidge, Mrs. J. G.
Coolidge, Mrs. J. T.
Coolidge, Julian L.
Coolidge, Mrs. T. J.
Coonley, Howard
Corey, Mrs. H. D.
Cotting, Mrs. C. E.
Cotton, Miss Elizabeth A.
Courtney, Mr. and Mrs. Paul G.
Crafts, Mrs. George P.
Craig, Mrs. Helen M.
Crosby, Mrs. S. V. R.
Crowninshield, Mrs. F. B.
Cummings, Estate of Mrs. Charles A.
Cummings, Mr. and Mrs. Charles K.
Cunningham, Miss Mary
Curtis, Mrs. G. S. (Estate
Curtis, Miss Harriot S.
Curtis, Miss Mary G.
Cushing, Sarah P.
Cushing, Mrs. W. E.
Cutler, Mrs. C. H.
Cutler, Miss Elisabeth A.

Dabney, Mr. and Mrs. Ge
Dana, R. H.
Dane, Mr. and Mrs. Ernes
Daniels, Miss Mabel W.
Davenport, Mrs. George W
Day, Mrs. Henry B.
Derby, Miss Elizabeth P.
Dexter, Miss Rose L.
Dixey, Mrs. Richard C.
Dodd, Mrs. Henry
Dole, Mrs. Charles F.
Dunne, F. L. and Compan
Dupee, W. A.

Eager, Miss Mabel T.
Eaton, Miss B. L.
Eaton, Miss L. H.
Edwards, Robert J.
Eisemann, Julius
Eisemann, Ludwig
Ellery, Mr. and Mrs. Willi
Elliot, Mrs. John W.
Ely, Miss Augusta C.
Ely, Elizabeth B.
Endicott, S. C
Ernst, Mrs. Harold C.
Eustis, H. D.
Eustis, The Misses

Farlow, Dr. and Mrs. Johi
Farlow, Mrs. William G.
Farrington, Robert D.
Faulkner, Miss Fannie M.
Fay, Mrs. D. B.
Fenollosa, William S.
Fish, Frederick P.
Fisher, Miss Edith
Fisher, Frances B.
Fitch, Miss Carrie T.
Fitz, Mrs. R. H.
Fitz, Mrs. W. Scott
Foote, Arthur
Foote, George L.
Forbes, Allan
Forbes, Mrs. Ralph E.
Forbes, Mrs. Waldo E.
Fox, Miss Alice M.
Fox, Felix

The Orchestra can be carried on only by the generosity of those financially. All such are invited to join in sustaining the Orchestra.

rchestra exceed its average income by about $95,000.00.
o have subscribed for the season 1923-24 follows:

ch, Miss Katharine
ch, Mrs. Hollis
kenstein, Lina H.
ıd
hingham, Mrs. Langdon
hingham, Mrs. Louis A.
:r, Alvan T.

E. Howard
on, Mrs. W. A.
:rt, Mrs. Ellen J.
ore, Mrs. G. L.
.win, Miss Frances
din, Mrs. John L., Jr.
ıe, Mr. and Mrs. Edwin
'arnham
ıfield, Joseph Baram
ıough, Mrs. H. V.
ıwood, Mr.and Mrs.Levi H.
'old, Roger
:r, Mrs. Frances L.
, Miss Eleanor
, Miss S. L.

Mrs. H. S.
Mrs. John L.
well, Mr.and Mrs.Frank W.
well, N. Penrose
nond, Mrs. Edward
ng, Emor H.
ngton, Mrs. Francis B.
s, Miss Frances K.
, Mrs. Richard
ıway, Miss Ellen R.
hton, Mrs. M. G.
ı, Parkman B.
:y, Mr. and Mrs. George
ard, Mrs. G. G.
an, William C.
an, Mrs. Joseph M.
, Mrs. John Jay
ıson, Mrs. F. L.
ıson, F. L., Jr.
Arthur D.
Mr. and Mrs. Edward B.
Mrs. John F.
t, Philip W.
:s, Mr. and Mrs. E. J.
:s, Ida E.
ns, Miss Katharine A.
ns, Miss Marian
Miss Helen
ıton, Clement S.
ıton, Elizabeth G.
Mrs. George D.
Henry S.

Howe, Mrs. Henry S.
Howe, M. A. DeWolfe
Howe, Mrs. J. Murray
Hoyt, Mrs. C. C.
Hyde, Mrs. Katharine H.
Hunnewell, Mrs. Arthur
Hunnewell, Mrs. Henry S.
Hunt, Miss Abby W.

Ivers, Miss Ella F.

Jackson, Mrs. Henry
Jackson, Mrs. James, Jr.
Jackson, Miss Marian C.
Jaques, Miss H. L.
Johns, Clayton
Johnson, Mr. and Mrs. Arthur S.
Johnson, Miss Edith Morse
Johnson, Mrs. E. J.
Jordan, Helen L.

Kaffenburgh, Mr.&Mrs.Albert W.
Kaufman, M. B.
Keeler, Mrs. A. M.
Kent, Mrs. Edward L.
Kimball, The Misses
King, Mrs. Henry P.
King, The Misses
Koshland, Mr. and Mrs. Abraham
Koshland, Mr. and Mrs. Jesse

Lamb, Miss Aimee
Lamb, Horatio A.
Lamson, Clement R.
Lane, Mrs. G. M.
Lang, Mrs. B. J.
Lang, Miss Margaret Ruthven
Lanz, Jeanne M., Brooklyn, N.Y.
Lapham, Henry G.
Lasell, Miss Elizabeth
Lasell, Josiah M.
Latimer, Miss J. W., Brooklyn, N.Y.
Lawrence, Mrs. John
Lawrence, Miss Sarah
Lee, Miss Bertha
Lee, Mrs. F. H.
Lee, George C.
Lee, Mr. and Mrs. James S.
Lee, Joseph
Leland, Mrs. Lester
Leman, J. Howard
Lewis, Mrs. George
Lilly, Mrs. Channing
Lodge, John E.
Lombard, Mrs. Ephraim
Loring, Miss Louisa P.
Loring, Mrs. Thacher
Loring, William Caleb
Lothrop, Mrs. Thornton K.
Lothrop, Mrs. William S. H.
Luce, Stephen B.
Lowell, Miss Lucy
Lyman, Arthur
Lyon, Mrs. George Armstrong
Lyon, Mrs. W. H.

Macomber, John R.
Maguire, Mrs. Emily M.
Manning, Mr. and Mrs. Earl G.
Mason, Miss Fanny P.
McMichael, Mrs. L. G.
In Memoriam—C. S. D.
Miller, Miss Mildred A.
Milliken, Arthur N.
Milliken, Mrs. James I.
Moir, Mrs. John
Moore, Mrs. Edward C.
Moors, Mrs. Arthur W.
Morison, Mrs. John H.
Morse, Miss Frances R.
Morse, Henry Lee
Morse, Miss J. G.
Morse, J. Torrey, Jr.
Morss, Mr. and Mrs. Charles A.
Motley, Mrs. E. Preble
Mumford, Mrs. George S.
Murdock, Mr. and Mrs. Harold
Murfitt, Mrs. S. C.
McKibbin, Miss Emily W.
MacLaurin, Mrs. Richard C.

Newell, Mrs. Edward A.
Nichols, Mrs. Henry G.
Nickerson, William E.
Norcross, Mrs. Otis
Nutter, George R.

Oakes, Francis J., Jr.
Osgood, Emily L.

Paine, Rev. George L.
Paine, R. T. 2d
Parker, Mrs. Edward L.
Parkman, Henry
Parkman, Mrs. Henry
Patton, James E.
Peabody, Charles
Peabody, Mrs. Endicott
Peabody, Mrs. Francis
Peabody, Mrs. H. Rodman

(Continued on following page)

ieve it important in the life of Boston and are willing to help it

Peabody, Margaret
Perera, Mrs. Gino L.
Peters, Mrs. William Y.
Pfaelzer, Mrs. Franklin T.
Phillips, Mrs. John C.
Phillips, Mrs. W.
Pickman, Dudley L.
Pickman, Edward M.
Pierce, Mrs. M. V.
Pitman, Mrs. B. F.
Post, Mrs. John R.
Potter, Mrs. Murray A.
Pratt, Mrs. L. Mortimer, Jr.
Pratt, Mrs. Walter W.
Putnam, Mrs. James J.
Putnam, Marion C.

Rand, E. K.
Ranney, Miss Helen M.
Rantoul, Harriet C.
Rantoul, Mrs. Neal
Reed, Miss Emily
Reed, Miss Ida B.
Richardson, Mrs. Charles F.
Richardson, Mrs. F. L. W.
Richardson, Mrs. John
Richardson, W. K.
Robb, Russell
Robinson, B. L.
Rogers, H. L.
Rollins, Mrs. J. W.
Rothschild, John
Rousmaniere, Mrs. E. S.
Rothwell, Bernard J.
Russell, Mrs. Richard S.
Russell, Mrs. Robert S.

Sachs, Prof. Paul J.
Sagendorph, George
Saltonstall, Mrs. John
Saltonstall, Leverett
Saltonstall, Miss Muriel Gurdon
Saltonstall, Mrs. Philip L.
Saltonstall, Richard
Saltonstall, Mrs. R. M.
Sanger, Mrs. Charles R.
Sanger, Mrs. George P.
Saville, Mrs. William
Sawyer, Mr. and Mrs. Henry B.
Schneider, Miss Elizabeth
Sears, Miss Annie L.
Sears, Miss Mary P.
Sears, Mrs. Montgomery
Sears, Mr. and Mrs. Richard D.
Sears, Richard D.
Sears, William R.
Shaw, Mrs. Henry S.
Shaw, Mrs. Henry S., Jr.
Shaw, Mrs. Q. A., Jr.
Sheldon, Katharine H.
Shepard, Mrs. Willis S.
Silsbee, Mrs. George S.
Slocum, Mrs. William H.
Smith, F. Morton
Sortwell, Mrs. A. F.
Spalding, Walter R.
Spaulding, Miss Emma F.
Sprague, Mrs. Phineas W.
Stackpole, Mrs. Frederick D.
Stackpole, Mr. and Mrs. Pierpont L.
Staniford, Mrs. Daniel
Stanton, Katharine
Steinert, Alexander
Steinway, Frederick T., New York, N.Y.
Stevenson, Mr. and Mrs. R. H., Jr.
Stone, Galen L.
Stone, Mrs. Galen L.
Stone, Nathaniel H.
Streeter, Mrs. E. C.
Sturges, Alice K.
Sturgis, The Misses
Swallow, Maude C.
Swift, Miss Lucy W.
Swift, Newton

Taft, Edward A.
Tapley, Miss Alice
Tapley, Henry F.
Tappan, Miss Mary A.
Thayer, Mrs. W. H.
Thorndike, Mrs. J. L.
Torbert, Dr. James R.
Tower, Florence E.
Tuckerman, Mrs. L. S.
Turner, Nellie B.

Vaughan, Bertha H.
Vaughan, Mrs. Henry G.
Vorenberg, Felix

Wadsworth, Mrs. A. F.
Ward, Prof. R. DeC.
Ware, Mrs. Arthur L.
Waring, Mrs. Guy
Warner, Elizabeth
Warren, Mrs. Bayard
Warren, Mr. and Mrs. Bentley W.
Warren, Mr. and Mrs. E. R.
Watson, Mrs. Thomas R.
Webster, Mr. and Mrs. Edwin S.
Weeks, Mr. and Mrs. Robert S.
Weeks, Sinclair
Welch, E. Sohier
Weld, Mrs. Bernard C.
Weld, Mrs. Charles G.
Weld, Miss Mary
Wells, Mrs. Webster
Wendell, Mrs. Barrett
Wheatland, Richard
Wheelwright, A. W.
Wheelwright, Miss Mary C.
White, Miss Gertrude R.
White, Miss Susie E.
Whitin, Mrs. G. Marston
Whiting, Mrs. Jasper
Whitman, William
Whitney, Mrs. Margaret F. G.
Whittier, Mrs. Albert R.
Whitwell, Mr. and Mrs. Frederick S.
Williams, Moses
Wilson, Miss A. E.
Winsor, Mrs. Alfred
Wolcott, Mrs. Roger
Wood, William E.
Wright, A. M.

Edmands, Miss Violet
Fay, A. D.
Lyman, Mrs. G. H., Jr.
Sargent, Mr. and Mrs. Edward H.
Scott, Mrs. Arnold
Squibb, Dr. Edward H., Brooklyn, N. Y.
Tozzer, Mr. and Mrs. Alfred M.

Pledges received from New Subscribers, January 22nd

Badger, Dr. and Mrs. George S. C.
Beckwith, Mrs. Daniel, Providence, R. I.
Cochran, Mrs. Edwin Paul, New Haven, Conn.
Frost, Horace W.
Hornblower, Henry
Hornblower, Mrs. Henry
Kaffenburgh, Mr. and Mrs. Carl J.
Lyons, John A.
Moseley, Mrs. F. S.
Stevens, Moses T.
Tappan, Mrs. Frederick H.
Ware, Henry

Subscriptions to date for season of 1923-24 -	$78,884.34
Endowment Fund - - - - -	146,230.52
Endowment Fund, in memory of Henry L. Higginson	10,000.00

Subscriptions are applicable to deductions from the Federal Income Tax

Subscriptions to annual deficit and to the Endowment Fund should be sent to E. B. Dane, Treasurer, 6 Beacon Street, Boston, Mass.

Boston Symphony Orchestra

VICTOR RECORDS

There are dealers in Victor products everywhere and any of them will gladly play any of the Boston Symphony Orchestra records for you.

Victrolas $25 to $1500

Victor Talking Machine Co.
Camden N.J.



"HIS MASTER'S VOICE"
REG. U.S. PAT. OFF.

S

Concerto No. 2, in F minor, for Pianoforte and Orchestra, Op. 21 . . . . . Frédéric Chopin

(Born at Zelazowa-Wola, near Warsaw, February 22, 1810*; died at Paris, October 17, 1849)

The Concerto in F minor was composed before the Concerto in E minor, Op. 11, but the latter was published in September, 1833, and the former was not published until April, 1836.

The first mention of this concerto was in a letter written by Chopin, October 3, 1829, to Titus Woyciechowski: "Do not imagine that I am thinking of Miss Blahetka, of whom I have written to you; I have—perhaps to my misfortune—already found my ideal, which I worship faithfully and sincerely. Six months have elapsed, and I have not yet exchanged a syllable with her of whom I dream every night. Whilst my thoughts were with her I composed the adagio † of my concerto." Chopin was then at Warsaw. This ideal was Constantia Gladkowska. Born in the palatinate of Masovia, she studied at the Warsaw Conservatory. Chopin was madly in love with her. Henriette Sontag heard her sing in 1830, and said that her voice was beautiful, but already somewhat worn, and she must change her method of singing if she did not wish to lose her voice within two years; but Chopin worshipped Constantia as a singer as well as woman. His sweetheart made her début at Warsaw as Agnese in Paër's opera in 1830. We learn from Chopin's letters that she looked better on the stage than in the parlor, that she was an admirable tragic play-actress, that she managed her voice excellently up to the high F and G, observed wonderfully the nuances. "No singer can easily be compared to Miss Gladkowska, especially as regards pure intonation and genuine warmth of feeling." In this same year he was sorely tormented by his passion, and some of his letters were steeped in gloom. At the concert October 11, 1830, she "wore a white dress and roses in her hair, and was charmingly beautiful. . . . She never sang so well as on that evening, except the aria in 'Agnese.' You know 'O! quante lagrime per te versai.' The 'tutto detesto' down to the lower B came out so magnificently that Zielinski declared this B alone was worth a thousand ducats." In 1831 he dined eagerly with Mrs. Beyer in Vienna because her name was Constantia: "It gives me pleasure when even one of her pocket handkerchiefs or napkins marked 'Constantia' comes into my hands." In a letter he says of the young

*This is the date given by Riemann's Musik-Lexikon (1909), and the one observed for the recent centenary in Poland. Niecks, Huneker, and Grove's Dictionary (Revised Edition) prefer March 1, 1809. Elie Poirée in his excellent biography of Chopin (Paris, *s. d.*, Henri Laurens' Series "Les Musiciens Célèbres") gives February 22, 1810.

†"The slow movements of Chopin's concertos are marked Larghetto. The composer uses here the word Adagio generically,—*i.e.*, in the sense of slow movement generally."—Niecks.

An Audience worth cultivating

Because it reaches an audience of unusual potentiality, The BOSTON SYMPHONY ORCHESTRA Programme is a most effective media — *for a limited number of advertisers.*

This audience is composed of people of taste, culture and means. They are interested, essentially, in the better things of life. They can, and do, purchase generously — but discriminately.

The descriptive notes by Mr. Philip Hale, foremost of critics, secures for the Programme a place among works of reference and gives to it an unusual permanence. Your advertising message will thus have many times the value generally attributed to publicity advertising.

If your product — or service — will appeal to this discriminating audience

Write for Rates

Address

L. S. B. JEFFERDS
Advertising Manager
Symphony Hall
Boston - Mass.

'Phone, Back Bay 1492

woman at Warsaw: "If W. loves you as heartily as I love you, then would Con— No, I cannot complete the name, my hand is too unworthy. Ah! I could tear out my hair when I think that I could be forgotten by her!" The next year he was still in love, although he let his whiskers grow only on the right side. "On the left side they are not needed at all, for one sits always with the right side turned to the public." Constantia married Joseph Grabowski, a merchant of Warsaw, in 1832. Count Wodzinski tells another story,—that she married a country gentleman and afterwards became blind. In 1836 Chopin asked Maria Wodzinska to marry him. She refused him, and said that she could not act in opposition to the wishes of her parents. Some time in the winter of 1836–37 Chopin met George Sand.

Chopin wrote, October 20, 1829: "Elsner has praised the Adagio of the concerto. He says there is something new in it. As for the Rondo, I do not yet wish to hear a judgment, for I am not satisfied with it myself." This Finale was not completed until November 14.

Orchestral Suite, "Impressions of Italy." Gustave Charpentier

(Born at Dieuze, France, June 25, 1860; now living at Paris)

Charpentier, a *prix de Rome* of 1887, wrote the suite, "Impressions d'Italie," at the Villa Medici, Rome. The finale, "Napoli," was first performed at the Institute, Paris, October 31, 1891; it was also performed at a Lamoureux concert, November 15, 1891. The suite, as a whole, was played for the first time at a Colonne concert, March 13, 1892. The first performance in the United States was under Theodore Thomas at Chicago, November 24, 1893.

FÉLIX FOX SCHOOL
OF
PIANOFORTE PLAYING
FÉLIX FOX, Director
PIANOFORTE INSTRUCTION
FROM THE BEGINNERS' GRADE TO THE MOST ADVANCED
PUPILS MAY ENTER AT ANY TIME
For circular and information address the Secretary
403 MARLBOROUGH STREET
BOSTON, MASSACHUSETTS
Telephone, Back Bay 973
MASON & HAMLIN PIANO

Art and Everyman

Music, "the universal language," preserves the gifts of poetical imagination through the centuries. The toils, the tempests and the triumphs of history find expression today in the inspiring beauty of that art.

To love music is an attribute; to know it, an accomplishment.

❦ ❦ ❦

Convenient to the understanding and always within the scope and reach of Everyman is the *printed word.* With a function that is broad and elastic, printing is at once the product and the producer of thought.

GOOD PRINTING combines artistic elements sufficient to enhance the power of appeal, but it must retain the factors of practical value that make it effective and readily understood.

In serving our customers, we keep in mind that each piece of printing has a definite work to do.



GEO. H. ELLIS CO.
Incorporated

Printers

272 Congress Street, Boston, Mass.

Alfred Ernst wrote an explanatory programme of the five movements. This programme was translated by William Foster Apthorp as follows:—

I. Serenade. It is nearly midnight. Coming out from the *osteric,* the young fellows of the neighborhood sing long, burning songs, at times sad, often with a savage accent, under their betrotheds' windows. These love-sick phrases are answered by mandolines and guitars. Then the song of the young men sounds again, and dies away, little by little.

II. At the Fountain. Towards the ravines, where the waterfalls spread out, march the girls, bare-armed, bare-legged, with their white chemisettes wide open over their shoulders and tanned bust. Serious, peaceful, without voice and without a thought, they walk on, to a calm rhythm that is almost religious, carrying bronze jugs on their heads, with a slight swaying of the hips beneath the rigidity of their head and shoulders. And it is like a procession of priestesses, proud and passive, marching their silent march through the burning brightness of the sunlight, while at times the gay refrain of the shepherds sounds down from the mountain.

III. On Muleback. Towards evening, along the road that winds through the Sabine Mountains, the mules trot at an even gait, to the bright rhythm of their bells. That melody of the violoncello is the *conzone,* sung with full voice by the *mulattiere;* and those sweet thirds of the flutes that follow are the loving song, murmured by the fair girls with deep eyes, seated, or rather kneeling, in the big carts that go up towards the village.

IV. On the Summits. It is noon in the lofty solitudes, in this "Desert of Sorrento" which overlooks the town, from whence the eye embraces the islands and the sea. The strings with their long-sustained notes paint, as it were, the background of the picture, that extent of sea and country burnt by the sun, that glowing atmosphere; a horn suggests the far-off bell of a monastery. The flutes, clarinets, harps, tell of the twittering of birds, vociferously trilling, as if drunk with warmth and light. Those violas and violoncellos that sing, that gradually swell their tones, are the soul, the enthusiasm of the poet, the voice that rises up in the solitude, while the church bells grow louder, and the chimes from Sorrento, from Massa, even from Malfi, awaken those from the hills, interlace their sounds over a compass of several octaves, pass over the desert of summits, and are lost far off over the blue sea. All is peace, some sounds of bells are still heard, feeble and sweet, in the distant immensity.

V. Naples. In this last part of his "Impressions" the composer

SALARIED POSITIONS
FOR
Teachers of Music
in Educational Institutions throughout U.S. and Canada.
Address HENRY C. LAHEE
218 Tremont St., Boston

BOUND COPIES of the
Boston Symphony Orchestra's
PROGRAMME BOOKS
Containing Mr Philip Hale's analytical and descriptive notes on all works performed during the season ("musically speaking, the greatest art annual of today."—W. J. Henderson, New York Sun), may be obtained by addressing
PRICE, $5.00 SYMPHONY HALL

SYMPHONY HALL

FRI. AFT. FEB. 8 at 2.30 SAT. EVE. FEB. 9 at 8.15	**Boston Symphony Orchestra** PIERRE MONTEUX, Conductor Soloist: FERDINAND LACROIX, Piano
SAT. MAT. FEB. 9, 2.30	**BURTON HOLMES** OBREGON'S MEXICO For the benefit of our disabled ex-service men
SUN. AFT. FEB. 10 at 3.30	**MITJA NIKISCH,** PIANO Benefit Children's Island Sanitarium
SUN. EVE. FEB. 10 at 8.15	FAREWELL BOSTON CONCERT **The Sistine Chapel Choir** ANTONIO RELLA, Conductor
THU. EVE. FEB. 14 at 8.15	**HARVARD GLEE CLUB** Dr. ARCHIBALD T. DAVISON, Conductor Soloist, PABLO CASALS, 'Cello
SUN. AFT FEB. 24 at 3.30	Only Boston Recital this season **HEIFETZ,** VIOLIN
SUN. AFT. MAR. 2 at 3.30	Only Boston Recital this season **GABRILOWITSCH,** PIANO
SUN. AFT. MAR. 9 at 3.30	**SIGRID ONEGIN** Contralto, Metropolitan Opera Co.

Tickets for each of the above concerts are now on sale at Box Office
Mail orders promptly filled. (Kindly make checks payable to Symphony Hall)

The Magic Wand in

LEWANDOS Changes Colors



LEWANDOS

Cleansers and Dyers

Shops

BOSTON
17 Temple Place
29 State Street
79 Summer Street
284 Boylston Street
248 Huntington Avenue

BROOKLINE MASS
1310 Beacon Street Coolidge Corner

CAMBRIDGE MASS
1274 Massachusetts Avenue

MALDEN MASS
30 Pleasant Street

LYNN MASS
22 Munroe Street

SALEM MASS
72 Washington Street

MANCHESTER MASS
28 Central Street

WALTHAM MASS
193 Moody Street

WATERTOWN MASS
1 Galen Street

SPRINGFIELD MASS
294 Bridge Street

WORCESTER MASS
26 Pearl Street

FITCHBURG MASS
570 Main Street

FALL RIVER MASS
197 Bank Street

NEW BEDFORD MASS
672 Purchase Street

PROVIDENCE R I
137 Matthewson Street

NEWPORT R I
231 Thames Street

BRIDGEPORT CONN
213 State Street

WATERBURY CONN
22 East Main Street

NEW HAVEN CONN
123 Church Street

HARTFORD CONN
47 Farmington Avenue

ALBANY N Y
75 North Pearl Street

PHILADELPHIA PA
1901 Chestnut Street

NEW YORK CITY
10 West 48th Street

Collection and Delivery System

EXECUTIVE OFFICES

286 BOYLSTON STREET BOSTON

Telephone Service Back Bay 3900
Connects All Boston Shops

"YOU CAN RELY ON LEWANDOS"

SYMPHONY HALL

MONDAY EVENING, MARCH 10, 1924, at 8.15 o'clock

FOURTH CONCERT

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor



SOLOIST

FÉLIX FOX

Piano

has attempted to paint a musical picture of Naples, its population, its wholly outdoor life, its joyfulness. . . . At first we hear scattered vibrations: heat, light, the swarming crowd. It seems as if songs came from every street, dance rhythms, the amorous languor of violins, the amusing plunking of guitars. Calls answer to calls, military bands play proudly their brazen symphony; dancers strike the ground with their feet, carry the rocking rhythm of tarantellas from group to group. 'Tis like the great song of a people, the hymn of Naples on the shore of its azure bay, with the intermittent rumbling of Vesuvius overcrowding the sentimental songs the singers sing on the quays in their nasal voice. . . . And evening falls, while fireworks burst forth in gerbes of light, in bouquets of stars, which soar and go out over the boundless mirror of the waves.

The suite is scored for three flutes (one interchangeable with piccolo), three oboes (one interchangeable with English horn), three clarinets (one interchangeable with bass clarinet), one soprano saxophone (interchangeable with alto saxophone), four bassoons, four horns, two cornets, two trumpets, three trombones, bass tuba (a second bass tuba *ad libitum*), kettledrums, snare-drums, bass drum, tambourine, triangle, cymbals, two small bells, two harps, strings.

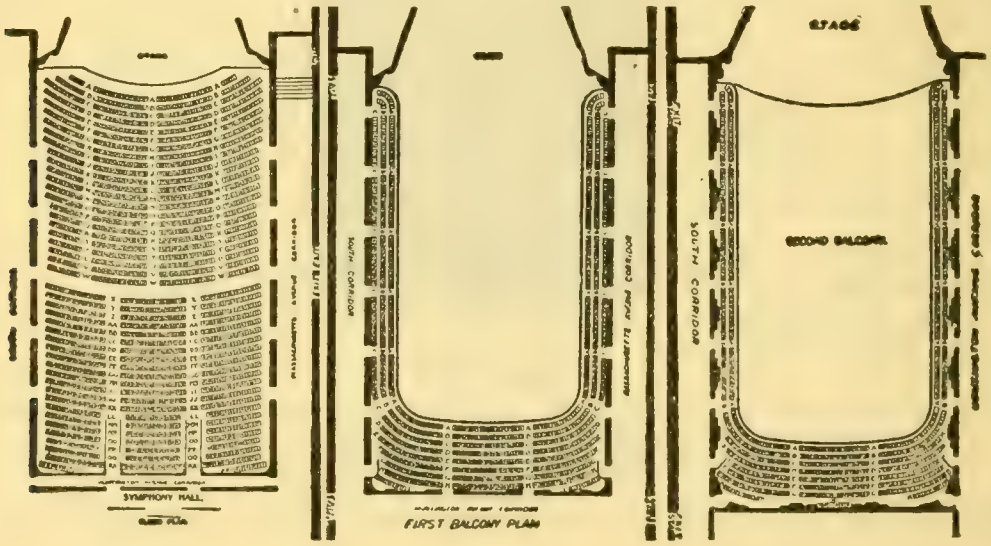
I. Serenade. Assez vite, A major, 2-4. Love theme in violoncellos. Harps and strings (Allegretto, 2-4) are as answering mandolins and guitars. Theme for flutes and violins. Viola solo off the stage.

II. At the Fountain. Tranquille, assez lent, B-flat major, 2-4. Theme for oboes. Slow march for strings. Shepherds call (wind instruments).

III. On Muleback. Allegretto, G minor 2-4; andantino, G major, 3-4.

IV. On the Summits. Moderato, A major, 3-4.

V. Naples. Allegro non troppo, D major, 2-4.



SYMPHONY HALL

NEXT SUNDAY EVENING, FEBRUARY 10, at 8.15

FAREWELL CONCERT in Boston before sailing for Europe

THE PAPAL

Sistine Chapel Choir

from the Vatican, Rome

54 MAGNIFICENT VOICES

Monsignor ANTONIO RELLA, Perpetual Vice-Director

Presented under the patronage of his Eminence
William, Cardinal O'Connell, Archbishop of Boston

TICKETS AT THE BOX OFFICE, $2.50, $2.00, $1.50, $1.00 (plus tax)



SYMPHONY HALL

Sunday Afternoon, February 10, at 3.30

FIRST BOSTON RECITAL

MITJA NIKISCH

PIANIST

"Worthy of the Great Name He Bears"

.. Programme ..

I.

a. Rhapsody, B minor, Op. 79 - Brahms
b. Intermezzo, E-flat major, Op. 117 Brahms
c. Rhapsody, G minor, Op. 79 - Brahms

II.

a. Prelude, G major - - - - - Rachmaninov
b. Humoreske, E minor - - - - - Rachmaninov
c. Sonata, No. VII (in one part) - - - - Scriabin

III.

"Après une lecture du Dante" Fantasia quasi Sonata - - Liszt

IV.

a. Concert etude, D-flat major - - - - - Liszt
b. Hungarian Rhapsody, No. 10 - - - - - Liszt

STEINWAY PIANO

Concert for the Benefit of the Children's Island Sanitarium
Tickets now on sale at box office $2.50, $2.00, $1.50, $1.00 (tax free)

WILLIAM ALDEN PAUL

SINGING

Individual and Class Instruction

30 HUNTINGTON AVENUE . . . BOSTON

The Art of Singing

VOICE PLACING
AND TECHNIQUE A SPECIALTY

MARGARET A. AGNEW

VOCAL COACH AND ACCOMPANIST
146 MASSACHUSETTS AVENUE
Telephone, Back Bay 3040

JOSEPHINE KNIGHT

SOPRANO SOLOIST
Teacher of Singing
4 Haviland Street - - - Boston
Kenmore 1047
In Worcester, Tuesdays, Wednesdays and Friday
Afternoons, 317 Day Building

Mrs. MABEL MANN JORDAN

Pupil of SILVESTRI, Naples, Italy
Teacher of MANDOLIN, GUITAR, BANJO and UKULELE
Foreign and American Instruments For Sale
131 NEWBURY STREET, BOSTON
Telephone, Back Bay 8617

Willard Flint

BASSO
Voice Specialist and Coach
STUDIO: 246 HUNTINGTON AVENUE

"Why Do the Nations Rage;" sung fervently and skillfully as Mr. Flint sang it last evening . . . .
—*Boston Transcript*, May 1, 1922

Teacher of Wm. Gustafson, Basso Metropolitan Opera, and many other prominent artists

---

OTTO G. T. STRAUB

50 PETERBORO STREET
Tel. Kenmore 2090
STUDIO . 23 STEINERT HALL

THEORY OF MUSIC
HARMONY — COUNTERPOINT — FORMS
COMPOSITION
IMPROVISATION—INSTRUMENTATION
SCOREREADING — CONDUCTING

RUDOLPH TOLL

CLARINET SOLOIST
AND TEACHER

SAXOPHONES—CLARINETS
Reeds, etc. All makes. Time Payments.
Repadding, repairing, plating.
Toll Tonguing Device for Clarinet and Saxophone, an aid to rapid tonguing. Book on Reed-fitting and Course on Tone Production. Catalogue mailed free.
R. TOLL MUSIC HOUSE
218 TREMONT STREET BOSTON, MASS.

MUSICAL INSTRUCTION

ARTHUR J. HUBBARD
AND
VINCENT V. HUBBARD
and assistants
Mrs. CAROLINE HOOKER and
Miss EDITH BULLARD

Teachers of Singing in all its branches
and of Dramatic Action as
applied to Singing
ARTHUR J. HUBBARD
246 Huntington Avenue

ANNA STOVALL-LOTHIAN
PIANIST TEACHER
Member of Faculty, New England Conservatory of Music, Boston,
and Lasell Seminary, Auburndale
110 GAINSBOROUGH STREET, BOSTON, MASS.
Telephone, Copley 0898-R

Miss HELEN GOODRICH
TEACHER OF SINGING
HOTEL HEMENWAY
Tuesdays and Fridays at Lasell Seminary

BERNARD FIEDLER
VIOLINIST and TEACHER
member Boston Symphony Orchestra
STUDIO: 61 WESTLAND AVENUE
Tel. Back Bay 8290

JOHN LANE
TEACHER OF SINGING
STEINERT HALL
162 BOYLSTON STREET . . . BOSTON

EDITH LYNWOOD WINN
TEACHER OF VIOLIN AND
ENSEMBLE PLAYING
HUNTINGTON CHAMBERS, ROOM 308

Miss MARY A. STOWELL
TEACHER of PIANO and HARMONY
117 REVERE STREET
between Charles St. and the Esplanade
Tel., Bowdoin 3162-R

ALENA G. EMERSON
TEACHER OF SINGING
WHITNEY SCHOOL FOR VOCALISTS
1126 BOYLSTON STREET, BOSTON
Also STUDIO at NEEDHAM, 180 Nehoiden Street

JANE RUSSELL COLPITT
PIANIST AND TEACHER
405 PIERCE BLDG. COPLEY SQUARE
Telephone University 7679-R

THE CHARLOTTE WHITE SCHOOL
A school for music and academic students.
18 Huntington Avenue, Boston, Mass.
Telephone, Back Bay 6766

KARL DOERING
Pupil of Professor Jachman-Wagner, Berlin,
and Professor Galliera, Milan, Italy
TEACHER OF SINGING
STUDIO: 27 STEINERT HALL
Telephone Beach 1330

WELLINGTON SMITH
BARITONE SOLOIST
CONCERT ORATORIO RECITAL
Address, Symphony Hall

Henry Jackson Warren
BARITONE
ORATORIO—CONCERT—RECITAL
TEACHER OF SINGING
89 Audubon Road, Boston Copley 7961-M



E. ROBERT SCHMITZ

Pianist, Lecturer, and Master Teacher

writes as follows of the

Mason & Hamlin

Piano

"I cannot conceive of a piano more responsive to every demand of the artist, nor one whose brilliancy of tone could possibly be more alluring and captivating."

MASON & HAMLIN CO.

146-148 Boylston Street

SYMPHONY HALL, BOSTON

HUNTINGTON AND MASSACHUSETTS AVENUES

Branch Exchange Telephones, Ticket and Administration Offices, Back Bay 1492

Boston Symphony Orchestra

INC.

PIERRE MONTEUX, Conductor

FORTY-THIRD SEASON, 1923-1924

Programme

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

COPYRIGHT, 1924, BY BOSTON SYMPHONY ORCHESTRA, INC.

THE OFFICERS AND TRUSTEES OF THE BOSTON SYMPHONY ORCHESTRA, Inc.

FREDERICK P. CABOT . . . . . President
GALEN L. STONE . . . . . Vice-President
ERNEST B. DANE . . . . . Treasurer

ALFRED L. AIKEN
FREDERICK P. CABOT
ERNEST B. DANE
M. A. DE WOLFE HOWE
JOHN ELLERTON LODGE
ARTHUR LYMAN
HENRY B. SAWYER
GALEN L. STONE
BENTLEY W. WARREN
E. SOHIER WELCH

W. H. BRENNAN, Manager

G. E. JUDD, Assistant Manager

BEETHOVEN and Nature

Painted for the Steinway Collection by N. C. Wyeth



STEINWAY

THE INSTRUMENT OF THE IMMORTALS

ON the 26th of March, 1827, died Ludwig van Beethoven, of whom it has been said that he was the greatest of all musicians. A generation later was born the Steinway Piano, which is acknowledged to be the greatest of all pianofortes. What a pity it is that the greatest master could not himself have played upon the greatest instrument — that these two could not have been born together! Though the Steinway was denied Beethoven, it was here in time for Liszt and Rubinstein, for Wagner, Berlioz and Gounod. And today, a still greater Steinway than these great men knew, responds to the touch of Paderewksi, Rachmaninoff and Hofmann. Such, in fact, are the fortunes of time, that today, this Instrument of the Immortals, this piano, more perfect than any Beethoven ever dreamed of, can be possessed and played and cherished not only by the few who are the masters of music, but by the many who are its lovers.

Steinway & Sons and their dealers have made it conveniently possible for music lovers to own a Steinway. Prices: $875 and up, plus freight at points distant from New York.

STEINWAY & SONS, Steinway Hall, 109 E. 14th Street, New York

Boston Symphony Orchestra

Forty-third Season, 1923–1924

PIERRE MONTEUX, Conductor

PERSONNEL

Violins.

Burgin, R.	Hoffmann, J.	Gerardi, A.	Hamilton, V.
Concert-master.	Mahn, F.	Krafft, W.	Sauvlet, H.
Theodorowicz, J.			
Gundersen, R.	Pinfield, C.	Fiedler, B.	Siegl, F.
Kassman, N.	Cherkassky, P.	Leveen, P.	Mariotti, V.
Thillois, F.	Gorodetzky, L.	Kurth, R.	Riedlinger, H.
Murray, J.	Goldstein, S.	Bryant, M.	Knudsen, C.
Stonestreet, L.	Tapley, R.	Del Sordo, R.	Messina, S.
Diamond, S.	Erkelens, H.	Seiniger, S.	

Violas.

Fourel, G.	Werner, H.	Grover, H.	Fiedler, A.
Artières, L.	Van Wynbergen, C.	Shirley, P.	Mullaly, J.
	Gerhardt, S.	Kluge, M.	
	Deane, C.	Zahn, F.	

Violoncellos.

Bedetti, J.	Keller, J.	Belinski, M.	Warnke, J.	Langendœn, J.
Schroeder, A.	Barth, C.	Stockbridge, C.	Fabrizio, E.	Marjollet, L.

Basses.

Kunze, M.	Seydel, T.	Ludwig, O.	Kelley, A.	Girard, H.
Keller, K.	Gerhardt, G.	Frankel, I.	Demetrides, L.	

Flutes.	Oboes.	Clarinets.	Bassoons.
Laurent, G.	Longy, G.	Sand, A.	Laus, A.
Bladet, G.	Lenom, C.	Arcieri, E.	Allard, R.
Amerena, P.	Stanislaus, H.	Vannini, A.	Bettoney, F.

Piccolo.	English Horns.	Bass Clarinet.	Contra-Bassoon.
Battles, A.	Mueller, F.	Mimart, P.	Piller, B.
	Speyer, L.		

Horns.	Horns.	Trumpets.	Trombones.
Wendler, G.	Valkenier, W.	Mager, G.	Hampe, C.
Schindler, G.	Hain, F.	Mann, J.	Adam, E.
Hess, M.	Van Den Berg, C.	Perret, G.	Mausebach, A.
Lorbeer, H.	Gebhardt, W.	Kloepfel, L.	Kenfield, L.
		Schmeisser, K.	

Tuba.	Harps.	Timpani.	Percussion.	
Sidow, P.	Holy, A.	Ritter, A.	Ludwig, C.	Zahn, F.
	Delcourt, L.	Polster, M.	Sternburg, S.	

Organ.	Celesta.	Librarian.
Snow, A.	Fiedler, A.	Rogers, L. J.



Proposing the exchange of your little used or silent piano—

FOR one which brings with it a rich endowment of the playing of the greatest pianists in the world—the

AMPICO

IN THE

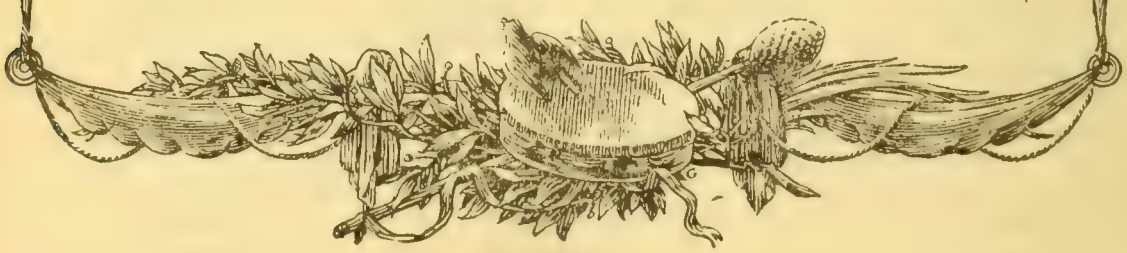


Then—the great Rachmaninoff—the captivating Levitzki—the amazing Nyiregyhazi—and scores of others will play your piano for you whenever you desire to hear them.

The cultivating, uplifting, restorative power of music becomes yours—through the daily companionship with the masters.

Let us tell you how easily you may make this treasure of music your own

CHICKERING WAREROOMS
169 TREMONT STREET, BOSTON



Fourteenth Programme

FRIDAY AFTERNOON, FEBRUARY 8, at 2.30 o'clock

SATURDAY EVENING, FEBRUARY 9, at 8.15 o'clock

Brahms . . . . . Symphony No. 3, in F major, Op. 90

I. Allegro con brio.
II. Andante.
III. Poco Allegretto.
IV. Allegro.

Loeffler . . . "A Pagan Poem" (after Virgil) for Orchestra, Pianoforte, English Horn, and Three Trumpets Obbligati, Op. 14

Piano: FERDINAND MOTTE-LACROIX
English Horn: LOUIS SPEYER

Strauss . . . . Tone Poem, "Tod und Verklärung," ("Death and Transfiguration"), Op. 24

STEINWAY PIANO USED

There will be an intermission of ten minutes after the symphony

City of Boston, Revised Regulation of August 5, 1898,—Chapter 3, relating to the covering of the head in places of public amusement

Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn.
Attest: J. M. GALVIN, City Clerk.

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

4th Annual Raymond-Whitcomb

MIDNIGHT-SUN CRUISE

visiting

Iceland North Cape Norwegian Fjords

To sail June 26, 1924
by the
S. S. "Franconia" of the Cunard Line

The Ship

This newest Cunard liner was built especially for long cruises. The decks are unusually wide, and the saloons spacious. The staterooms are large; practically all have beds instead of berths, as well as hot and cold running water. Over 70 have connecting private baths. It is the largest ship ever to sail to the North Cape.

The Route

The route includes fascinating Iceland, rarely visited by travelers, the wonderful North Cape, and the famous Fjords of Norway. For a week the Midnight Sun will be visible. France and England will be reached on July 21 — in season for summer travel abroad.

Rates from New York to New York, with return passage on any Cunard steamship (including the "Aquitania,""Mauretania,""Berengaria""Franconia"). $625 to $2100 without bath. $1325 to $3850 with bath

Make reservations now

Suggestions for Winter Travel
California, South America, Florida, Europe

Raymond & Whitcomb Co.

17 Temple Place Boston Tel. Beach 6964

Symphony No. 3, in F major, Op. 90 . . . . Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

Brahms worked on his Third Symphony in 1882, and in the summer of 1883 completed it. That summer was spent at Wiesbaden, where Brahms lived in a house that had belonged to Ludwig Knaus, the painter. He wrote to Herzogenberg from Wiesbaden on May 20, 1883: "I have lighted on incredibly nice quarters at Wiesbaden, Geisterbergstrasse 19. It is really worth while, and in every way desirable, that you should come and inspect them. You will be filled with envy, but come all the same." Miss Florence May, in her Life of Brahms, tells how the composer took off his boots every night on returning to the house, and went up the stairs in his stockings, that he might not disturb an elderly and delicate woman on the first floor. Miss May also tells a story of Brahms's brusqueness when a private performance of the new symphony, arranged for two pianofortes, was given by Brahms and Brüll at Ehrbar's* in Vienna. One of the listeners, who had not been reckoned among the admirers of Brahms, was enthusiastic over the new work. "Have you had any talk with X.?" asked young Ehrbar of Brahms; "he has been telling me how delighted he is with the symphony." To which Brahms answered, "And have you told him that he often lies when he opens his mouth?"

The first performance of the Third Symphony was at a Philharmonic concert in Vienna, December 2, 1883. Hans Richter con-

*Friedrich Ehrbar, a warm friend of Brahms, was a pianoforte manufacturer.

EARLY AMERICAN SONGS

Edited, arranged and supplied with
Pianoforte accompaniments by

HAROLD VINCENT MILLIGAN

THE FIRST AMERICAN COMPOSER
5 songs by Francis Hopkinson
For high or low voice
(*Schmidt's Educational Series, No. 212 a,b*) 1.25

COLONIAL LOVE LYRICS
6 songs by Francis Hopkinson
For high or low voice
(*Schmidt's Educational Series, No. 213 a,b*) 1.25

PIONEER AMERICAN COMPOSERS
7 songs from Victor Pelissier, P. A. von Hagen, Timothy Swan, A. Reinagle, Raynor Taylor and Benjamin Carr. For High or low voice. Two Books
(*Schmidt's Educational Series, Nos. 256a, b and 288a, b*) . . . . . each 1.25

"May be regarded as American classics. These songs have been grasped with avidity by most of the American singers before the public and by many foreigners." *Musical Leader.*

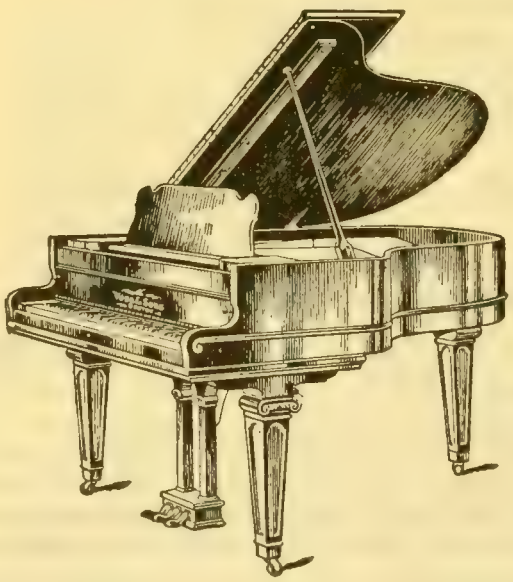
"Retain the charm and courtliness of Colonial times. The accompaniments are musicianly in execution and absolutely in the idiom of the music of the eighteenth century." *Musical America.*

Used on the programs of Rafealo Diaz, Laura Littlefield, Greta Masson, Reed Miller, Olive Nevin, May Peterson, Oscar Seagle, Lambert Murphy, and others.

THE ARTHUR P. SCHMIDT CO., 120 Boylston St.

ducted. Brahms feared for the performance although Richter had conducted four rehearsals. He wrote to Bülow that at these rehearsals he missed the Forum Romanum (the theatre scene which in Meiningen served as a concert hall for rehearsals), and would not be wholly comfortable until the public gave unqualified approval. After the last rehearsal he replied angrily to the viola player Rudolf Zöllner, who asked him if he were satisfied, "The Philharmonic Orchestra plays my pieces unwillingly, and the performances are bad." Max Kalbeck states that at the first performance in Vienna a crowd of the Wagner-Bruckner *ecclesia militans* stood in the pit to make a hostile demonstration, and there was hissing after the applause following each movement had died away; but the general public was so appreciative that the hissing was drowned and enthusiasm was at its height. Arthur Faber came near fighting a duel with an inciter of the *Skandal* sitting behind him, but forgot the disagreeable incident at the supper given by him in honor of the production of the symphony, with Dr. Billroth, Simrock, Goldmark, Dvořák, Brüll, Hellmesberger, Richter, Hanslick, among the guests. At this concert Franz Ondricek played the new violin concerto of Dvořák. It is said that various periodicals asserted that this symphony was by far the best of Brahms's compositions. This greatly annoyed the composer, especially as it raised expectations which he thought could not be fulfilled. Brahms sent the manuscript to Joachim in Berlin and asked him to conduct the second performance where or at what time he liked.* For a

*In November Brahms wrote Franz Wüllner, to whom he had promised the symphony for performance in Berlin, that he felt obliged to give it to Joachim.



THE
VOSE GRAND

QUALITY and
REPUTATION

enable you to know in advance that the VOSE is a most satisfactory piano.

WE CHALLENGE
COMPARISON

VOSE & SONS PIANO CO.
160 Boylston St., Boston, Mass.

L. P. HOLLANDER CO.

Est. 1848

Invite you to view their

NEW COTTONS

now on display

Imported and Domestic
selections shown on
First Floor

202-216 BOYLSTON STREET, BOSTON

LIMA-FISK, INC.

230 BOYLSTON STREET

Opposite the Public Gardens

Second Floor

DIAMONDS PEARLS

ORIENTAL PEARL NECKLACES

WATCHES

PLATINUM DIAMOND JEWELRY

GOLD JEWELRY

$5 TO $5,000 AND UPWARD

year or more the friendship between the two had been clouded, for Brahms had sided with Mrs. Joachim in the domestic dispute, or at least he had preserved his accustomed intimacy with her, and Joachim had resented this. The second performance, led by Joachim, was at Berlin, January 4, 1884.* Dr. Franz Wüllner was then the conductor of the Berlin Philharmonic Orchestra Subscription Concerts. Brahms had promised him in the summer before the honor of conducting this symphony in Berlin for the first time. Joachim insisted that he should be the conductor. Churlish in the matter, he persuaded Brahms to break his promise to Wüllner by saying that he would play Brahms's violin concerto under the composer's direction if Brahms would allow him to conduct the symphony. Brahms then begged Wüllner to make the sacrifice. Joachim therefore conducted it at an Academy Concert, but Brahms was not present; he came about a fortnight later to Wüllner's first

* Brahms conducted the symphony two weeks later at one of Wüllner's Subscription Concerts.

ADVANTAGES

¶ The *quality* of books displayed on our shelves.
¶ *Knowledge* of the contents of a book.
¶ *Freedom* for the customer.
¶ *Promptness* in importation.
¶ *Location*—one hundred yards from the Harvard Square Subway.

DUNSTER HOUSE BOOKSHOP
26 HOLYOKE STREET & MT. AUBURN
Cambridge, Mass.

1847 T. E. MOSELEY CO. 1924

We cordially invite you to inspect the latest designs in Men's, Women's and Children's Footwear which we will display at our

NEW STORE
39 WEST STREET, *near Tremont Street*
OPENING
MONDAY, JANUARY 14th, 1924

T. E. MOSELEY CO. :: :: BOSTON

E. T. Slattery Co.



Your Midwinter Migration!

Have You Planned It?

And where do your wings of adventure carry you? To *ski* and *skate*, with snow and ice all crisply sparkling? Or *sun* yourself on sands drenched white with sunlight, and *splash* in warm waters of crystal clearness?

Slattery is clothes-ready for you!

subscription concert, and then conducted the symphony and played his pianoforte concerto in D minor. The writer of these notes was at this concert. The symphony was applauded enthusiastically, but Brahms was almost as incompetent a conductor as Joachim. (His pianoforte playing in 1884 on that occasion was muddy and noisy.) Brahms conducted the symphony at Wiesbaden on January 18, 1884. The copyright of the manuscript was sold to the publisher Simrock, of Berlin, for 36,000 marks ($9,000) and a percentage on sums realized by performances.

Mr. Felix Borowski, the editor of the excellent Chicago Symphony Programme Books, says that Theodore Thomas wrote to Brahms in 1883, when the Symphony was still unfinished, asking him "to give him the work for a first performance in America at one of the performances of the Cincinnati Music Festival, but nothing came of his application."

The first performance in Boston was by the Boston Symphony Orchestra under Mr. Gericke, November 8, 1884. The first performance in the United States was at a public rehearsal of one of Mr. Van der Stucken's Novelty Concerts in New York, on October 24, 1884.

Hans Richter in a toast christened this symphony, when it was still in manuscript, the "Eroica." Hanslick remarked concerning this: "Truly, if Brahms' first symphony in C minor is characterized as the 'Pathetic' or the 'Appassionata' and the second in D major as the 'Pastoral,' the new symphony in F major may be appropriately called his 'Eroica,'"; yet Hanslick took care to add that the keyword was not wholly to the point, for only the first movement and

Bonds of the highest grade

Harris, Forbes & Co
Incorporated
Harris Forbes Building
24 Federal St., Boston

Chandler & Co.

TREMONT ST., NEAR WEST



Drawn from hat shown by Chandler & Co.

FASHIONABLE MILLINERY

For Immediate Wear

ADVANCE styles in Hats of our own exclusive designs may be found in our new and complete collection of charming models for Southern travel or immediate wear. Beautiful fabrics in exquisite color and color combinations, and unique effects in rich trimmings, are combined in authentic styles.

Sports and Tailored Hats are priced	*Dressier Hats from our own workrooms*	*Dressy Tailored Hats are priced*
$10 to $15	$25 to $38	$15 to $25

the finale are of heroic character. This Third Symphony, he says, is indeed a new one. "It repeats neither the poignant song of Fate of the first, nor the joyful Idyl of the second; its fundamental note is proud strength that rejoices in deeds. The heroic element is without any warlike flavor; it leads to no tragic action, such as the Funeral March in Beethoven's 'Eroica.' It recalls in its musical character the healthy and full vigor of Beethoven's second period, and nowhere the singularities of his last period; and every now and then in passages quivers the romantic twilight of Schumann and Mendelssohn."

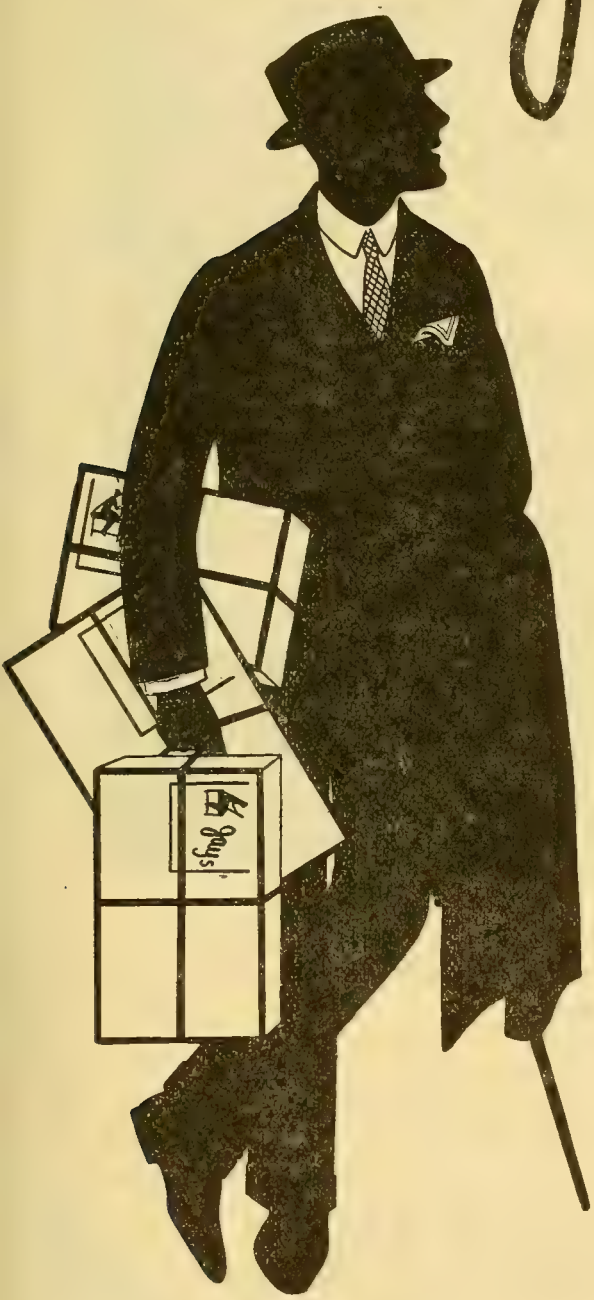
Max Kalbeck thinks that the statue of Germania near Rüdesheim inspired Brahms to write this symphony. (See Kalbeck's "Brahms," vol. iii., part 2, pp. 384-385, Berlin, 1912.) Joachim found Hero and Leander in the Finale! He associated the second motive in C major with the bold swimmer breasting the waves. Clara Schumann entitled the symphony a Forest Idyl, and sketched a programme for it.

The first movement, Allegro con brio, in F major, 6-4, opens with three introductory chords (horns, trumpets, wood-wind), the upper voice of which, F, A-flat, F, presents a short theme that is an emblematic figure, or device, which recurs significantly throughout the movement. Although it is not one of the regular themes, it plays a dominating part, immediately as bass and later as an opposing voice in middle and upper position to the first theme, which is intro-



Jays

BOSTON
TEMPLE PLACE
ELEVEN



A Woman's Shop
and
A Man's Purse

What man but takes pride in having his women folks well-dressed? In a measure it is a mirror that reflects his own success. And to have them right in step with Fashion need not be a burden to his purse, for they need but come to Jays.

We sell Dresses, Coats, Suits, Skirts, Scarfs, Sweaters and Blouses.

BOSTON TEMPLE PLACE ELEVEN

duced by the violins in octaves, supported by violas, violoncellos, and trombone, at the beginning of the third measure. The short introductory, now counter, theme rises as a bass, and produces thereby a strongly marked cross-relation,—the A-flat of the bass against the preceding A-natural of the first theme. This delicate violation of the rules has provoked much discussion, although the swing of the theme is no way influenced by this cross-relation, or *Querstand.* Some find here the "key-note to some occult dramatic signification." William F. Apthorp voiced this opinion with peculiar felicity: "It seems to me that it can only be explained on the supposition of some underlying dramatic principle in the movement, such as the bringing together of two opposing forces,—Light and Darkness, Good and Evil, or perhaps only Major and Minor,—for on purely musical grounds the thing has little sense or meaning. The first theme starts in passionately and joyously, in the exuberance of musical life; the counter-theme comes in darkly and forbiddingly, like Iago's

TORREY, BRIGHT & CAPEN CO.

Importers and Dealers in

FINE CARPETS

AND

ORIENTAL RUGS

116 Boylston Street

BOSTON

DOLL & RICHARDS

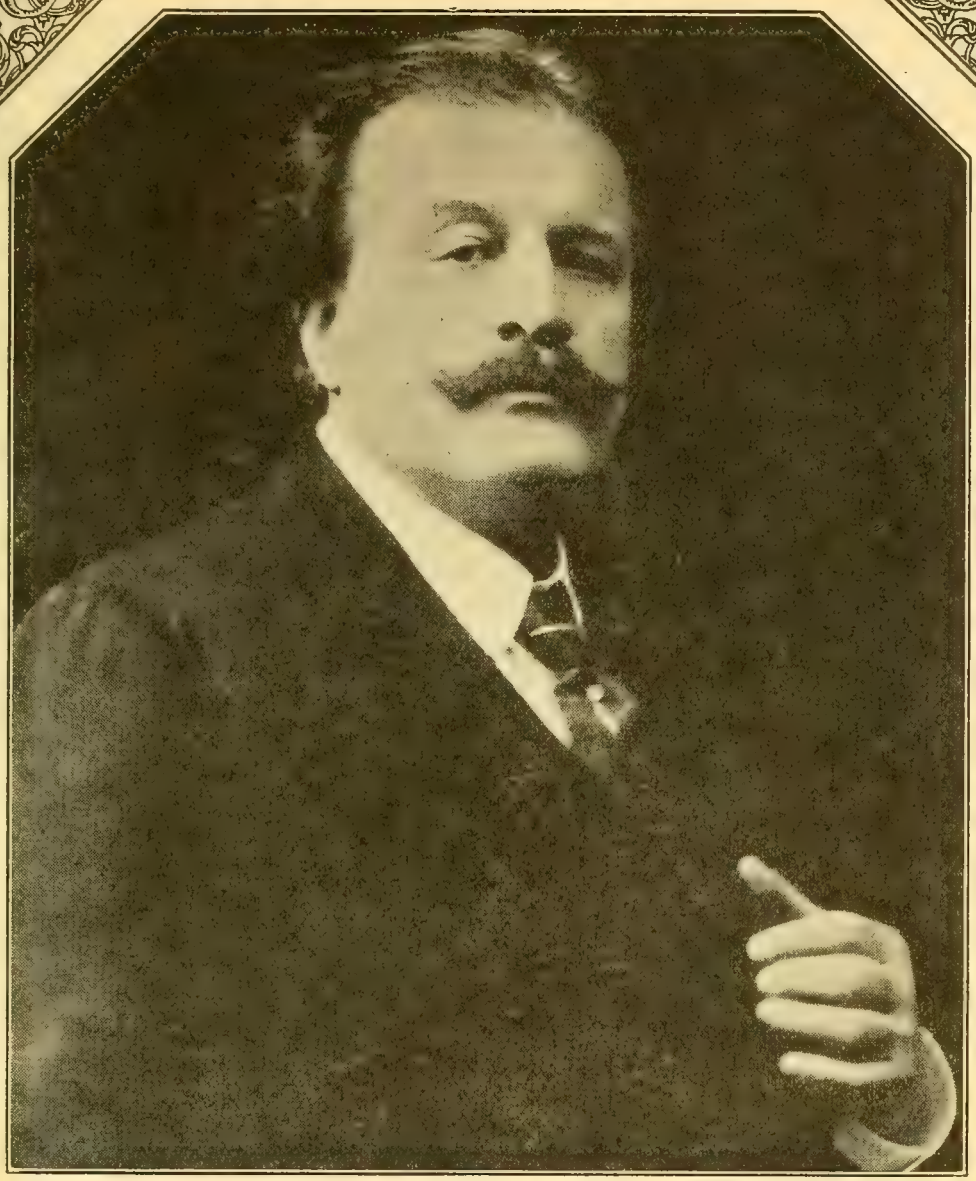
LANDSCAPES BY ROSAMOND TUDOR

FLOWER PAINTINGS BY MARIANNA MAYERS

ETCHINGS BY ISABEL LATTIMORE

DRAWINGS BY ELEANOR LATTIMORE

71 NEWBURY ST. BOSTON



ROSENTHAL

American Tour, Season 1923-1924

KNABE EXCLUSIVELY

AMPICO RECORDINGS

Representatives in Boston

C·C·HARVEY CO·

144 Boylston Street

". . . . O, you are well-tun'd now!
But I'll set down the pegs that make this music,
As honest as I am."

Enharmonic modulation leads to A major, the tonality of the second theme. There is first a slight reminiscence of the "Venusberg" scene in "Tannhäuser,"—"Naht euch dem Strande!" Dr. Hugo Riemann goes so far as to say that Brahms may have thus paid a tribute to Wagner, who died in the period of the composition of this symphony. The second theme is of a graceful character, but of compressed form, in strong contrast with the broad and sweeping first theme. The rhythm, 9-4, is complicated. The free fantasia, or middle section, is comparatively short. The recapitulatory section begins with a reannouncement of the "device" in full harmony (F, A-flat, F, in wood-wind, horns, trumpets, and strings). The "device," repeated by the trumpets, horns, trombones, bassoons, gives way to the announcement, as at the beginning of the movement, of theme and counter-theme together. The development is much like that in the first part. The second theme, in 9-4, is now in D major. The first theme is in F major at the beginning of the elaborate coda. After a struggle it triumphs over its old adversary, and, triumphant, dies away in pianissimo.

The second movement, Andante in C major, 4-4, opens with a hymn-like passage, which in the first three chords reminds some persons of the "Prayer"* in "Zampa."

*Not the "Prayer" for three voices, act ii., No. 1, but the opening measures of the chorus in A major in the finale of the opera, "Ah, soyez nous propice, Sainte Alice," which is introduced (B-flat) in the overture.

Table Glass in Sets

J·McD·&·S

Crockery
China
Glassware
Gifts

GIFT SETS of table glass as arranged and priced by us are proving very attractive wedding gifts. You can fill the needs of the bride's table. You may choose from twenty-eight patterns which offer your taste and your purse a pleasing latitude.

The bride can use and enjoy your gift without anxiety, for she can replace any single piece or add to the set at any time. We carry Open Stock in Glassware just as we do in Dinnerware.

We shall be glad to show you our table glass and to give you a circular describing our patterns and listing our prices.

Jones, McDuffee & Stratton
CORPORATION
Established 1810 33 Franklin St., Boston
Just off Washington Street

"SILK ALPACA"

A new (Silk and Fibre) fabric with weave similar in appearance to the old time alpaca. It is soft and supple as a Crepe and with a natural lustre. Street shades, Black and White.

R. H. STEARNS CO.

The third movement is a poco allegretto, C minor, 3-8, and is a romantic substitute for the traditional Scherzo.

The Finale, allegro, in F minor, 2-2, opens with the statement of the first theme (sotto voce) by the strings and the bassoons. The exposition is simple. The theme is then repeated in more elaborate form by flutes, clarinets, and bassoons. Trombones announce a solemn, fateful theme in A-flat major, given out pianissimo by strings and wind instruments in harmony. A strong transitional passage leads to another theme in C major, of a lighter and more jubilant nature, given out by violoncellos and horns, and later by the first violins and wood-wind, while there is a running contrapuntal bass (strings). The rhythm is complicated. The development leads to a climax, fortissimo, and after another intermediary passage a bold theme in syncopated rhythm enters. This is developed with suggestions of the first theme. The measures that follow are a combination of free fantasia and recapitulation. This combination begins with a reappearance of the chief theme in its original form which is repeated in harmony and elaborated. There is a passage built on an organ-point and ornamented with allusions to the first theme, then a return of the solemn theme in trombones and other wind instruments. There is a brave attempt to re-establish the inexorable "device" (F, A-flat, F) ; but the major triumphs over the minor, and at the end the strings in tremolo bring the original first theme of the first movement, "the ghost" of this first theme, as Apthorp called it, over sustained harmonies in the wind instruments.

PIERCE-ARROW

In the building of the Pierce-Arrow there is an honest satisfaction born of the knowledge of work conscientiously done, and a justifiable pride in the public's estimate of it.

Pierce-Arrow Motor Cars

J. W. MAGUIRE COMPANY

AGENTS FOR EASTERN MASSACHUSETTS
AND NEW HAMPSHIRE

741-743-745 BOYLSTON STREET - - - BOSTON

TELEPHONE, BACK BAY 2316-2317



More than 100 years in business

VISIBLE MUSIC!

. . . . . OPERA, because it is the newest of the arts, need never speculate about its father. The memory of man runs back to its nativity. But of the birth of rug-making, recorded history tells but little.

. . . . . However, the hill men of Persia, back through the teeming centuries, from swarthy father to swarthy son, have passed along the legend of Kasha, who, tending his flocks at the hush of sunset, the while he played upon his flute, pensive grew at the fleetness of the beauty of music, passing as the flaming colors of the sky.

. . . . . And Parara, god of beauty, seeing his thoughts, stood before him.

. . . . . "Give unto me the flute and I will play you visible music," and as the dancing notes struck the air they fashioned themselves into a rhythmic pattern and took on shape and the colors of the dying sky, and behold!—suspended in mid air before the eyes of Kasha, *a tangible, beautiful rug of the Orient.*

John H. Pray & Sons Co.

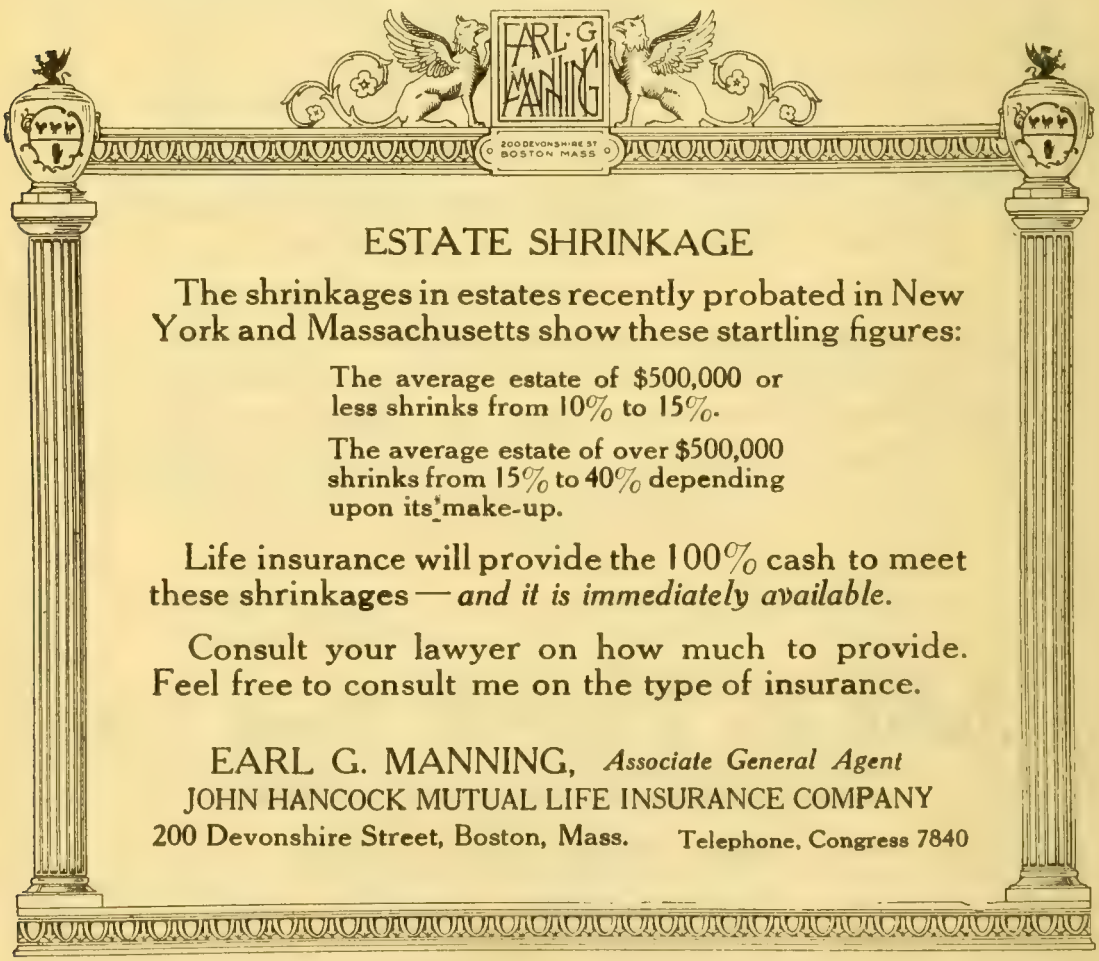
646 WASHINGTON STREET, BOSTON

Oldest Rug House in America

The symphony is scored for three flutes, two oboes, two clarinets, two bassoons, double-bassoon, four horns, two trumpets, three trombones, kettledrums, and strings.

Mr. F. Motte-Lacroix was born at Paris on February 14, 1880. He studied at the Paris Conservatory, 1903–06, winning prizes in pianoforte, harmony, and fugue. He was a pianoforte pupil of George Matthias, Ch. de Beriot and Isidor Philipp; of Caussade and Lenepveu in harmony, counterpoint, and fugue.

Mr. Motte-Lacroix has given many recitals at Paris, in England, Switzerland, Spain, and Denmark. He has appeared as soloist at the Concerts Colonne, Concerts Pasdeloup and with the orchestra of the Conservatory as well as with orchestras in other French cities. In April, 1923, in association with Albert Roussel, composer, he was sent by the French Ministry of Fine Arts to Copenhagen to give a series of concerts. As a teacher of the pianoforte Mr. Motte-Lacroix has been on the faculties of the Schola Cantorum, Paris, the Ecole Normale de Musique, Paris, for three summers at the American Conservatory, Fontainebleau, and simultaneously during the winter seasons at the Strasbourg conservatory. In September, 1923, he came to Boston to join the pianoforte faculty of the New England Conservatory of Music. His first American recital was given in Boston under the auspices of the New England Conservatory on October 19, 1923.



ESTATE SHRINKAGE

The shrinkages in estates recently probated in New York and Massachusetts show these startling figures:

The average estate of $500,000 or less shrinks from 10% to 15%.

The average estate of over $500,000 shrinks from 15% to 40% depending upon its make-up.

Life insurance will provide the 100% cash to meet these shrinkages — *and it is immediately available.*

Consult your lawyer on how much to provide. Feel free to consult me on the type of insurance.

EARL G. MANNING, *Associate General Agent*
JOHN HANCOCK MUTUAL LIFE INSURANCE COMPANY
200 Devonshire Street, Boston, Mass. Telephone, Congress 7840

Chartered
1792

Conserving Estates

One Hundred and Thirty-two years of constructive banking has given this institution a groundwork of experience which should appeal to those wishing to place the management of their estate in good hands. The services of this institution as executor or trustee will be found especially valuable.

National Union Bank

Washington Street *Boston* Head of State Street

A Pagan Poem (after Virgil), Op. 14, composed for Orchestra, Pianoforte, English Horn, and Three Trumpets Obbligati

Charles Martin Loeffler

(Born at Mühlhausen (Alsace), January 30, 1861; now living at Medfield, Mass.)

This poem, now dedicated to the memory of Gustave Schirmer, was written originally in 1901 for performance as chamber music and for these instruments,—pianoforte, two flutes, oboe, clarinet, English horn, two horns, three trumpets behind the scenes, viola, and double-bass. It was afterwards arranged for two pianos and three trumpets, and performed at the house of Mrs. John L. Gardner, in Boston, April 13, 1903, with Messrs. Proctor and Gebhard as pianists.

In 1905 and 1906 the work was remoulded and treated much more symphonically. A transcription for two pianofortes and three trumpets was made by the composer. This transcription was played at the house of Mr. Charles S. Bird, East Walpole, Mass., October 29, 1907, when Messrs. Gebhard and Fox were the pianists.

The poem is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, four trumpets, three trombones, bass tuba, a set of three kettledrums, antique cymbals, tam-tam, harp, pianoforte, strings.

The first public performance was by the Boston Symphony Orchestra in Boston on November 23, 1907, Mr. Gebhard pianist. The second performance by this orchestra in Boston was on March 14,

In the Sheraton Tea Room

FROM SEVEN TO NINE

A Sunday Evening Concert

IS GIVEN EVERY SUNDAY BY THE COPLEY PLAZA SYMPHONIC ORCHESTRA
ASSISTED BY MANY WELL KNOWN ARTISTS

THE first series of these Sunday Evening Concerts was given last fall. The Concerts were so much enjoyed that requests for a new series came from all sides. The Copley Plaza management were pleased to accede and they cordially invite you to attend.

DINNER DE LUXE

Served in Main Restaurant.....Three Dollars

TEA DANCES — SATURDAYS — FOUR TO SEVEN

OLD COLONY TRUST COMPANY

THE PROFESSIONAL TOUCH

The administration of personal trust funds in excess of $100,000,000 enables us to maintain an unusual staff of experts, whose combined knowledge covers every phase of trust service requirements.

This personal service insures not only a highly professional protection of your interests, but is backed by the strength and responsibility of New England's largest trust company.

Ask for our booklet S
"Concerning Trusts and Wills"

OLD COLONY TRUST COMPANY
BOSTON

52 Temple Place 17 Court Street 222 Boylston St.

Member of the Federal Reserve System

1908. The third was on March 8, 1913: Piano, Mr. Gebhard; English horn, Mr. Longy; trumpets, Messrs. Kloepfel, Mann, and Merrill.

* * *

This tone poem was suggested to Mr. Loeffler by certain verses in the eighth Eclogue of Virgil, which is sometimes known as "Pharmaceutria" (the Sorceress). The Eclogue, dedicated to Pollio, was written probably in 39 B.C. It consists of two love songs, that of Damon and that of Alphesibœus. Each song has ten parts, and these parts are divided by a recurring burden or refrain. Alphesibœus tells of the love incantation of a Thessalian girl, who by the aid of magical spells endeavors to bring back to her cottage her truant lover, Daphnis. Virgil helped himself freely here from the second Idyll of Theocritus, "The Sorceress," in which Simaetha, a Syracuse maiden of middle rank, weaves spells to regain the love of Delphis.

Ruby *GOWNS, SUITS and HATS*

277 Dartmouth Street, Boston ***Summer Branch at Magnolia***

THE P T RADIO RECEIVER

Unquestionably the Finest Set in Boston

This Receiver is a Masterpiece of Radio Craftsmanship, embodying unique, exclusive features, and has demonstrated its superiority in comparative tests. Custom Built. London, Mexico City and Los Angeles have been received on loudspeaker with indoor aerial, yet a novice can learn to operate the set perfectly within five minutes. *A card is furnished, specifying exact adjustments necessary to tune in the various broadcasters.*

Reception of Los Angeles guaranteed.

Demonstration in your home if desired.

Set alone $200. Installation in your home, complete with loudspeaker and other accessories, ready to operate, $295.

PAUL T. PLATT RADIO SERVICE

29 VANE STREET - - - NORFOLK DOWNS, MASS.

Phone, Granite 5035-W

Jordan Marsh Company



Suits for Spring
Says Fashion

Three Favorites Sketched are
The Long Coat Suit—The O'Rossen Tailleur
The Costume Suit

By way of Fifth Avenue from Paris comes this vogue which promises to be the feature of the season

Our Suit Sections are ready with all the newer models

The lines of Virgil that appealed particularly to Mr. Loeffler are these*:—

"Fetch water forth, and twine the altars here with the soft fillet, and burn resinous twigs and make frankincense, that I may try by magic rites to turn my lover's sense from sanity; nothing is wanting now but the songs.

"Draw from the city, my songs, draw Daphnis home.

"Songs have might, even, to draw down the moon from heaven: with songs Circe transformed the crew of Ulysses; by singing the cold snake is burst asunder in the meadows.

"Draw from the city, my songs, draw Daphnis home.

"Threefold first I twine about thee these diverse triple-hued threads, and thrice round these altars I draw thine image: an odd number is the gods' delight.†

"Draw from the city, my songs, draw Daphnis home.

"Tie the threefold colors in three knots, Amaryllis, but tie them; and say, 'I tie Venus' bands.'

"Draw from the city, my songs, draw Daphnis home.

*Translation into English prose by F. W. Mackail (London, 1889).

†"While the sorceress utters these words, she is supposed to throw a true-lover's knot, by three threads of different colors, over the image of Daphnis, which she then carries round the altar. The number three was a sacred and a perfect one, as we see by many of the arrangements of husbandmen, priests, soldiers (in measuring the breadth of a fosse), medical men, etc., etc.,"—Dr. Archibald Hamilton Bryce—"Eclogues and Georgics" of Virgil.

Berry INC.

ANNOUNCE

A SHOWING OF
THE MOST EXCLUSIVE AND DISTINCTIVE CREATIONS for the SOUTH
INCLUDING
SPORT COSTUMES, DRESSES AND COATS
ALSO
AFTERNOON AND EVENING DRESSES AND WRAPS

Special attention given to the requirements of Brides and Bridesmaids

651-653 BOYLSTON STREET, BOSTON

WHY BUY BACHRACH PORTRAITS?

Because — they form a permanent record of the most precious moments in one's life — moments that cannot come again. Take care that these memories are carefully preserved by the best portraits obtainable — taken by artists of creative ability and superior craftsmanship.

Bachrach

ESTABLISHED 1868

PHOTOGRAPHS OF DISTINCTION

647 BOYLSTON ST. - Back Bay 4155





CHARLES M. STIEFF, Inc.

156 Boylston Street

BOSTON, MASS.

Established 1842

"As this clay stiffens and as this wax softens in one and the selfsame fire, so let Daphnis do for love of me. Sprinkle barley meal and kindle the brittle bay twigs with bitumen. Cruel Daphnis burns me; I burn this bay at Daphnis.*

"Draw from the city, my songs, draw Daphnis home.

"These herbs and these poisons, gathered in Pontus, Moeris himself gave me; in Pontus they grow thickest. By their might I have often seen Moeris become a wolf and plunge into the forest, often seen him call up souls from their deep graves and transplant the harvests to where they were not sown.

"Draw from the city, my songs, draw Daphnis home.

"Fetch ashes, Amaryllis, out of doors, and fling them across thy head into the running brook; and look not back. With these I will assail Daphnis: nothing cares he for gods, nothing for songs.

"Draw from the city, my songs, draw Daphnis home.

"See! the embers on the altar have caught with a flickering flame, them-

*Compare Theocritus: "As I melt this wax by the help of the goddess, so may Myndian Delphis be presently wasted by love: and as this brazen wheel is whirled round, so may that man be whirled about by the influence of Aphrodite at my doors. Whèel, draw thou that man to my house!" See also Ovid, Met. III., 487 *et seq.*, Horace, Serm. I., 8: Tibullus, I., 2.

"The sorceress is supposed by some to have two images on which she is operating; or by others, *one*, part of which is of clay, and the other of wax. An image of this latter kind would better represent an individual and a state; the hardening clay signifying the growing dislike of Daphnis to all other women, and the softening wax, his returning and increasing love for his former flame. Perhaps there were no images at all but merely pieces of wax and clay. From other writers, however, we know that effigies were usual in such rites."—Dr. Bryce quoted above.

Choice Grand Opera Tickets

BURKE ADAMS HOUSE

PHONES, BEACH 0935, 0942, 2430

ANNA WALKER WAKEFIELD

ANNOUNCES HER REMOVAL ON OCTOBER FIRST TO

39 TRINITY PLACE

BOSTON

(Trinity Place is between the Copley Plaza and Westminster Hotels)

AMPLE PARKING SPACE AND GREATLY IMPROVED FACILITIES WILL ENABLE MISS WAKEFIELD TO SERVE HER PATIENTS AND CUSTOMERS MORE EFFICIENTLY THAN EVER BEFORE

TELEPHONE, BACK BAY 7598



The Valley of Diamonds

SINDBAD, you remember, was carried into the valley of diamonds by a roc, to whose leg he had bound himself.

As soon as the roc alighted, Sindbad freed himself from the huge bird and gazed about in amazement. The ground was strewn with enormous diamonds.

Sindbad made haste to fill his pockets only to discover that there was no way out of the valley. It was cut off from the rest of the world by a circle of steep mountains. After a night of terror because of dreadful serpents that were all about, he was further frightened by something tumbling down the mountain side.

It was an immense piece of meat which rolled over and over, picking up diamonds with each revolution. An eagle swooped upon it and flew upward. Sindbad saw the eagle caught by a band of natives, who used this method of getting the diamonds, otherwise inaccessible. Sindbad was shrewd, so he tied himself and his diamonds to the next piece of meat and thus escaped to fame and fortune.

Our collection of diamonds is not hidden in an inaccessible valley. It awaits your approval at the front of our store. We believe that you will find the diamonds worthy of your purchase at prices commensurate with their value.

Shreve, Crump and Low Company

Founded in 1800

Jewelers, Watchmakers, Silversmiths

147 Tremont Street — Boston, Massachusetts

© 1924. S. C. & L. Co.

selves, of their own accord, while I delay to fetch them. Be it for good! Something there is for sure; and Hylax basks in the doorway. May we believe? or do lovers fashion dreams of their own?

"Forbear: from the city—forbear now, my songs—Daphnis comes."

Mr. Loeffler does not intend to present in this music a literal translation of Virgil's verse into tones. The poem is a fantasy, inspired by the verses. The chief themes, with the possible exception of one, are not typical: they are only of musical significance. The refrain —"Ducite ab urbe domum, mea carmina, ducite Daphnim"— is used sparingly, and is given to three trumpets behind the scenes, until Daphnis nears the door of the sorceress, when the final refrain, "Parcite, ab urbe venit, jam parcite, carmina, Daphnis," is suggested by the fanfare of three trumpets on the stage.

The poem opens, Adagio, 2-2, with a short motive, which, with an inversion of it, is much used throughout the work. The first chief theme is announced dolce, *mf*, by viola solo and three flutes. It may be called the theme of invocation. The latter half of it may be divided into two motives, the first a phrase descending in whole tones, the second a rising and falling wail. These two motives are used separately and frequently in all sorts of ways. After the exposition of this theme the pianoforte enters fortissimo with a harmonized inversion of the introductory motive; a crescendo follows with use of the foregoing thematic material, and a glissando for the pianoforte leads to an Allegro, in which now familiar thematic material is used until the second theme appears (first violins,

Massachusetts Trust Company

(MEMBER FEDERAL RESERVE SYSTEM)

UPTOWN BRANCH SITUATED DIAGONALLY ACROSS FROM SYMPHONY HALL

Cordially offers you every facility consistent with sound banking.
Commodious Safe Deposit Boxes. Storage Space for Valuables.
Largest Electrified Burglar-proof Safe in the World.
Ample Parking Space.

MAIN BANK
Massachusetts Trust Building
Corner Federal and Franklin Streets

HAYMARKET BRANCH
46 Canal Street
near North Station

HEWINS & HOLLIS

MEN'S FURNISHING GOODS

4 HAMILTON PLACE, BOSTON

OPPOSITE PARK ST. CHURCH

T. D. Whitney Company

Linen Specialists Since 1796

BOYLSTON STREET SHOP

Linens

of Character Always

Featuring Gift Linens and a complete assemblage of finest Household Linens

Decorative Linens, Damasks, Yarns, Handkerchiefs, Blankets, Puffs and Edwin C. Foss Art Embroideries

---

T. D. Whitney Company

Everything in Linens

Temple Place through to West Street

288 Boylston Street *Boston, Mass.*



harp, pianoforte). This theme is developed. A pianoforte cadenza built on thematic material leads to a Lento assai, 6-4, with a dolorous theme (No. 3) for the English horn. The trumpets behind the scenes give out the burden of the sorceress. The più vivo section may suggest to some a chase of wolves ("I have often seen Moeris become a wolf and plunge into the forest"). Tranquillo: a fourth theme, 4-4, is given to the pianoforte. Calando: the refrain is heard again from behind the scenes. Moderato: the second chief theme, 6-4, now appears, and it is used extensively. Largamente: the trumpets, now on the stage, announce the coming of Daphnis, and there is the suggestion of the barking Hylax. The ending is a fanfare of frantic exultation.

* * *

A NOTE ON WAXEN IMAGES

Voltaire once said, "It is a singular fact that vampires are found only in Hungary." For years the old world believed that Thessaly was the favorite dwelling-place of witches. What adventures did not Lucius Apuleius have in that far-off land, that country where the sun was at will restrained by the knowing from his natural race, where the moon was compelled for some fell purpose to purge her skim upon herbs and trees! There dwelt the old women, greatly feared, who entered a stranger's room in the dark night, cut into his body, thrust in hands, and, plucking out the heart, replaced it with a sponge, so that the wound would open when the wretch drew

DINE and DANCE at

NO COVER CHARGE

YOENG'S

POPULAR PRICES

AMERICAN AND CHINESE RESTAURANT

NOONDAY LUNCHEON EVERY WEEK DAY FROM 11 A.M. TO 2.30 P.M.

CATERING TO BANQUETS, AUTOMOBILE AND PRIVATE PARTIES A SPECIALTY.

ALL KINDS OF ORDERS PUT UP IN PERFECT CONDITION TO TAKE OUT.

TABLE D'HOTE DINNER EVERY DAY, SUNDAYS AND HOLIDAYS.

"AFTER THEATRE PARTIES" A SPECIALTY.

200 Huntington Ave.

Near Massachusetts Ave.

Tel. Back Bay 2014

Henry F. Miller



Lyric Grand Style A

In Mahogany or Walnut

Length 5 ft. 7 in.

COLLECTIVE knowledge, countless experiments, technical education and musical genius of the Miller family for three generations, placed the Henry F. Miller Piano where it stands today.

Henry F. Miller & Sons Piano Co.

395 Boylston Street Near Arlington Subway Station, Boston

nigh a river to drink, the sponge would fall into the water, the body would forever after be without life.

Possibly in Libya, near the border of Ethiopia, there were more mysterious sorceries than those worked by the witches of Thessaly. The brother of Ophelion, who was killed by an embalmer jealous of her sister's love for the guest of a night, believed that Libya was the land to be more dreaded. As he tells his story through the mouth of Marcel Schwob, "It is indeed terrible to think that the incantations of women can make the moon descend into the box of a looking-glass; or plunge when it is full into a bucket of silver, with dripping stars; or fry as a yellow jellyfish in a stove, while the Thessalian night is black and men who change their skin are free to roam. All this is terrible; but I should fear less these things than to meet again in the blood-hued desert the embalming women of Libya."

"As this wax softens, . . . so let Daphnis do for love of me." Was this spell ever worked in New England, which was once a land of witchcraft, where strange superstitions still survive in remote villages on sullen hills or by the conniving sea?

This spell is a very old one, and many have been thought to die of it. The potency of it was believed by the ancient Greeks and Romans; the spell came down through the centuries; it is still worked, they say, even in English provinces. Father Charlevoix found North American Indians ("les Illinois") who made "petits marmausets" in the image of those lives they wished to shorten, images that they pierced to the heart. The French name the spell "envoûtement," and the wax image itself of the man or woman

CAFE DES INVALIDES

COMPOUNDED

This compound is not all coffee but contains about seven-eighths coffee, of the finest grades, blended with vegetable substances which have been found to render it more healthful than pure coffee, in that it does not produce nervousness or wakefulness.



"CAFE DES INVALIDES"
does not produce the usual effects

Yet "CAFE DES INVALIDES" pleases
the most critical coffee connoisseurs

S. S. PIERCE COMPANY



VLADIMIR

DE PACHMANN

uses and endorses

The Baldwin Piano

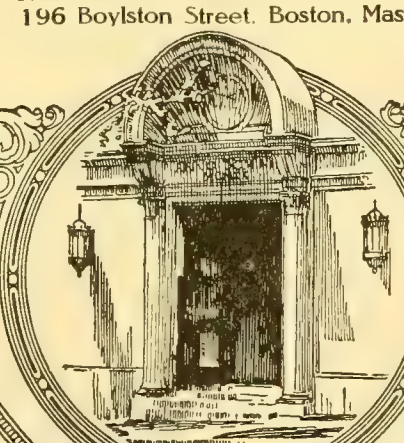
exclusively

The Baldwin Piano Co.

Represented by

The A. M. HUME MUSIC CO.

196 Boylston Street, Boston, Mass.



The average annual expenses of the Boston Symph
This operating deficit is met by subscriptions. A list of th

Abbott, Gordon
Adams, Miss Clara A.
Agassiz, Mrs. George R.
Aiken, Mr. and Mrs. Alfred
Ames, Mrs. F. L.
Ames, Mrs. Hobart
Ames, Hobart
Ames, John S.
Ames, Oakes
Ames, Mrs. William H.
Amory Mrs. Harcourt
Anonymous (3)
Anthony, Mrs. Margaret
Anthony, Miss A. R.
Apsey, Laura Soule
Apthorp, Mrs. H. O.
Atherton, Percy L.
Atwill, Miss Elizabeth M.
Aubin, Miss Margaret H.

Bacon, Mrs. William
Baker, Mr. and Mrs. G. B.
Baker, Miss Helen S.
Balch, Mrs. John
Barbour, Thomas
Barkhouse, Mrs. Arthur J.
Barlow, R. S.
Barnet, Mr. and Mrs. S. J.
Barrett, Mrs. William E.
Bartol, Mrs. John W.
Bates, The Misses
Bates, Mrs. Oric
Baylies, Mrs. Walter C.
Beal, Miss Ida G.
Beebe, Frank H.
Beebe, E. Pierson
Beebe, Miss Sylenda
Berwick-Walker, Clara
Best, Mrs. Edward H.
Bigelow, Dr. W. S.
Bishop, Miss Margaret
Blake, Mrs. Arthur W.
Blake, Estate of William P.
Bliss, Henry W.
Boit, Mrs. John E.
Bostwick, Juliette C.
Bradford, Mary G.
Bradlee, Mrs. Arthur T.
Bradlee, Mr. and Mrs.Thos. S.
Bradlee, Miss S. C.
Brandegee, Mr. and Mrs. E. D.
Bremer, Mrs. J. L.
Brewer, F. R.
Brigham, Mrs. Cyrus
Brown, George W.
Browning, Mrs. C. A.
Bruzza, L., Brooklyn, N.Y.
Buckingham, Miss M. H.
Bullard, Miss Ellen T.
Burdett, Everett W.
Burnham, Miss Helen C.
Burnham, Miss M. C.
Burnham, Mrs. W. A.
Burr, Mrs. Heman
Burr, I. Tucker

Cabot, Miss Amy W.
Cabot, Mrs. Arthur T.
Cabot, Frederick P.
Cabot, Henry B.
Cabot, Mrs. Sewall
Carter, Mrs. J. W.
Case, Miss Louise W.
Cate, Martin L.
Chadbourne, Mrs. J. H.
Chapin, Horace D.
Chapin, Miss Mabel H.
Chase, Mrs. Henry M.
Cheever, Dr. and Mrs. D.
Chromatic Club
Coale, George O. G.
Coale, Mrs. George O. G.
Codman, Miss C. A.
Codman, Mrs. Russell S.
Coffin, Winthrop
Colby, A. E.
Coleman, Miss E. L.
Colt, Mr. and Mrs. James D.
Conant, Mrs. William C.
Converse, Mrs. Costello C.
Converse, M. M.
Coolidge, Mr. and Mrs. Harold J.
Coolidge, Mrs. J. G.
Coolidge, Mrs. J. T.
Coolidge, Julian L.
Coolidge, Mrs. T. J.
Coonley, Howard
Corey, Mrs. H. D.
Cotting, Mrs. C. E.
Cotton, Miss Elizabeth A.
Courtney, Mr. and Mrs. Paul G.
Crafts, Mrs. George P.
Craig, Mrs. Helen M.
Crosby, Mrs. S. V. R.
Crowninshield, Mrs. F. B.
Cummings, Estate of Mrs. Charles A.
Cummings, Mr. and Mrs. Charles K.
Cunningham, Miss Mary
Curtis, Mrs. G. S. (Estate
Curtis, Miss Harriot S.
Curtis, Miss Mary G.
Cushing, Sarah P.
Cushing, Mrs. W. E.
Cutler, Mrs. C. H.
Cutler, Miss Elisabeth A.

Dabney, Mr. and Mrs. Ge
Dana, R. H.
Dane, Mr. and Mrs. Erne
Daniels, Miss Mabel W.
Davenport, Mrs. George V
Day, Mrs. Henry B.
Derby, Miss Elizabeth P.
Dexter, Miss Rose L.
Dixey, Mrs. Richard C.
Dodd, Mrs. Henry
Dole, Mrs. Charles F.
Dunne, F. L. and Compan
Dupee, W. A.

Eager, Miss Mabel T.
Eaton, Miss B. L.
Eaton, Miss L. H.
Edwards, Robert J.
Eisemann, Julius
Eisemann, Ludwig
Ellery, Mr. and Mrs. Willi
Elliot, Mrs. John W.
Ely, Miss Augusta C.
Ely, Elizabeth B.
Endicott, S. C
Ernst, Mrs. Harold C.
Eustis, H. D.
Eustis, The Misses

Farlow, Dr. and Mrs. Johi
Farlow, Mrs. William G.
Farrington, Robert D.
Faulkner, Miss Fannie M.
Fay, Mrs. D. B.
Fenollosa, William S.
Fish, Frederick P.
Fisher, Miss Edith
Fisher, Frances B.
Fitch, Miss Carrie T.
Fitz, Mrs. R. H.
Fitz, Mrs. W. Scott
Foote, Arthur
Foote, George L.
Forbes, Allan
Forbes, Mrs. Ralph E.
Forbes, Mrs. Waldo E.
Fox, Miss Alice M.
Fox, Felix

The Orchestra can be carried on only by the generosity of those financially. All such are invited to join in sustaining the Orchestra.

rchestra exceed its average income by about $95,000.00.
o have subscribed for the season 1923-24 follows:

ıch, Miss Katharine
ıch, Mrs. Hollis
ıkenstein, Lina H.
nd
hingham, Mrs. Langdon
hingham, Mrs. Louis A.
er, Alvan T.

, E. Howard
.on, Mrs. W. A.
ert, Mrs. Ellen J.
ıore, Mrs. G. L.
lwin, Miss Frances
ıdin, Mrs. John L., Jr.
ne, Mr. and Mrs. Edwin Farnham
nfield, Joseph Baram
nough, Mrs. H. V.
nwood, Mr. and Mrs. Levi H.
vold, Roger
er, Mrs. Frances L.
l, Miss Eleanor
l, Miss S. L.

Mrs. H. S.
Mrs. John L.
)well, Mr. and Mrs. Frank W.
)well, N. Penrose
mond, Mrs. Edward
ing, Emor H.
ington, Mrs. Francis B.
is, Miss Frances K.
e, Mrs. Richard
ıaway, Miss Ellen R.
ghton, Mrs. M. G.
:n, Parkman B.
ley, Mr. and Mrs. George
ward, Mrs. G. G.
nan, William C.
nan, Mrs. Joseph M.
s, Mrs. John Jay
inson, Mrs. F. L.
inson, F. L., Jr.
Arthur D.
Mr. and Mrs. Edward B.
Mrs. John F.
ırt, Philip W.
ıes, Mr. and Mrs. E. J.
ıes, Ida E.
ans, Miss Katharine A.
ans, Miss Marian
l, Miss Helen
ghton, Clement S.
ghton, Elizabeth G.
e, Mrs. George D.
e, Henry S.

Howe, Mrs. Henry S.
Howe, M. A. DeWolfe
Howe, Mrs. J. Murray
Hoyt, Mrs. C. C.
Hyde, Mrs. Katharine H.
Hunnewell, Mrs. Arthur
Hunnewell, Mrs. Henry S.
Hunt, Miss Abby W.

Ivers, Miss Ella F.

Jackson, Mrs. Henry
Jackson, Mrs. James, Jr.
Jackson, Miss Marian C.
Jaques, Miss H. L.
Johns, Clayton
Johnson, Mr. and Mrs. Arthur S.
Johnson, Miss Edith Morse
Johnson, Mrs. E. J.
Jordan, Helen L.

Kaffenburgh, Mr. & Mrs. Albert W.
Kaufman, M. B.
Keeler, Mrs. A. M.
Kent, Mrs. Edward L.
Kimball, The Misses
King, Mrs. Henry P.
King, The Misses
Koshland, Mr. and Mrs. Abraham
Koshland, Mr. and Mrs. Jesse

Lamb, Miss Aimee
Lamb, Horatio A.
Lamson, Clement R.
Lane, Mrs. G. M.
Lang, Mrs. B. J.
Lang, Miss Margaret Ruthven
Lanz, Jeanne M., Brooklyn, N.Y.
Lapham, Henry G.
Lasell, Miss Elizabeth
Lasell, Josiah M.
Latimer, Miss J. W., Brooklyn, N.Y.
Lawrence, Mrs. John
Lawrence, Miss Sarah
Lee, Miss Bertha
Lee, Mrs. F. H.
Lee, George C.
Lee, Mr. and Mrs. James S.
Lee, Joseph
Leland, Mrs. Lester
Leman, J. Howard
Lewis, Mrs. George
Lilly, Mrs. Channing
Lodge, John E.
Lombard, Mrs. Ephraim
Loring, Miss Louisa P.
Loring, Mrs. Thacher
Loring, William Caleb
Lothrop, Mrs. Thornton K.
Lothrop, Mrs. William S. H.
Luce, Stephen B.
Lowell, Miss Lucy
Lyman, Arthur
Lyon, Mrs. George Armstrong
Lyon, Mrs. W. H.

Macomber, John R.
Maguire, Mrs. Emily M.
Manning, Mr. and Mrs. Earl G.
Mason, Miss Fanny P.
McMichael, Mrs. L. G.
In Memoriam—C. S. D.
Miller, Miss Mildred A.
Milliken, Arthur N.
Milliken, Mrs. James I.
Moir, Mrs. John
Moore, Mrs. Edward C.
Moors, Mrs. Arthur W.
Morison, Mrs. John H.
Morse, Miss Frances R.
Morse, Henry Lee
Morse, Miss J. G.
Morse, J. Torrey, Jr.
Morss, Mr. and Mrs. Charles A.
Motley, Mrs. E. Preble
Mumford, Mrs. George S.
Murdock, Mr. and Mrs. Harold
Murfitt, Mrs. S. C.
McKibbin, Miss Emily W.
MacLaurin, Mrs. Richard C.

Newell, Mrs. Edward A.
Nichols, Mrs. Henry G.
Nickerson, William E.
Norcross, Mrs. Otis
Nutter, George R.

Oakes, Francis J., Jr.
Osgood, Emily L.

Paine, Rev. George L.
Paine, R. T. 2d
Parker, Mrs. Edward L.
Parkman, Henry
Parkman, Mrs. Henry
Patton, James E.
Peabody, Charles
Peabody, Mrs. Endicott
Peabody, Mrs. Francis
Peabody, Mrs. H. Rodman

(Continued on following page)

lieve it important in the life of Boston and are willing to help it

Peabody, Margaret
Perera, Mrs. Gino L.
Peters, Mrs. William Y.
Pfaelzer, Mrs. Franklin T.
Phillips, Mrs. John C.
Phillips, Mrs. W.
Pickman, Dudley L.
Pickman, Edward M.
Pierce, Mrs. M. V.
Pitman, Mrs. B. F.
Post, Mrs. John R.
Potter, Mrs. Murray A.
Pratt, Mrs. L. Mortimer, Jr.
Pratt, Mrs. Walter W.
Putnam, Mrs. James J.
Putnam, Marion C.

Rand, E. K.
Ranney, Miss Helen M.
Rantoul, Harriet C.
Rantoul, Mrs. Neal
Reed, Miss Emily
Reed, Miss Ida B.
Richardson, Mrs. Charles F.
Richardson, Mrs. F. L. W.
Richardson, Mrs. John
Richardson, W. K.
Robb, Russell
Robinson, B. L.
Rogers, H. L.
Rollins, Mrs. J. W.
Rothschild, John
Rousmaniere, Mrs. E. S.
Rothwell, Bernard J.
Russell, Mrs. Richard S.
Russell, Mrs. Robert S.

Sachs, Prof. Paul J.
Sagendorph, George
Saltonstall, Mrs. John
Saltonstall, Leverett
Saltonstall, Miss Muriel Gurdon
Saltonstall, Mrs. Philip L.
Saltonstall, Richard
Saltonstall, Mrs. R. M.
Sanger, Mrs. Charles R.
Sanger, Mrs. George P.
Saville, Mrs. William
Sawyer, Mr. and Mrs. Henry B.
Schneider, Miss Elizabeth
Sears, Miss Annie L.
Sears, Miss Mary P.
Sears, Mrs. Montgomery
Sears, Mr. and Mrs. Richard D.
Sears, Richard D.
Sears, William R.
Shaw, Mrs. Henry S.
Shaw, Mrs. Henry S., Jr.
Shaw, Mrs. Q. A., Jr.
Sheldon, Katharine H.
Shepard, Mrs. Willis S.
Silsbee, Mrs. George S.
Slocum, Mrs. William H.
Smith, F. Morton
Sortwell, Mrs. A. F.
Spalding, Walter R.
Spaulding, Miss Emma F.
Sprague, Mrs. Phineas W.
Stackpole, Mrs. Frederick D.
Stackpole, Mr. and Mrs. Pierpont L.
Staniford, Mrs. Daniel
Stanton, Katharine
Steinert, Alexander
Steinway, Frederick T., New York, N.Y.
Stevenson, Mr. and Mrs. R. H., Jr.
Stone, Galen L.
Stone, Mrs. Galen L.
Stone, Nathaniel H.
Streeter, Mrs. E. C.
Sturges, Alice K.
Sturgis, The Misses
Swallow, Maude C.
Swift, Miss Lucy W.
Swift, Newton

Taft, Edward A.
Tapley, Miss Alice
Tapley, Henry F.
Tappan, Miss Mary A.
Thayer, Mrs. W. H.
Thorndike, Mrs. J. L.
Torbert, Dr. James R.
Tower, Florence E.
Tuckerman, Mrs. L. S.
Turner, Nellie B.

Vaughan, Bertha H.
Vaughan, Mrs. Henry G.
Vorenberg, Felix

Wadsworth, Mrs. A. F.
Ward, Prof. R. DeC.
Ware, Mrs. Arthur L.
Waring, Mrs. Guy
Warner, Elizabeth
Warren, Mrs. Bayard
Warren, Mr. and Mrs. Bentley
Warren, Mr. and Mrs. E. R.
Watson, Mrs. Thomas R.
Webster, Mr. and Mrs. Edwin
Weeks, Mr. and Mrs. Robert
Weeks, Sinclair
Welch, E. Sohier
Weld, Mrs. Bernard C.
Weld, Mrs. Charles G.
Weld, Miss Mary
Wells, Mrs. Webster
Wendell, Mrs. Barrett
Wheatland, Richard
Wheelwright, A. W.
Wheelwright, Miss Mary C.
White, Miss Gertrude R.
White, Miss Susie E.
Whitin, Mrs. G. Marston
Whiting, Mrs. Jasper
Whitman, William
Whitney, Mrs. Margaret F. C
Whittier, Mrs. Albert R.
Whitwell, Mr. and Mrs. Frederick S.
Williams, Moses
Wilson, Miss A. E.
Winsor, Mrs. Alfred
Wolcott, Mrs. Roger
Wood, William E.
Wright, A. M.

Edmands, Miss Violet
Fay, A. D.
Lyman, Mrs. G. H., Jr.
Sargent, Mr. and Mrs. Edward H.
Scott, Mrs. Arnold
Squibb, Dr. Edward H., Brooklyn, N. Y.
Tozzer, Mr. and Mrs. Alfred

Badger, Dr. and Mrs. George S. C.
Beckwith, Mrs. Daniel, Providence, R. I.
Cochran, Mrs. Edwin Paul, New Haven, Conn.
Frost, Horace W.
Hornblower, Henry
Hornblower, Mrs. Henry
Kaffenburgh, Mr. and Mrs. Carl J.
Lyons, John A.
Moseley, Mrs. F. S.
Stevens, Moses T.
Tappan, Mrs. Frederick H.
Ware, Henry

Pledges received from New Subscribers, February 5th

Beach, John P.
Bemis, Mr. and Mrs. A. Farwell
Carr, Cornelia P.
Chapin, Mrs. Mary G., Providence, R. I.
Clark, Mrs. Myron H.
Dana, Dr. Harold W.
Dowse, William B. H.
DuBois, Mrs. L. G.
Farnsworth, William
Holbrook, Miss Mary S.
Hutchins, Mr. and Mrs. Edward
Little, Mrs. David M.
Metcalf, Mr. and Mrs. Jesse H., Providence, R. I
Milliken, Miss Lois H.
Palmer, Mrs. Marion C.
Platner, Mrs. John Winthrop
Ripley, Edward L.
Selfridge, Mrs. G. S.
Shattuck, Lillian
Sibley, Mrs. Henry C.
Steedman, Mrs. C. J., Providence, R. I.
Thayer, Mrs. John E.

Subscriptions to date for season of 1923-24 -	$78,993.34
Endowment Fund - - - - - -	146,349.02
Endowment Fund, in memory of Henry L. Higginson	10,000.00

Subscriptions are applicable to deductions from the Federal Income Tax.
Subscriptions to annual deficit and to the Endowment Fund should be sent to E. B. Dane, Treasurer, 6 Beacon Street, Boston, Mass.



ROLAND HAYES

is singing with success

GOIN' HOME

From the largo of the *New World Symphony* by

ANTON DVOŘÁK

Words and Adaptation by

WILLIAM ARMS FISHER

High voice, in E-flat; Medium, in D-flat 60

OLIVER DITSON COMPANY

178-179 TREMONT STREET BOSTON, 10

Order of Your Local Dealer

F. T. D.



F. T. D.

Florists
Telegraph
Delivery

Symphony FLOWER SHOP

Faith
Truth
Determination

Flowers and Decorations for all occasions

240 HUNTINGTON AVENUE

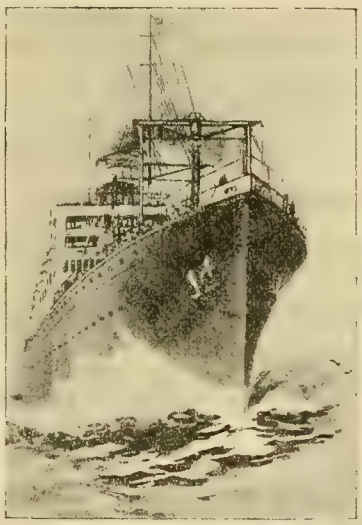
Diagonally across from Symphony Hall

Telephones, Back Bay 8241, 8238

who was to be brought back to lonely arms or killed by a wasting disease is called "vols" or "voust." An image resembling the victim was fashioned. Sometimes hair or a shred of clothing of the human being ornamented the doll. If the figure were pierced in any place, the man or woman suffered in the same region. If the doll were melted, there was mysterious wasting away.

Read the sane and pious Jeremy Collier's account of Duffus, the seventy-eighth king of Scotland. There was a plot against Duffus in the tenth century as a contemner of the nobility. "A club of witches at Forresse in Murray, did, by wasting his image in wax, so waste and torment him with continual pain and sweating, that he pin'd daily, and no remedy could be found till the witchcraft was discovered, the image broke and the witches punished."

It was believed that Protestant sorcerers, wishing to bring about the death of Charles IX. of France, who after Saint Bartholomew's Day saw bloody crows and other horrid visions, killed him by means of wax dolls made in his image. Côme Ruggéri (also known as Cosmo Rogiéri), the Florentine astrologer and magician, favored by Catherine de' Medicis persuaded La Mole and several others that he knew how to make waxen images; "some to inspire love in women; others to make persons waste away and die." Thus in 1574 he was mixed up in the La Mole and Coconas affair and was accused of plotting against the life of Charles. For this he was condemned to the galleys, but he was made free by Catherine.



EUROPE 1924

Features

Free chairs and rugs on steamer,
Free suitcase when you enroll,
First-class travel in Italy,
Frequent motor excursions,
Flight with airplanes,
Excellent Hotels,
For $925.00.

Write to

THE WORTHWHILE TOURS
17 ALDWORTH STREET
BOSTON 30, MASSACHUSETTS
Tel. Jamaica 3688-W

Designer of distinctive gowns
247 NEWBURY STREET
near Fairfield Street

"Those Friends Thou Hast—
and their adoption tried, grapple them to thy
heart with hoops of steel."

—*Shakespeare*

The powerful, sterling advice of Polonius to his son expresses a philosophy of friendship, impervious to the ever-changing conditions of centuries.

Since most of our efforts are marked by those who take a friendly interest in our affairs, we go about our duties with a sense of obligation to their confidence.

* * *

Such things as tend to appeal to the sense of fitness and order are the best recommendations to friendly relations. By means of the PRINTED WORD, greater opportunity is given toward the promotion of friendships, which in these days of intensive competition, are vitally important to our business contacts.

Printing that is well-ordered and in good taste, that carries a sincere and friendly note, makes a broad and gratifying impression on others. To reflect the spirit that helps to make and hold these commercial friendships, is a part of our service to clients.

The Quality Mark of  *Printing Service*

GEO. H. ELLIS CO.

Incorporated

272 Congress Street Boston, Mass.

See the curious article "Ruggéri" in Pierre Bayles's "Dictionnaire Historique et Critique."

In like manner the Duchess of Gloucester, Roger Bolingbroke, and Margerey Jourdain were accused of putting a wax image of Henry VI. over a slow fire, and for this the duchess was imprisoned, the conjuror Bolingbroke hanged, and the witch Jourdain, or, as some call her, Gardemain, was burned alive.

Then there was Enguerrand de Marigny of a noble Norman family, Prime Minister under Philippe-le-Bel and Minister under Louis X. His wife, Alix de Mons, and his sister, the Dame de Cantelen, were accused of having employed magical means to slay Louis, known as Hutin, Charles de Valois, and other barons, to effect the escape of Marigny, who had been thrown into prison. The women were charged with seeking the aid of Jacques Dulot, a notorious sorcerer, who, jailed in consequence, killed himself in his cell. Marigny's wife and sister swore that De Marigny had hired Dulot to mould wax images of the king, then to run pins through them while magical incantations were recited. The images were shown to the king, and De Marigny in 1315 was hanged from a gibbet which he himself, as Minister, had erected at Montfaucon.

There are two striking instances of the use of this superstition in modern literature. One is Dante Gabriel Rossetti's poem, "Sister Helen," which begins:—

JOHN A. REARDON, Jr.



Interior Decorator

Draperies Furniture
Wall Papers

103 ST. JAMES AVE., BOSTON
Reardon Building
Telephones, Back Back { 10974 / 6609

Lewis F. Perry's Sons Co.

PAINTING AND DECORATING

TELEPHONE, MAIN 4335

101 TREMONT STREET
ROOM 211, BOSTON

Decorators of Symphony Hall

TOWN TAXI TOWN TAXI

LOWEST RATE OF FARE IN BOSTON

Taxi Cabs

AT

SYMPHONY HALL

AFTER ALL CONCERTS

Notify the usher or taxi agent at entrance

TOURING CARS — *Low Rates*

LIMOUSINES — *Quality Service*

TOWN TAXI

INCORPORATED

KENMORE 5000

LOWEST RATE OF FARE IN BOSTON

TOWN TAXI TOWN TAXI

"Why did you melt your waxen man,
Sister Helen?
To-day is the third since you began."
"The time was long, yet the time ran,
Little Brother."
(O Mother, Mary Mother,
Three days to-day, between Hell and Heaven.)

The other is the passage in Thomas Hardy's "The Return of the Native," where Susan Nunsuch, wishing to protect her boy from the evil influence of Eustacia Vye, moulded an image from beeswax, put a red ribbon round the neck of the doll, and made with ink the semblance of sandal shoes. "To counteract the malign spell which she imagined poor Eustacia to be working, the boy's mother busied herself with a ghastly invention of superstition, calculated to bring powerlessness, atrophy, and annihilation on any human being against whom it was directed. It was a practice well known on Egdon at that date and one that is not quite extinct at the present day." And, after she had fashioned this doll, the old woman pierced it with at least fifty pins "of the old long and yellow sort, whose heads were made to come off at their first usage." She then held in the tongs the image of Eustacia over a glowing turf fire, and while it wasted slowly away repeated the Lord's Prayer backward.

Did not King James, in his "Dæmonology," state: "The devil teaches how to make pictures of wax or clay, that by roasting thereof

EARLY SPRING and SOUTHERN WEAR OPENING

Strikingly original and delightfully different are the qualities which distinguish Hurwitch clothes for Winter Resort Wear and Early Spring.

Now showing a brilliant assemblage of
SUITS GOWNS COATS SPORTS WEAR

Hurwitch Bros.

Second Floor 344 Boylston Street Boston, Mass.



JACOB THOMA & SON

Importers and Dealers in
Old and New Violins — Bows — Strings — Cases
and Violin-Specialties

Repairers to the Boston Symphony Orchestra
Agents for the Silvestre & Maucotel
Tricolore Tested-Strings

226 TREMONT STREET . BOSTON, MASS.
Opp. Majestic Theatre Telephone, Dewey 1763-W

the persons that they bear the name of may be continually melted or dried away by continual sickness"? Did not Bishop Jewell in 1558, preaching before the queen, speak of the increase of this practice? "Your Grace's subjects pine away, even unto the death, their color fadeth, their flesh rotteth, their speech is benumbed, their senses are bereft." Was not a waxen image, with hair like that of the unfortunate Earl of Derby, found in his chamber after his death from an odd disease of constant retching? On the other hand, the wife of Marshal d'Ancre was beheaded for a witch, for she enchanted the queen to dote upon her husband; "and they say the young king's picture was found in her closet, in virgin wax, with one leg melted away." Let us dismiss the fascinating subject with these lines from a sonnet of old Daniel:—

> The slie enchanter, when to work his will
> And secret wrong on some forspoken wight,
> Frames waxe, in forme to represent aright
> The poore unwitting wretch he meanes to kill,
> And prickes the image, fram'd by magick's skill,
> Whereby to vex the partie day and night.

* * *

For a full account of "Homœopathic or Imitative Magic" with use of images see Sir J. G. Frazer's "Golden Bough": Vol. I., "The Magic Art" (Second Edition, pp. 52–78).

Boston Conservatory of Music

INCORPORATED

AGIDE JACCHIA, Director

VIOLIN DEPARTMENT

Irma Seydel — Carmine Fabrizio
Daniel Kuntz — Frederick Mahn
Armando Leuci

250 HUNTINGTON AVENUE, BOSTON 17, MASS.

Telephone Back Bay 2042

CATALOG SENT ON REQUEST

STEINWAY PIANOFORTE

FLORENTINE ARTS AND CRAFTS

Searching for articles you saw while wandering through the fascinating shops of old Florence?

Come in and see our display of
TOOLED LEATHER WOODWORK PRINTS FRAMES CARDS
And many other objets d'art
Imported directly by us

P. CARTONI COMPANY Room 405 **420 Boylston Street**

"Tod und Verklärung" ("Death and Transfiguration"), Tone-poem for Full Orchestra, Op. 24 . . . Richard Strauss

(Born at Munich, June 11, 1864; now living in Vienna)

This tone-poem was composed at Munich in 1888–89.* It was published at Munich in April, 1891.

The first performance was from manuscript, under the direction of the composer, at the fifth concert of the 27th Musicians' Convention of the Allgemeine Deutscher Musikverein in the City Theatre of Eisenach, June 21, 1890.

The first performance in Boston was at a Symphony concert, February 6, 1897. It was performed again at Symphony concerts in Boston, March 18, 1899, February 7, 1903, October 21, 1905, April 21, 1906, January 2, 1909, November 26, 1910, February 17, 1912, February 7, 1913, October 15, 1915, May 4, 1917, April 29, 1921.

The tone-poem was performed in Symphony Hall, Boston, on March 8, 1904, by the Philadelphia Orchestra, led by the composer.

The tone-poem is dedicated to Friedrich Rösch† and scored for

*Hans von Bülow wrote to his wife from Weimar, November 13, 1889: "Strauss is enormously beloved here. His 'Don Juan' evening before last had a wholly unheard of success. Yesterday morning Spitzweg and I were at his house to hear his new symphonic poem 'Tod und Verklärung'—which has again inspired me with great confidence in his development. It is a very important work in spite of sundry poor passages, and it is also refreshing."

†Rösch, born in 1862 at Memmingen, studied law and music at Munich. A pupil of Rheinberger and Wolmuth, he conducted a singing society, for which he composed humorous pieces and in 1888 abandoned the law for music. He was busy afterwards in Berlin, St. Petersburg, Munich. In 1898 he organized with Strauss and Hans Somer the "Genossenschaft deutscher Komponisten." He has written madrigals for male and mixed choruses and songs. Larger works are in manuscript. He has also written an important work. "Musikästhetische Streitfragen" (1898), about von Bülow's published letters, programme music, etc., and a Study of Alexander Ritter (1898).



William B. Ballard

formerly of V. BALLARD & SONS

Riding Habits Suits

Coats and Gowns

customers' materials used

565 BOYLSTON STREET

Telephone, B. B. 9616

The B. F. Wood Music Co.

Publishers of

Edition Wood.

And the Largest Catalog of Easy Educational Music in the World.

To be had through your Local Dealer

88 ST. STEPHEN STREET BOSTON, 17

M. STEINERT & SONS

New England Distributors for

STEINWAY

STEINERT JEWETT WOODBURY

PIANOS

DUO-ART Reproducing Pianos

Pianola Pianos



VICTROLAS VICTOR RECORDS

DeForest Radio Merchandise

STEINERT HALL

162 Boylston Street

BOSTON MASS.

three flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, three trumpets, three trombones, tuba, a set of three kettledrums, two harps, gong, strings.

On the fly-leaf of the score is a poem in German:—

In der ärmlich kleinen Kammer
Matt vom Lichtstumpf nur erhellt,
Liegt der Kranke auf dem Lager.
Eben hat er mit dem Tod
Wild verzweifelnd noch gerungen.
Nun sank er erschöpft in Schlaf,
Und der Wanduhr leises Ticken
Nur vernimmst du im Gemach,
Dessen grauenvolle Stille
Todes nähe ahnen lässt.
Um des Krankenbleiche Züge
Spiet ein Lächeln wehmuthvoll.
Träumt er an des Lebens Grenze
Von der Kindheit goldner Zeit?

Doch nicht lange gönnt der Tod
Seinem Opfer Schlaf und Träume.
Grausam rüttelt er ihn auf
Uud beginnt den Kampf auf's Neue.
Lebenstrieb und Todesmacht!
Welch' entsetzensvolles Ringen!
Keiner trägt den Sieg davon,
Und noch einmal wird es stille!

SOLOV-HINDS CO.

SPECIALIZING IN APPAREL FOR MISSES AND WOMEN

Evening and Dinner Gowns
Afternoon and Daytime Dresses
Misses' Frocks and
Dance Dresses
Coats *Wraps* *Hats*
Sportswear

468 BOYLSTON STREET

WESTLAND AVENUE GARAGE
INCORPORATED
41–43 WESTLAND AVENUE AND 32–34 ASTOR STREET
ONE MINUTE FROM SYMPHONY HALL
While attending concert store your car at our new and most up-to-date garage. Guard against theft.
Telephones, Back Bay 8862, 8863

Kampfesmüd' zurückgesunken,
Schlaflos, wie im Fieberwahn,
Sieht der Kranke nun sein Leben,
Tag um Tag und Bild um Bild
Inn'rem Aug' vorüberschweben.
Erst der Kindheit Morgenrot,
Hold in seiner Unshuld leuchtend!
Dann des Jünglings keckes Spiel—
Kräfte übend und erprobend—
Bis er reift zum Männerkampf,
Der um höchste Lebensgüter
Nun mit heisser Lust entbrennt.
Was ihm je verklärt erschien
Noch verklärter zu gestalten,
Dies allein der hohe Drang,
Der dürch's Leben ihn geleitet.
Kalt und höhnend setzt die Welt
Schrank' auf Schranke seinem Drängen.
Glaubt er sich dem Ziele nah',
Donnert ihm ein "Halt!" entgegen:
'Mach' die Schranke dir zur Staffel,
Immer höher nur hinan!"
Also drängt er, also klimmt er,
Lässt nicht ab vom heil'gen Drang.
Was er so von je gesucht
Mit des Herzens tiefstem Sehnen,
Sucht er noch im Todesschrein,
Suchet, ach! und findet's nimmer.
Ob er's deutlicher auch fasst,
Ob es mählich ihm auch wachse,
Kann er's doch erschöpfen nie,

At the Sign of the Golden Harp
380 Boylston Street
(NEAR ARLINGTON)

Rachmaninoff

Two new Songs
just off the Press

Morning **The Fountain**
English version by Geraldine Farrar

Two new Piano Transcriptions
by Rachmaninoff

Fritz Kreisler
Liebesleid

Bizet
Minuet from l'Arlesienne

Carl Fischer INC.
MUSICAL INSTRUMENTS
BACK BAY 9000
BACK BAY 9001

Delicious
Hot Luncheons
and Dainty
Afternoon Tea
at
Huyler's
200 Boylston Street

Kann es nicht im Geist vollenden.
Da erdröhnt der letzte Schlag
Von des Todes Eisenhammer,

Fieberglut wirft ihn empor
Und er sieht sein ganzes Leben
Kindheit, Jugend, Männer kampf,
Bild um Bild im Traum erscheinen.

Was er suchte je und je
Mit des Herzens tiefstem Sehnen
Sucht er noch im Todesschweiss,
Suchet—ach! und findet's nimmer.

Ob er's deutlicher auch fasst,
Ob es mählich ihm auch wachse,
Kann er's doch erschöpfen nie,
Kann es nicht im Geist vollenden.

A Bit of the Brunswick All Your Own



Of course, you know the Brunswick Shoppe — so near Copley Square, so convenient to Boylston Street shopping, so short a distance from the theatres. This delightful little low-beamed salon and all that is within, is a bit of the Brunswick all your own. For luncheon — for afternoon tea — for supper before the theatre — or just to run into at any odd moment for a tiny nibble and chat with the many friends you are sure to meet there. Claim it for your own—as it truly is!

Afternoon Tea

Ices **Favors** **Brunswick Candy**

The Brunswick Shoppe

Boylston Street at Clarendon

THOMAS

RETTA C. THOMAS

683 BOYLSTON ST.

Imported Models and our own Creations

Gowns, Wraps, Suits, Blouses

Special Attention Given to Reproductions of all French Models

Da erdröhnt der letzte Schlag,
Von des Todes Eisenhammer
Bricht der Erdenleib entzwei,
Deckt mit Todesnacht das Auge.

Aber mächtig tönet ihm
Aus dem Himmelsraum entgegen
Was er sehnend hier gesucht,
Was er suchend hier ersehnt.

The authorship of this poem in blank verse was for some years unknown. The prevailing impression was that the poem suggested the music. As a matter of fact, Alexander Ritter wrote the poem *after* he was well acquainted with Strauss's score; and, when the score was sent to the publisher, the poem was sent with it for insertion. Hausegger in his Life of Ritter states that Strauss asked Ritter to write it (p. 87).

The following literal translation is by William Foster Apthorp:—

In the necessitous little room, dimly lighted by only a candle-end, lies the sick man on his bed. But just now he has wrestled despairingly with Death. Now he has sunk exhausted into sleep, and thou hearest only the soft ticking of the clock on the wall in the room, whose awful silence gives a foreboding of the nearness of death. Over the sick man's palę features plays a sad smile. Dreams he, on the boundary of life, of the golden time of childhood?

MADAME SARA announces the opening of an uptown shop, corner Newbury and Dartmouth St., specializing in the most up-to-date Corsets, Brassieres and Lingerie.

LA PATRICIA CORSET SHOPS

80 BOYLSTON ST. Boston, Mass.
277 DARTMOUTH ST. Boston, Mass.
61 W. 55th ST. New York, N.Y.

Miss Farmer's School of Cookery
Established 1902
Home of the Boston Cooking School Cook Book
30 Huntington Avenue, Boston
Practice Classes constanting forming in
Cookery and Household Technique
Demonstration Lectures
Tuesdays and Wednesdays
Miss Alice Bradley, Principal

Hélène Phillips
. Sportwear .
Trinity Pl. Entrance
Copley Plaza Hotel

"New Paris"
PATISSERIE ET CONFISERIE FRANCAISE
K. CONSTANTIN CO.
FRENCH PASTRY
Telephone, Back Bay 2566
CATERERS
407 BOYLSTON STREET
TEA ROOM
FRENCH ICE CREAM
BOSTON, MASS.

But death does not long grant sleep and dreams to his victim. Cruelly he shakes him awake, and the fight begins afresh. Will to live and power of Death! What frightful wrestling! Neither bears off the victory and all is silent once more!

Sunk back tired of battle, sleepless, as in fever-frenzy the sick man now sees his life pass before his inner eye, trait by trait and scene by scene. First the morning red of childhood, shining bright in pure innocence! Then the youth's saucier play—exerting and trying his strength—till he ripens to the man's fight, and now burns with hot lust after the higher prizes of life. The one high purpose that has led him through life was to shape all he saw transfigured into a still more transfigured form. Cold and sneering, the world sets barrier upon barrier in the way of his achievement. If he thinks himself near his goal, a "Halt!" thunders in his ear. "Make the barrier thy stirrup! Ever higher and onward go!" And so he pushes forward, so he climbs, desists not from his sacred purpose. What he has ever sought with his heart's deepest yearning, he still seeks in his death-sweat. Seeks—alas! and finds it never. Whether he comprehends it more clearly or that it grows upon him gradually, he can yet never exhaust it, cannot complete it in his spirit. Then clangs the last stroke of Death's iron hammer, breaks the earthly body in twain, covers the eye with the night of death.

But from the heavenly spaces sounds mightily to greet him what he yearningly sought for here: deliverance from the world, transfiguration of the world.

* * *

There are two versions of Ritter's poem. The one published above is taken from Strauss's score. Ritter evidently misunderstood, in one instance, the composer's meaning. The music in the introduc-

When you think of dancing

STATE THEATRE BALLROOM

The Highest Class, Best Equipped and most Capacious Ballroom in New England

DANCING ASSEMBLIES EVERY TUES., THURS., and SAT. EVENING
STATE BALLROOM ORCHESTRA, DIRECTION OF LAMBERT BROS.

PERMANENT WAVE SPECIALIST

Twelve years' experience in Permanent Waving has taught me the **only** safe method is the Nestle Lanoil

Miss LILLIAN J. KANE

420 BOYLSTON STREET . . . . BOSTON
Room 312 Tel. B.B. 8798

SALARIED POSITIONS
FOR
Teachers of Music

in Educational Institutions throughout U. S. and Canada.

Address HENRY C. LAHEE
218 Tremont St., Boston

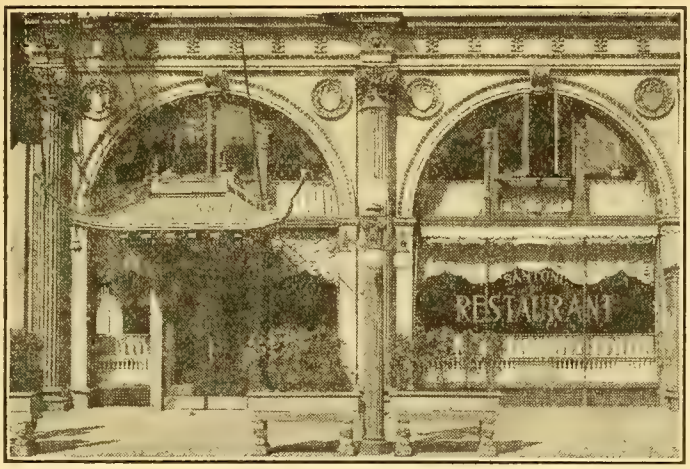
BOUND COPIES of the
Boston Symphony Orchestra's
PROGRAMME BOOKS

Containing Mr. Philip Hale's analytical and descriptive notes on all works performed during the season ("musically speaking, the greatest art annual of to-day."—W. J. Henderson, New York Sun), may be obtained by addressing

PRICE $5.00 SYMPHONY HALL

SANTUNG RESTAURANT

St. James Building
Near Symphony Hall



Telephone, Back Bay { 6018 / 10116

MERCHANT CLUB LUNCHEON
11 a.m. to 2 p.m.

SPECIAL SUNDAY TABLE D'HÔTE DINNER
12 m. to 4 p.m.

MUSIC EVERY DAY AND EVENING

"After Theatre Parties" a Specialty

SPECIALIST IN AMERICAN AND CHINESE DISHES

THE
VERGÉ SHOP

1385 Beacon Street
BROOKLINE

Good Things to Eat

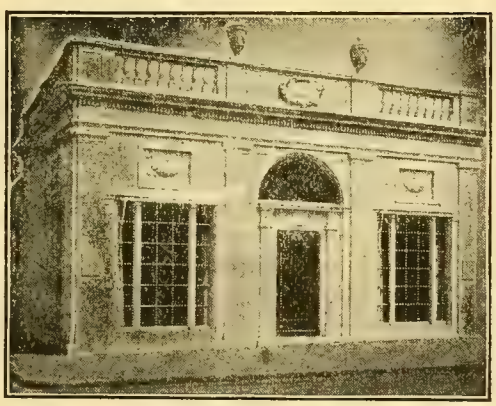
Reservations by Telephone
Brookline 2240

GRACE HORNE'S GALLERIES

Stuart Street at Dartmouth
Trinity Court, Boston, Mass.

EXHIBITION of PAINTINGS during January and February

JOHN WHORF
TOD LINENMUTH and
Dorothy Randolph Byard
WOODCUTS by
WHARTON ESHERICK
MODERN CRAFTS by
GEORGE GEBELEIN
SIDNEY CALLOWHILL
and others
visitors are welcome



PENNELL, GIBBS & QUIRING CO.
INC., DECORATORS & PAINTERS
203, 205 CLARENDON STREET
BOSTON, MASSACHUSETTS

THE SOCIETY OF
Arts & Crafts

Distinctive Gifts
for all occasions

9 PARK ST., BOSTON

tion does not describe the "soft ticking of the clock on the wall in the room," but "the exhausted breaths of the sick man." Thus commentators and rhapsodists disagree among themselves. The earlier version of the poem was published on the programmes of the concerts at Eisenach and Weimar. It is as follows:—

Stille, einsam öde Nacht!
Auf dem Totenbette liegt er.

Fieberglut wirft ihn empor
Und er sieht sein ganzes Leben
Kindheit, Jugend, Männerkampf,
Bild um Bild im Traum erscheinen.

Was er suchte je und je
Mit des Herzens tiefstem Sehnen
Sucht er noch im Todesschweiss,
Suchet—ach! und findet's nimmer.

Ob er's deutlicher auch fasst,
Ob es mählich ihn auch wachse,
Kann er's doch erschöpfen nie,
Kann es nicht im Geist vollenden.

Da erdröhnt der letzte Schlag,
Von des Todes Eisenhammer,
Bricht der Erdenleib entzwei.
Deckt mit Todesnacht das Auge.

Courteous, Efficient and Prompt Service

"THE BEST OF FOOD THE FINEST CUISINE"

MUSIC EVERY EVENING

THE FAR EAST CO. CHINESE AND AMERICAN RESTAURANT

Noon-day Lunch 11-2 p.m. $.40
Open from 11-12 a.m.

Special Dinner 5.00-8 p.m. $.50 up
Sunday Dinner $.85 and $1.25

1088 BOYLSTON STREET Tel. Back Bay 2342 BOSTON, MASS.

Rare Old Violins

VIOLAS and 'CELLOS
of exquisite tone
and splendid condition

ITALIAN VIOLIN STRINGS

MUSICIANS SUPPLY COMPANY
218 Tremont Street and 60
LaGrange Street, Boston, Mass.
Telephone, Beach 1882

Foreign Languages Easily Learned

The Berlitz Conversational Method makes the study of any foreign language a surprisingly simple, easy and pleasant matter. Experienced native teachers. Day and Evening Classes and Individual Instruction. Reasonable tuition. Call, write or phone for catalogue.

Trial Lesson Free

BERLITZ
SCHOOL OF
LANGUAGES

Est. 1878 OVER 200 BRANCHES
132 Boylston Street Phone, Beach 3958

Maintained for the Benefit of the
South End Music School

THE CARRY-ON SHOP
30 Charles Street
BOSTON

UNUSUAL THINGS

INCLUDING
CHINA GLASSWARE
EMBROIDERIES AND DRESSES
CHILDREN'S CLOTHING
CHINESE FURS
HOMESPUNS, WOOL, ETC.

Made in Europe and America

30 CHARLES STREET

The Green Door Farm and Garden Shop
39 NEWBURY STREET

Eggs Eggs Eggs

Remember our Farm Women and order
Fresh Laid Eggs at lowest prices

Do not wait until eggs go into storage and prices go up but put up Eggs in Waterglass NOW

Telephone, B. B. 4198

KAKAS·BROS. INC.

MANUFACTURERS RETAILERS

FURRIERS

RELIABLE FURS RELIABLE INFORMATION
RELIABLE PRICES
NO MISREPRESENTATION AS TO VALUES
COLD STORAGE

72 Chauncy St., Boston - - - Tel. Beach 0048

M. E. PACKARD
PIANO TUNER
Reproducing and Player-Piano Expert
191 Willow Avenue, West Somerville
Telephone Connection
Authorized Welte-Mignon Service Man
Formerly with Mason & Hamlin, Ampico Service Man with Chickering & Sons Co.

EST. 1905 B. B. 1693
FRIEDBERG'S
ELECTRIC & LOCKSMITH SHOP
239-241 MASSACHUSETTS AVENUE
ELECTRICAL APPLIANCES
CONTRACTING
FULLY EQUIPPED REPAIR SHOP
VASES CONVERTED INTO LAMPS

Aber mächtig tönet ihm
Aus dem Himmelsraum entgegen
Was er sehnend hier gesucht,
Was er suchend hier ersehnt.

Ritter influenced Strauss mightily. Strauss said of him in an interview published in the *Musical Times* (London) :—

"Ritter was exceptionally well read in all the philosophers, ancient and modern, and a man of the higest culture. His influence was in the nature of a storm-wind. He urged me to the development of the poetic, the expressive, in music, as exemplified in the works of Liszt, Wagner, and Berlioz. My symphonic fantasia, 'Aus Italien,' is the connecting link between the old and the new methods.." "Aus Italien" was composed in 1886, and "Macbeth," the first of the tone-poems, was a work of the next year. It may here be remarked that Gustav Brecher, in his "Richard Strauss," characterizes "Death and Transfiguration," as well as the opera "Guntram" (1892–93), as a return of the composer, after his "Don Juan," to the chromatic style of Liszt and Wagner; and he insists it is not a representative work of the modern Strauss.

The poem by Ritter is, after all, the most satisfactory explanation of the music to those that seek eagerly a clew and are not content with the title. The analysts have been busy with this tone-poem as well as the others of Strauss. Wilhelm Mauke wrote a

AMERICA'S FOREMOST FLORIST

76th year

Thos. F. Galvin INCORPORATED

FLOWERS

BOSTON
1 PARK STREET
AND
549 BOYLSTON STREET

NEW YORK
561 FIFTH AVENUE
AT
46th STREET

.. Custom Underwear ..
UNION SUITS, PETTICOATS and KNICKERS made to Measure in All Styles and Materials

Miss E. T. DRISCOLL .·. 296 BOYLSTON STREET
formerly 49 Temple Place

pamphlet of twenty pages with twenty-one musical illustrations, and made a delicate distinction between Fever-theme No. 1 and Fever-theme No. 2. Reimann and Brandes have been more moderate. Strauss himself on more than one occasion has jested at the expense of the grubbing commentators.

"Death and Transfiguration" may be divided into sections, closely joined, and for each one a portion of the poem may serve as motto.

I. Largo, C minor, D-flat major, 4-4. The chief Death motive is a syncopated figure, pianissimo, given to the second violins and the violas. A sad smile steals over the sick man's face (wood-wind accompanied by horns and harps), and he thinks of his youth (a simple melody, the childhood motive, announced by the oboe). These three motives establish the mood of the introduction.

II. Allegro molto agitato, C minor. Death attacks the sick man. There are harsh double blows in quick succession. What Mauke characterizes as the Fever motive begins in the basses, and wildly dissonant chords shriek at the end of the climbing motive. There is a mighty crescendo, the chief Death motive is heard, the struggle begins (full orchestra, *fff*). There is a second chromatic and feverish motive, which appears first in sixteenths, which is bound to a contrasting and ascending theme that recalls the motive of the struggle. This second feverish theme goes canonically

..Café de Marseille ..

210 HUNTINGTON AVENUE

This is a sample Daily Menu changed every day

SPECIAL 60 CENTS

CHOICE OF SOUPS
Roast Stuffed Chicken or Broiled Sirloin Steak
Fried Cape Scallops, Mashed Potatoes
Salad Dessert Tea or Coffee

LUNCHEON 40 CENTS

CHOICE OF SOUPS
Roast Prime Rib of Beef, au Jus
Ragout of Lamb, Fresh Vegetables
Fried Calf's Liver with Onions
Fried Fillet of Sole, Tartar Sauce
Assorted Cold Cuts, Potato Salad
Salmon Salad, Mayonnaise Dressing

VEGETABLES
Mashed Potatoes Wax Beans

DESSERT
Grape-nut Custard Pudding
Raspberry Jelly, Whipped Cream
Frozen Pudding Assorted Ice Cream
Hot Apple or Mince Pie
Frosted Lemon, Raisin or Squash Pie
Roquefort or Camembert Cheese
Saltine Crackers
Fruit Cake Tea or Coffee

NOVELTIES

DADDY & JACK'S JOKE SHOP

FAVORS

CLEVER JOKER NOVELTIES
Dance, Dinner and Party Favors
Your Special Party Colors in Favors to Order
Inflated and deflated balloons - Specialties for all holidays

22 Bromfield Street, Boston-9 Mass.

through the instrumental groups. The sick man sinks exhausted (ritenutos). Trombones, violoncellos, and violas intone even now the beginning of the Transfiguration theme, just as Death is about to triumph. "And again all is still!" The mysterious Death motive knocks.

III. And now the dying man dreams dreams and sees visions (meno mosso, ma sempre alla breve). The Childhood motive returns (G major) in freer form. There is again the joy of youth (oboes, harp, and bound to this is the motive of Hope that made him smile before the struggle, the motive now played by solo viola). The fight of manhood with the world's prizes is waged again (B major, full orchestra, fortissimo), waged fiercely. "Halt!" thunders in his ears, and trombones and kettledrums sound the dread and strangely-rhythmed motive of Death (drums beaten with wooden drumsticks). There is contrapuntal elaboration of the Life-struggle and Childhood motives. The Transfiguration motive is heard in broader form. The chief Death motive and the feverish attack are again dominating features. Storm and fury of orchestra. There is a wild series of ascending fifths. Tam-tam and harp knell the soul's departure.

IV. The Transfiguration theme is heard from the horns; strings repeat the Childhood motive. A crescendo leads to the full development of the Transfiguration theme (moderato, C major), "World deliverance, world transfiguration,"

THOMAS WHITNEY SURETTE

Announces the Tenth Year of his

Summer School of Music

In Concord, Massachusetts, June 30 to July 25 inclusive, 1924

FACULTY: Mr. Surette; Dr. Archibald T. Davison, Professor of Music in Harvard University and Conductor of the Harvard Glee Club; Augustus D. Zanzig, Lecturer in Music, Graduate School of Harvard University; Horace Alwyne, Professor of Music in Bryn Mawr College.

A School for Teachers of Music, for Students and for others who wish to increase their understanding of Music. Complete course in School Music from Kindergarten to College including the teaching of History and Appreciation.

Lectures on Education; on Literature. Ensemble playing and singing. Chamber Music Concerts. Chorus of eighty voices. String orchestra.

Teachers from this School are in charge of Music in some thirty leading schools in the United States and Canada.

Circular on application. Mason & Hamlin Pianos used

SEVENTY YEARS' REPUTATION

BROWN'S BRONCHIAL TROCHES

An old and reliable remedy for throat troubles caused by cold or use of the voice. Free from opiates in any form. Sold only in boxes—never in bulk. Prices, 15c., 35c., 75c., $1.25, at druggists or by mail.

BROWN'S CAMPHORATED SAPONACEOUS DENTIFRICE

Will keep the teeth and gums in healthy condition. Price, 30c., at druggists or by mail.

JOHN I. BROWN & SON, BOSTON, MASS.

At HOTEL VENDOME

THERE ARE UNUSUAL ACCOMMODATIONS for banquets, dinners, luncheons, receptions, weddings and dances—for all social functions requiring correct appointments and perfect service.

Among the hotels in this city, none is better prepared than **THE VENDOME** to make social affairs attractive and pleasant. Its ideal location on **Commonwealth Avenue at Dartmouth Street, only one block from Copley Square,** makes it easily accessible by motor or "a-foot."

The management will be pleased to submit menus, offer suggestions, and make final arrangements by telephone, correspondence or personal interview.

AFTERNOON TEA (tea, toast and marmalade) IS SERVED IN THE SOLARIUM EVERY DAY INCLUDING SUNDAY FROM 4 UNTIL 6 O'CLOCK. FIFTY CENTS PER PERSON

C. H. GREENLEAF, *President* — *EVERETT B. RICH*, *Managing Director* — *FRANKLIN K. PIERCE*, *Associate Manager*

STATE STREET TRUST CO.

Boston, Mass.

Affords its depositors the advantage of three banking offices in excellent locations, each equipped with modern safe deposit vaults.

MAIN OFFICE . . . . . 33 STATE STREET

COPLEY SQUARE OFFICE . 581 Boylston Street

MASSACHUSETTS AVENUE OFFICE

Corner Massachusetts Avenue and Boylston Street

INCORPORATED 1891

MEMBER FEDERAL RESERVE SYSTEM

WEDDING INVITATIONS

CALLING CARDS

STATIONERY

VALENTINES



Poulson

HARPER W POULSON

SOCIAL AND COMMERCIAL STATIONER

284 BOYLSTON STREET BOSTON



Local and Suburban Service

Clearance Sale

WALL PAPERS FABRICS
FURNITURE SAMPLES

Below Cost

Many to be permanently discontinued

Harlow & Howland

Interior Decorators
282 DARTMOUTH STREET

Hill, Smith & Co.

Wholesale and Retail
STATIONERS

Engraving, Die Stamping
and Fine Printing

Blank Book Manufacturers
Modern Loose-leaf Devices
and Supplies

8 MILK STREET
Old South Building
Telephone, Main 1590

Lamping-Nolan

.. Beauty Upkeep ..
Expert in every branch
462 Boylston St. Boston
Est. 1905 Tel. B. B. 5174

Largest and Best Equipped Beauty Salon in New England. Marcel and Permanent Waving, Hairdressing, Muscle Strapping, Face Peeling. Most reliable and latest methods by an Expert. New Scalp Treatment, Special for Oily Scalp.
Electric Baths and Swedish Treatments
Our School - 18 NEWBURY STREET
Day and Evening Classes
Classes forming every Monday

SYMPHONY CANDY SHOP

TRY OUR HOME-MADE CANDIES
AND ICE CREAMS 100% QUALITY
272 Huntington Ave., Boston

LA CHATELAINE GOWNS, Inc.

Mme. NOPE GEORGE L. CURTIS
Successors to Mrs. Potter
ROBES MANTEAUX SPORT
CUSTOM-MADE
READY-TO-WEAR
FRENCH LINGERIE

B. B. 4411 36 NEWBURY STREET

ELIAS HOWE CO. 8 BOSWORTH STREET

OLD VIOLINS, VIOLONCELLOS

VIOLAS, DOUBLE BASSES
MORE THAN 600 IN STOCK

Leather Cases Fine Bows Italian Strings Gold and Silver G Strings
2,000 NEW VIOLINS IN STOCK

ELIAS HOWE CO., 8 Bosworth Street . Boston



Mary H. lives alone. She had come to Boston from a village where every one knew every one else—where almost everybody had some sort of family. Here alone, in a lodging house, she was afraid. What would happen if she should be ill? Sometimes she awoke in the night, frightened at the thought.

And one morning, sick and dizzy, she could not get up. In the middle of the morning, when the landlady came to care for her room, she found Mary miserable and feverish. "It's worrying you are," she said "and there's no need. We can get you the nurse to come. She's that good you will be glad to be sick and have her taking care of you. Don't I know? We had her when Miss M. was taken with pneumonia last winter. She gets the doctor for you and she comes every day. I will go to the telephone and ask her will she come at once."

And the nurse came, a cheery, efficient nurse, who made her comfortable and sent for the doctor. Mary was not seriously ill, but she must stay in bed for a week, said the doctor.

Every day came the nurse — a visit looked forward to happily by Mary.

"I am not going to worry ever again, Nurse, now I know about you," said Mary contentedly.

The COMMUNITY HEALTH ASSOCIATION

BABY HYGIENE ASSOCIATION
INSTRUCTIVE DISTRICT NURSING ASSOCIATION

561 MASSACHUSETTS AVENUE, BOSTON — Ingersoll Bowditch, Treasurer

The Magic Wand in LEWANDOS Changes Colors



LEWANDOS
Cleansers and Dyers

Shops

BOSTON
17 Temple Place
29 State Street
79 Summer Street
284 Boylston Street
248 Huntington Avenue

BROOKLINE MASS
1310 Beacon Street Coolidge Corner

CAMBRIDGE MASS
1274 Massachusetts Avenue

MALDEN MASS
30 Pleasant Street

LYNN MASS
22 Munroe Street

SALEM MASS
72 Washington Street

MANCHESTER MASS
28 Central Street

WALTHAM MASS
193 Moody Street

WATERTOWN MASS
1 Galen Street

SPRINGFIELD MASS
294 Bridge Street

WORCESTER MASS
26 Pearl Street

FITCHBURG MASS
570 Main Street

FALL RIVER MASS
197 Bank Street

NEW BEDFORD MASS
672 Purchase Street

PROVIDENCE R I
137 Matthewson Street

NEWPORT R I
231 Thames Street

BRIDGEPORT CONN
213 State Street

WATERBURY CONN
22 East Main Street

NEW HAVEN CONN
123 Church Street

HARTFORD CONN
47 Farmington Avenue

ALBANY N Y
75 North Pearl Street

PHILADELPHIA PA
1901 Chestnut Street

NEW YORK CITY
10 West 48th Street

Collection and Delivery System

EXECUTIVE OFFICES

286 BOYLSTON STREET BOSTON

Telephone Service Back Bay 3900
Connects All Boston Shops

"YOU CAN RELY ON LEWANDOS"

Fifteenth Programme

FRIDAY AFTERNOON, FEBRUARY 15, at 2.30 o'clock

SATURDAY EVENING, FEBRUARY 16, at 8.15 o'clock

Gluck . . . . . Overture to "Iphigenia in Aulis"

Lalo . . . Spanish Symphony for Violin and Orchestra, Op. 21

I. Allegro non troppo.
II. Scherzando: Allegro molto.
III. Andante.
IV. Rondo: Allegro.

Taylor . . . . . Suite, "Through the Looking Glass," Five Pictures from Lewis Carroll, Op. 12

(First time in Boston)

Ia. Dedication.
Ib. The Garden of Live Flowers.
II. Jabberwocky.
III. Looking Glass Insects.
IV. The White Knight.

Tchaikovsky . . . . Overture-Fantasia, "Romeo and Juliet" (after Shakespeare)

SOLOIST

JACQUES THIBAUD

There will be an intermission of ten minutes after Lalo's Spanish Symphony

City of Boston, Revised Regulation of August 5, 1898,—Chapter 3, relating to the covering of the head in places of public amusement

Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn.

Attest: J. M. GALVIN, City Clerk.

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

STEINERT SERIES OF FOUR CONCERTS

SYMPHONY HALL

SUNDAY AFTERNOON, MARCH 16, at 3.30 o'clock

Mme.
SCHUMANN-HEINK

CONTRALTO

Prices $1, $1.50, $2, $2.50, plus tax

SUNDAY AFTERNOON, MAY 4, at 3.30 o'clock

Feodor
CHALIAPIN

The RUSSIAN BASSO

Prices of tickets $1 to $3.00, plus tax

Mail orders now being filled in the order of their receipt

SYMPHONY HALL, BOSTON

HUNTINGTON AND MASSACHUSETTS AVENUES

Branch Exchange Telephones, Ticket and Administration Offices, Back Bay 1492

Boston Symphony Orchestra

INC.

PIERRE MONTEUX, Conductor

FORTY-THIRD SEASON, 1923-1924

Programme

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

COPYRIGHT, 1924, BY BOSTON SYMPHONY ORCHESTRA, INC.

THE OFFICERS AND TRUSTEES OF THE BOSTON SYMPHONY ORCHESTRA, Inc.

FREDERICK P. CABOT . . . . . President
GALEN L. STONE . . . . . Vice-President
ERNEST B. DANE . . . . . Treasurer

ALFRED L. AIKEN
FREDERICK P. CABOT
ERNEST B. DANE
M. A. DE WOLFE HOWE
JOHN ELLERTON LODGE
ARTHUR LYMAN
HENRY B. SAWYER
GALEN L. STONE
BENTLEY W. WARREN
E. SOHIER WELCH

W. H. BRENNAN, Manager

G. E. JUDD, Assistant Manager

BEETHOVEN
and Nature

Painted for the
Steinway
Collection
by N C Wyeth



STEINWAY

THE INSTRUMENT OF THE IMMORTALS

ON the 26th of March, 1827, died Ludwig van Beethoven, of whom it has been said that he was the greatest of all musicians. A generation later was born the Steinway Piano, which is acknowledged to be the greatest of all pianofortes. What a pity it is that the greatest master could not himself have played upon the greatest instrument—that these two could not have been born together! Though the Steinway was denied Beethoven, it was here in time for Liszt and Rubinstein, for Wagner, Berlioz and Gounod. And today, a still greater Steinway than these great men knew, responds to the touch of Paderewksi, Rachmaninoff and Hofmann. Such, in fact, are the fortunes of time, that today, this Instrument of the Immortals, this piano, more perfect than any Beethoven ever dreamed of, can be possessed and played and cherished not only by the few who are the masters of music, but by the many who are its lovers.

Steinway & Sons and their dealers have made it conveniently possible for music lovers to own a Steinway. Prices: $875 and up, plus freight at points distant from New York.

STEINWAY & SONS, Steinway Hall, 109 E. 14th Street, New York

Boston Symphony Orchestra

Forty-third Season, 1923–1924

PIERRE MONTEUX, Conductor

PERSONNEL

Violins.

Burgin, R.	Hoffmann, J.	Gerardi, A.	Hamilton, V.
Concert-master.	Mahn, F.	Krafft, W.	Sauvlet, H.
Theodorowicz, J.			
Gundersen, R.	Pinfield, C.	Fiedler, B.	Siegl, F.
Kassman, N.	Cherkassky, P.	Leveen, P.	Mariotti, V.
Thillois, F.	Gorodetzky, L.	Kurth, R.	Riedlinger, H.
Murray, J.	Goldstein, S.	Bryant, M.	Knudsen, C.
Stonestreet, L.	Tapley, R.	Del Sordo, R.	Messina, S.
Diamond, S.	Erkelens, H.	Seiniger, S.	

Violas.

Fourel, G.	Werner, H.	Grover, H.	Fiedler, A.
Artières, L.	Van Wynbergen, C.	Shirley, P.	Mullaly, J.
	Gerhardt, S.	Kluge, M.	
	Deane, C.	Zahn, F.	

Violoncellos.

Bedetti, J.	Keller, J.	Belinski, M.	Warnke, J.	Langendœn, J.
Schroeder, A.	Barth, C.	Stockbridge, C.	Fabrizio, E.	Marjollet, L.

Basses.

Kunze, M.	Seydel, T.	Ludwig, O.	Kelley, A.	Girard, H.
Keller, K.	Gerhardt, G.	Frankel, I.	Demetrides, L.	

Flutes.	Oboes.	Clarinets.	Bassoons.
Laurent, G.	Longy, G.	Sand, A.	Laus, A.
Bladet, G.	Lenom, C.	Arcieri, E.	Allard, R.
Amerena, P.	Stanislaus, H.	Vannini, A.	Bettoney, F.

Piccolo.	English Horns.	Bass Clarinet.	Contra-Bassoon.
Battles, A.	Mueller, F.	Mimart, P.	Piller, B.
	Speyer, L.		

Horns.	Horns.	Trumpets.	Trombones.
Wendler, G.	Valkenier, W.	Mager, G.	Hampe, C.
Schindler, G.	Hain, F.	Mann, J.	Adam, E.
Hess, M.	Van Den Berg, C.	Perret, G.	Mausebach, A.
Lorbeer, H.	Gebhardt, W.	Kloepfel, L.	Kenfield, L.
		Schmeisser, K.	

Tuba.	Harps.	Timpani.	Percussion.	
Sidow, P.	Holy, A.	Ritter, A.	Ludwig, C.	Zahn, F.
	Delcourt, L.	Polster, M.	Sternburg, S.	

Organ.	Celesta.	Librarian.
Snow, A.	Fiedler, A.	Rogers, L. J.



Proposing the exchange of your little used or silent piano—

FOR one which brings with it a rich endowment of the playing of the greatest pianists in the world—the

AMPICO

IN THE

Chickering

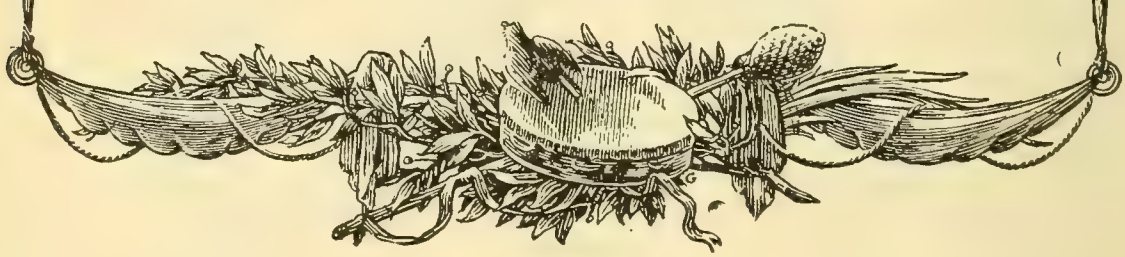
Established 1823

Then—the great Rachmaninoff—the captivating Levitzki—the amazing Nyiregyhazi—and scores of others will play your piano for you whenever you desire to hear them.

The cultivating, uplifting, restorative power of music becomes yours—through the daily companionship with the masters.

Let us tell you how easily you may make this treasure of music your own

CHICKERING WAREROOMS
169 TREMONT STREET, BOSTON



Fifteenth Programme

FRIDAY AFTERNOON, FEBRUARY 15, at 2.30 o'clock

SATURDAY EVENING, FEBRUARY 16, at 8.15 o'clock

Gluck . . . . . Overture to "Iphigenia in Aulis"

Lalo . . Spanish Symphony for Violin and Orchestra, Op. 21

I. Allegro non troppo.
II. Scherzando: Allegro molto.
III. Andante.
IV. Rondo: Allegro.

Taylor . . . . . Suite, "Through the Looking Glass," Five Pictures from Lewis Carroll, Op. 12

(First time in Boston)

Ia. Dedication.
Ib. The Garden of Live Flowers.
II. Jabberwocky.
III. Looking Glass Insects.
IV. The White Knight.

Tchaikovsky . . . . Overture-Fantasia, "Romeo and Juliet" (after Shakespeare)

SOLOIST

JACQUES THIBAUD

MASON & HAMLIN PIANO USED

There will be an intermission of ten minutes after Lalo's Spanish Symphony

City of Boston, Revised Regulation of August 5, 1898,—Chapter 3, relating to the covering of the head in places of public amusement

Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn.

Attest: J. M. GALVIN, City Clerk.

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

Midnight Sun Cruise

A New Way to Europe

Visiting Iceland North Cape
Norwegian Fjords

on the way to England or France

The Raymond-Whitcomb annual Midnight Sun Cruise may be taken as the prelude to a summer in Europe, or as a complete 5 or 6 weeks' summer vacation voyage.

On the "Franconia"

The Cruise ship is the newest Cunard liner, ideally perfect for cruising, with wide decks, swimming pool, squash court, gymnasium and large staterooms (70 with connecting baths).

Rates from New York to New York with return on any Cunard sailing (including "Aquitania," "Mauretania," "Franconia" or "Berengaria").

$625 to $2100 without bath
$1325 to $3850 with bath

Send for the Cruise booklet

Europe Tours

General Tours of Western Europe from Italy to Scotland, planned to provide the maximum of comfort and pleasure, leave frequently through the Spring and Summer.

Automobile tours of England and Scotland
Grand Tour of Switzerland

Individual Travel Service

For those who prefer to travel without escort or on their own intinerary. This distinctive Raymond-Whitcomb feature is described in our "Guide to Winter Travel in America" and "Guide to European Travel." Send for them.

Winter tours to California, Florida, Europe

Raymond & Whitcomb Co.

17 Temple Place Boston Tel. Beach 6964

RAYMOND-WHITCOMB
TOURS & CRUISES

CHRISTOPH WILLIBALD GLUCK

(Born at Weidenwang, near Berching, in upper Palatinate, July 2, 1714; died at Vienna, November 15, 1787)

"Iphigénie en Aulide," "tragédie-opéra" in three acts, text by Bailli Du Rollet (after Racine), was produced at the Opéra, Paris, April 19, 1774. Iphigénie, Sophie Arnould; Clytemnestre, Dlle. du Plant; Achille, Le Gros; Agamemnon, Larrivée; Calchas, Gelin; Patrocle, Durand. Ballet: Les Dlles. Guimard, Allard, Heinel, Peslin; les sieurs Vestris, Gardel, etc. There were revivals in 1800, 1806, 1816, 1824.

The opera was revived in Paris at the Opéra-Comique, December 18, 1907. Iphigénie, Lucienne Bréval; Clytemnestre, Mlle. Brohly; Achille, Beyle; Agamemnon, Ghasne; Calchas, Vieuille; Patrocle, Azéma. Régina Badet was the chief dancer. Ruhlmann conducted. There were six performances that year; seven in 1909.

The Greeks wishing to sail against Troy were becalmed at Aulis. Calchas, the seer, declared that the sacrifice of Iphigenia, the daughter of Agamemnon, was the only way of propitiating Diana. Agamemnon was obliged to yield. Iphigenia was brought to Calchas under the pretext of marriage with Achilles. On the point of being sacrificed she was carried in a cloud by Diana to Tauris.

EARLY AMERICAN SONGS

Edited, arranged and supplied with
Pianoforte accompaniments by

HAROLD VINCENT MILLIGAN

THE FIRST AMERICAN COMPOSER
5 songs by Francis Hopkinson
For high or low voice
(*Schmidt's Educational Series, No. 212 a,b*) *1.25*

COLONIAL LOVE LYRICS
6 songs by Francis Hopkinson
For high or low voice
(*Schmidt's Educational Series, No. 213 a,b*) *1.25*

PIONEER AMERICAN COMPOSERS
7 songs from Victor Pelissier, P. A. von Hagen, Timothy Swan, A. Reinagle, Raynor Taylor and Benjamin Carr. For High or low voice. Two Books
(*Schmidt's Educational Series, Nos. 256a, b and 288a, b*) . . . . . each *1.25*

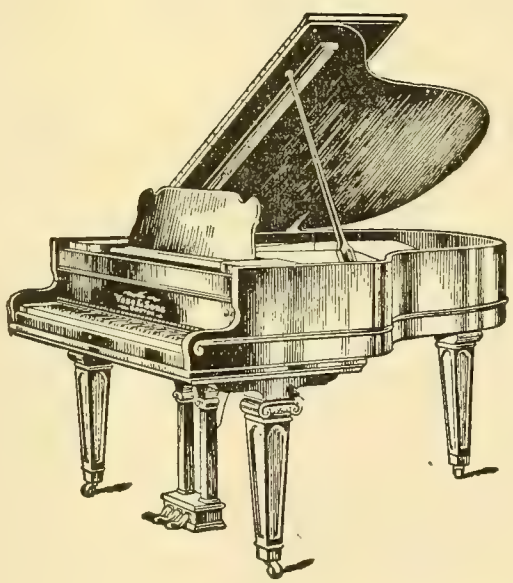
"May be regarded as American classics. These songs have been grasped with avidity by most of the American singers before the public and by many foreigners." *Musical Leader.*

"Retain the charm and courtliness of Colonial times. The accompaniments are musicianly in execution and absolutely in the idiom of the music of the eighteenth century." *Musical America.*

Used on the programs of Rafealo Diaz, Laura Littlefield, Greta Masson, Reed Miller, Olive Nevin, May Peterson, Oscar Seagle, Lambert Murphy, and others.

THE ARTHUR P. SCHMIDT CO., 120 Boylston St.

"Iphigénie en Aulide" was the first of the operas written by Gluck for Paris. Even before it was produced, it made a sensation. We learn from Grimm and Diderot's "Correspondance Littéraire" (Part II., vol. iii., pp. 79–84) of the discussions provoked. "For a fortnight no one thinks or dreams here of anything except music. It is the theme of all our talk and disputes, it is the soul of all our suppers, and to be interested in anything else would appear ridiculous. If you speak of politics, you are answered with a harmonic device; if you make a moral reflection, the ritornello of an arietta is the reply; and if you try to recall the interest produced by this or that piece of Racine or Voltaire, the only answer is a remark concerning an orchestral effect in Agamemnon's fine recitative. . . . All the parties are afire with like fury. There are three especially conspicuous: that of the old French opera, which has sworn to recognize no other gods than Lulli and Rameau; that which stands for purely Italian music and believes in the song only of the Jumellis (*sic*), Piccinis, Zachinis (*sic*); and that of the Chevalier Gluck, who pretends to have found the most appropriate music for dramatic action,—music whose principles are drawn from the eternal source of harmony and the intimate relationship of our sentiments and sensations; this music belongs to no special country, but the genius



THE
VOSE GRAND

QUALITY and
REPUTATION

enable you to know in advance that the VOSE is a most satisfactory piano.

WE CHALLENGE
COMPARISON

VOSE & SONS PIANO CO.
160 Boylston St., Boston, Mass.

L. P. HOLLANDER CO.

Est. 1848

MISSES' CLOTHES

New Spring Designs
Unmistakably Hollander

DRESSES SUITS
COATS HATS

(Third Floor)

202-216 BOYLSTON STREET, BOSTON

LIMA-FISK, INC.

230 BOYLSTON STREET

Opposite the Public Gardens

Second Floor

DIAMONDS PEARLS

ORIENTAL PEARL NECKLACES

WATCHES

PLATINUM DIAMOND JEWELRY

GOLD JEWELRY

$5 TO $5,000 AND UPWARD

of the composer has known how to adapt his style to the particular idiom of our language."

The Abbé Arnaud, in his famous letter to Madame D. (April, 1774), dwelt at length on the grandeur and tenderness of the overture, which soon became a favorite concert piece, but there were dissenting voices. Forkel wrote: "This overture, which is brought forward as an example of a true overture, is in no way an overture, for it has not in the slightest degree any of the true and characteristic features. We must therefore put it in the class of symphonies, and it must then be said that as a symphony it has no high rank."

The overture, as written by Gluck, is connected, as that of "Don Giovanni," immediately with the opening scene. Mozart, it is said, wrote an ending for concert performance, but this ending is now attributed by some to J. B. S. Schmidt (1779–1853). The overture

ADVANTAGES

¶ The *quality* of books displayed on our shelves.
¶ *Knowledge* of the contents of a book.
¶ *Freedom* for the customer.
¶ *Promptness* in importation.
¶ *Location*—one hundred yards from the Harvard Square Subway.

DUNSTER HOUSE BOOKSHOP
26 HOLYOKE STREET & MT. AUBURN
Cambridge, Mass.

1847 T. E. MOSELEY CO. 1924

We cordially invite you to inspect the latest designs in Men's, Women's and Children's Footwear which we will display at our

NEW STORE
39 WEST STREET, *near Tremont Street*
OPENING
MONDAY, JANUARY 14th, 1924

T. E. MOSELEY CO. :: :: BOSTON

E. T. Slattery Co.



Your Midwinter Migration!

Have You Planned It?

And where do your wings of adventure carry you? To *ski* and *skate*, with snow and ice all crisply sparkling? Or *sun* yourself on sands drenched white with sunlight, and *splash* in warm waters of crystal clearness?

Slattery is clothes-ready for you!

is scored for two flutes, two oboes, three bassoons, four horns, three trumpets, kettledrums, strings. Gluck dedicated the score of his opera to the King of France.

When Wagner was conductor of the Royal Opera House at Dresden, he arranged and revised Gluck's opera for performance. His version was first performed there February 22, 1847. His ending of the overture was written later and at Zürich. He wrote an article, dated Zürich, June 17, 1854, concerning the character of the overture. This article was published in the *Neue Zeitschrift für Musik* of July 1, 1854, together with the score of the new close, devised by him, a close of thirty-three measures. The "whole content" of the overture appeared to him as follows:—

"(1) A motive of Appeal, from out a gnawing anguish of the heart.

"(2) A motive of Power, of imperious, overbearing demand.

"(3) A motive of Grace, of maidenly tenderness.

"(4) A motive of Sorrowing, of agonizing pity.

"The whole compass of the overture is filled by nothing but the constant interchange of these (last three) chief motives, linked together by a few subsidiary motives derived from them."

He ended with this declaration: "I hold it the most rational course for us to perform nothing whatever of Gluck and confrères any

Bonds of the highest grade

Harris, Forbes & Co
Incorporated
Harris Forbes Building
24 Federal St., Boston

Ghandler & Co.

TREMONT ST., NEAR WEST

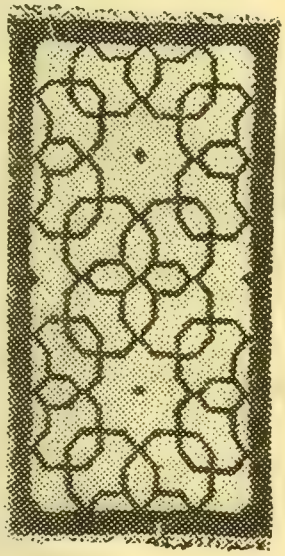
India Druggets

Hand Woven Reversible

Woven to our order in India. Imported direct at great savings

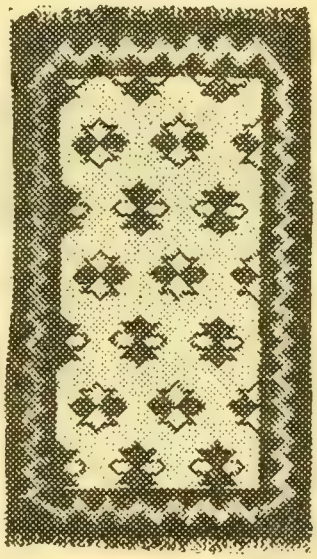
From expert analysis our Druggets are shown to be the best, being heavier and with a stronger warp than ordinary Druggets. Our assortment of India Druggets is probably one of the largest in the country.

Note the attractive patterns and the low prices



No. 502. Tile Pattern

Size	Price
10x14 ft.	57.50
9x12 ft.	45.00
8x10 ft.	32.50
6x9 ft.	22.50
4x7 ft.	12.00
3x6 ft.	8.00
2.3x5 ft.	5.00
Mats.	2.00
4x4 ft.	6.50
3x3 ft.	4.00
2.3x15 ft.	14.50



No. 440. Star Pattern

SUITABLE FOR living rooms, bedrooms, dining rooms, halls, sun parlor, country and shore houses.

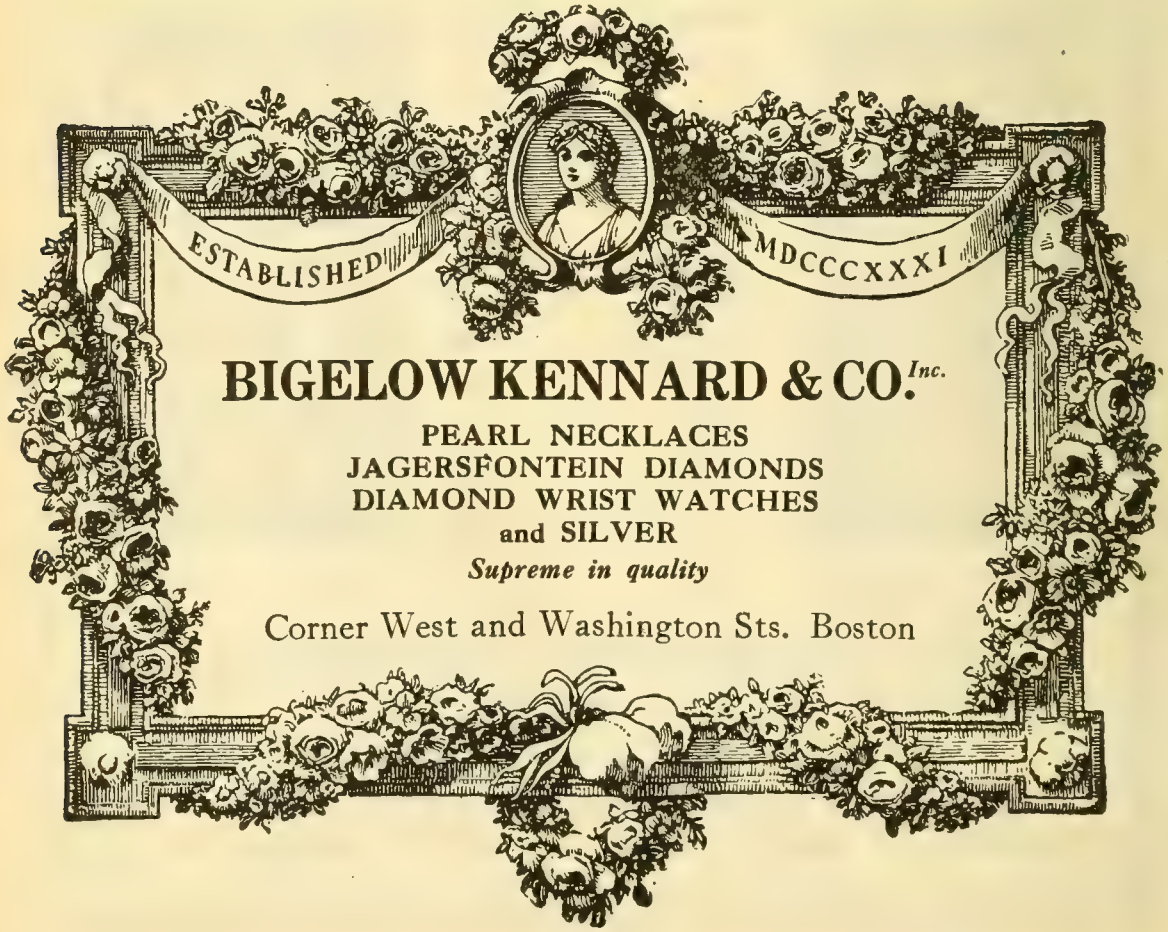
PATTERNS — Tile pattern, Mosaic pattern, plain centre, band border, star patterns, wave pattern. In Greens, Blues, Browns, Blacks, Reds, Yellows — all on undyed Natural Gray grounds.

UPON REQUEST WE WILL MAIL TO YOU COLORED PHOTOGRAPHS OF THESE DRUGGETS — MAIL ORDERS FILLED

more, for this reason, among others, that their creations are mostly performed so unintelligently that their impression, coupled with the respect instilled into us from our youth up, can only make us utterly confused and rob us of our last grain of productivity."

Mr. Joseph Jacques Thibaud, violinist, was born at Bordeaux, France, on September 27, 1880. Until he was thirteen years old, he was taught by his father. Entering the Paris Conservatory he took lessons of Martin Marsick and in 1896 was awarded a first prize. (First prizes were also awarded that year to Messrs. Sechiari and Monteux, pupils of Berthelier, and Soudant, pupil of Lefort.) Thibaud's brother, Joseph Charles, born at Bordeaux on February 25, 1875, took a first prize at the Paris Conservatory for piano-playing in 1892. Another brother, Henri Bernard, a violoncellist, and a student at the Paris Conservatory, was born at Bordeaux on July 8, 1877.

In his twelfth year Mr. Thibaud had played in public at Angers. In Paris he had become known by his brilliant solos at the Café Rouge in the rue de Tournon, frequented by Conservatory pupils,



Jays

BOSTON
TEMPLE PLACE
ELEVEN



Clothes planned for Women

As specialists in the art of dress, Jays knows the type of clothes desired by the well-groomed woman. Fashions that clothe her in the best of the new modes, modified as is necessary to achieve subtle youthfulness combined with gracious dignity. Why not let us show you now, how pleasingly our woman-type clothes interpret what's new.

We sell Dresses, Coats, Skirts, Scarfs, Sweaters Suits, Blouses.

BOSTON TEMPLE PLACE ELEVEN

who were in the habit of playing there in ensemble and as soloists. He joined Colonne's orchestra in 1897 and in 1898 became the solo violinist of that orchestra. In 1899–1900 he appeared as a virtuoso in towns of France, and at Brussels, Mannheim, and Geneva; in 1901 at Berlin, Amsterdam, Lisbon; in 1902–03 in Russia, the Scandinavian countries, Roumania, Italy, Spain.

His first appearance in Boston was on November 7, 1903, when he played César Franck's sonata with André Benoist, and pieces by Bach, Saint-Saëns, Vieuxtemps, Marsick, and Wieniawski. A second visit to this country was made in 1913–14 and on December 28, 1913, Mr. Thibaud gave a concert with Mr. Bauer in Symphony Hall. He gave a concert with Carlos Salzedo, harpist, in Jordan Hall, January 31, 1914.

When the war broke out, he went into active service. Late in 1916 he was given leave of absence from the French Army on account of injuries received while on duty in the trenches. He played in Boston with George Copeland in a concert at Symphony Hall, December 24, 1916. On April 2, 1917, he gave a concert with Mr. Bauer in Jordan Hall.

January 12, 1918, recital in Jordan Hall. March 24, concert with Guiomar Novaes in Symphony Hall, when he played Mozart's con-

TORREY, BRIGHT & CAPEN CO.

Importers and Dealers in

FINE CARPETS

AND

ORIENTAL RUGS

116 Boylston Street

BOSTON



ROSENTHAL

American Tour, Season 1923-1924

KNABE EXCLUSIVELY

AMPICO RECORDINGS

Representatives in Boston

C·C·HARVEY Co·

144 Boylston Street

certo in E-flat major; October 27, concert with Mr. Bauer in Symphony Hall.

On April 4, 1919, he played Saint-Saëns's Concerto in B minor, No. 3, at a concert of the Boston Symphony Orchestra in Symphony Hall. On December 4, 1919, January 8, and February 5, 1920, he played with Mr. Bauer the violin sonatas of Beethoven. He gave a concert with Mr. Cortot, pianist, at the Boston Opera House, January 30, 1921.

On February 18, 1921, he played Mozart's Concerto, E-flat major, at a concert of the Boston Symphony Orchestra. On February 18, 1923, he gave a concert with Mr. Cortot, pianist, in Symphony Hall.

Spanish Symphony for Violin and Orchestra, Op. 21

Edouard Victor Antoine Lalo

(Born at Lille, January 27, 1823; died at Paris, April 22, 1892)

Lalo's "Symphonie Espagnole" was played for the first time at a Colonne concert at the Châtelet, February 7, 1875. The solo violinist was Pablo de Sarasate, to whom this work, as well as Lalo's Violin Concerto, Op. 20, is dedicated.

The orchestral part of this concerto symphony is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four

A SET OF DISHES

J·McD·&·S

Crockery
China
Glassware
Gifts

To the child a Set of Dishes means a doll's service; to the bride, enough china to serve six persons; to the mother of grown-up children, sufficient china for family parties.

To us it means the arrangement of our patterns into groups of different sizes, so that you can buy a set of dinnerware to serve four, six, eight, ten, or twelve people.

After you have chosen your set, our Open Stock will serve you. You can add one piece or a dozen at any time. When tragedy crashes into your china, you can replace the breakage.

Jones, McDuffee & Stratton
CORPORATION
Established 1810 33 Franklin St., Boston
Just off Washington Street

"SILK ALPACA"

A new (Silk and Fibre) fabric with weave similar in appearance to the old time alpaca. It is soft and supple as a Crepe and with a natural lustre. Street shades, Black and White.

R. H. STEARNS CO.

horns, two trumpets, three trombones, kettledrums, snare-drum, triangle, harp, and strings.

I. The first movement, Allegro non troppo, in D minor, 2-2, begins with preluding by orchestra and solo instrument on figures from the first theme. The orchestra takes up the theme fortissimo and develops it as an introductory ritornello; but, after the theme is developed, the solo violin enters, takes up the theme and develops it in its own way. Passage-work leads to a short tutti, which announces the second theme, played in B-flat major by the solo instrument. There is no real free fantasia; the development of the third part, however, is more elaborate than that of the first. The second theme comes in D major. There is a short coda on the first theme.

II. Scherzando, allegro molto, G major, 3-8. This movement begins with a lively orchestral prelude. The solo violin has a cantabile waltz theme, which is developed at some length. Figures from the orchestral prelude keep appearing in the accompaniment. There is a second part, full of capricious changes of tempo and tonality. The third part is virtually a repetition of the first.

III. The Intermezzo, allegretto non troppo, in A minor, 2-4, is often omitted.

IV. The Andante, in D minor, 3-4, opens with an orchestral

PIERCE-ARROW

In the building of the Pierce-Arrow there is an honest satisfaction born of the knowledge of work conscientiously done, and a justifiable pride in the public's estimate of it.

Pierce-Arrow Motor Cars

J. W. MAGUIRE COMPANY

AGENTS FOR EASTERN MASSACHUSETTS
AND NEW HAMPSHIRE

741-743-745 BOYLSTON STREET - - - BOSTON

TELEPHONE, BACK BAY 2316-2317



More than 100 years in business

VISIBLE MUSIC!

. . . . . OPERA, because it is the newest of the arts, need never speculate about its father. The memory of man runs back to its nativity. But of the birth of rug-making, recorded history tells but little.

. . . . . However, the hill men of Persia, back through the teeming centuries, from swarthy father to swarthy son, have passed along the legend of Kasha, who, tending his flocks at the hush of sunset, the while he played upon his flute, pensive grew at the fleetness of the beauty of music, passing as the flaming colors of the sky.

. . . . . And Parara, god of beauty, seeing his thoughts, stood before him.

. . . . . "Give unto me the flute and I will play you visible music," and as the dancing notes struck the air they fashioned themselves into a rhythmic pattern and took on shape and the colors of the dying sky, and behold!—suspended in mid air before the eyes of Kasha, *a tangible, beautiful rug of the Orient.*

John H. Pray & Sons Co.

646 WASHINGTON STREET, BOSTON

Oldest Rug House in America

prelude in which a sustained melody is developed in full harmony by wind instruments, then by strings. The solo violin has the chief theme in the movement, a cantilena, which is developed simply. The second theme, announced by the solo instrument, is more florid. The first theme returns, and there is a short coda.

V. The finale, a Rondo, allegro, in D major, 6-8, begins with a vivacious orchestral prelude. The solo violin enters with the saltarello-like chief theme. The development of this theme, with figures from the prelude as important parts of the accompaniment and with one or two subsidiary themes, constitutes the whole of the movement.

This "Spanish Symphony" was first played in Boston at a Symphony concert by Charles M. Loeffler, November 12, 1887. It has been played at these concerts by Mr. Loeffler, February 8, 1890; Timothée Adamowski, March 13, 1897, March 10, 1900, March 12, 1904; Fritz Kreisler, November 30, 1907; Mischa Elman (first, fourth and fifth movements), January 7, 1911; Sylvain Noack, April 17, 1915; Fredric Fradkin, February 20, 1920.

* * *

Hans von Bülow and Tchaikovsky were warm admirers of the Symphonie Espagnole. The former in a letter to the *Signale* from

EARL G. MANNING
200 DEVONSHIRE ST BOSTON, MASS

ESTATE SHRINKAGE

The shrinkages in estates recently probated in New York and Massachusetts show these startling figures:

The average estate of $500,000 or less shrinks from 10% to 15%.

The average estate of over $500,000 shrinks from 15% to 40% depending upon its make-up.

Life insurance will provide the 100% cash to meet these shrinkages — *and it is immediately available.*

Consult your lawyer on how much to provide. Feel free to consult me on the type of insurance.

EARL G. MANNING, *Associate General Agent*
JOHN HANCOCK MUTUAL LIFE INSURANCE COMPANY
200 Devonshire Street, Boston, Mass. Telephone, Congress 7840

Chartered
1792

Conserving Estates

One Hundred and Thirty-two years of constructive banking has given this institution a groundwork of experience which should appeal to those wishing to place the management of their estate in good hands. The services of this institution as executor or trustee will be found especially valuable.

National Union Bank

Washington Street *Boston* Head of State Street

Sydenham, England, dated October 27–November 4, 1877, spoke of Max Bruch's second violin concerto which he heard played by Pablo de Sarasate, to whom it was dedicated. Having criticised it harshly, he alluded to Lalo's "splendid Symphonie Espagnole, showing genius in every way." In a letter to Hermann Wolff, written in August, 1887, he said with reference to programmes, that the inclusion of this concerto would be most agreeable to him, but "*ohne* amputation." In a letter to *Figaro,* February 10, 1892, he signed himself: "Ami de Berlioz, Lalo, Saint-Saëns, doux musicien et ancien bonapartiste intransigeant."

On March 15, 1878, Tchaikovsky wrote to Mme. von Meck: "Do you know the Symphonie Espagnole by the French composer Lalo? This piece has recently been brought out by the very modern violinist Sarasate. . . . The work has given me the greatest pleasure. It is so delightfully fresh and light, with piquant rhythms and beautifully harmonized melodies. It resembles closely other works of the French school to which Lalo belongs, works with which I am acquainted. Like Léo Delibes and Bizet he shuns carefully all that is *routinier,* seeks new forms without wishing to be profound, and cares more for *musical* beauty than for the old traditions as the Germans care. The young generation of French composers is truly very promising."

In the Sheraton Tea Room

FROM SEVEN TO NINE

A Sunday Evening Concert

IS GIVEN EVERY SUNDAY BY THE COPLEY PLAZA SYMPHONIC ORCHESTRA
ASSISTED BY MANY WELL KNOWN ARTISTS

THE first series of these Sunday Evening Concerts was given last fall. The Concerts were so much enjoyed that requests for a new series came from all sides. The Copley Plaza management were pleased to accede and they cordially invite you to attend.

DINNER DE LUXE

Served in Main Restaurant.....Three Dollars

TEA DANCES — SATURDAYS — FOUR TO SEVEN

OLD COLONY TRUST COMPANY

SAFEGUARDS

For your protection, all fees charged by this company as executor or trustee under wills, are subject to the approval of the Probate Court. All trust funds handled by this company are subject to examination without notice by the State Bank Commissioner and the Federal Reserve Bank.

Send or write for Booklet S 51
"Concerning Trusts and Wills."

OLD COLONY TRUST COMPANY

BOSTON

52 Temple Place 17 Court Street 222 Boylston St.

Member of the Federal Reserve System

SUITE FOR ORCHESTRA: "THROUGH THE LOOKING-GLASS": FIVE PICTURES FROM LEWIS CARROLL: I.*a*, DEDICATION; I.*b*, THE GARDEN OF LIVE FLOWERS; II., JABBERWOCKY; III., LOOKING-GLASS INSECTS; IV., THE WHITE KNIGHT. . . . . DEEMS TAYLOR

(Born at New York, December 22, 1885; living in New York)

This Suite, inspired by "Through the Looking-Glass" by Lewis Carroll (Charles Lutwidge Dodgson),* was written in 1917–19 for flute, oboe, clarinet, bassoon, horn, pianoforte, and strings. It was produced in this form at a concert of the New York Chamber Music Society in New York on February 18, 1919. The Suite was then in three movements. In September, 1921, Mr. Taylor began to revise the Suite for full orchestra. He added "The Garden of Live Flowers." The first performance of the revised work was by the New York Symphony Orchestra in Brooklyn, March 10, 1923. The performance was repeated in New York on the following afternoon.

The score, dedicated "To Katharine Moore Taylor from a difficult son," calls for these instruments: three flutes (one interchangeable

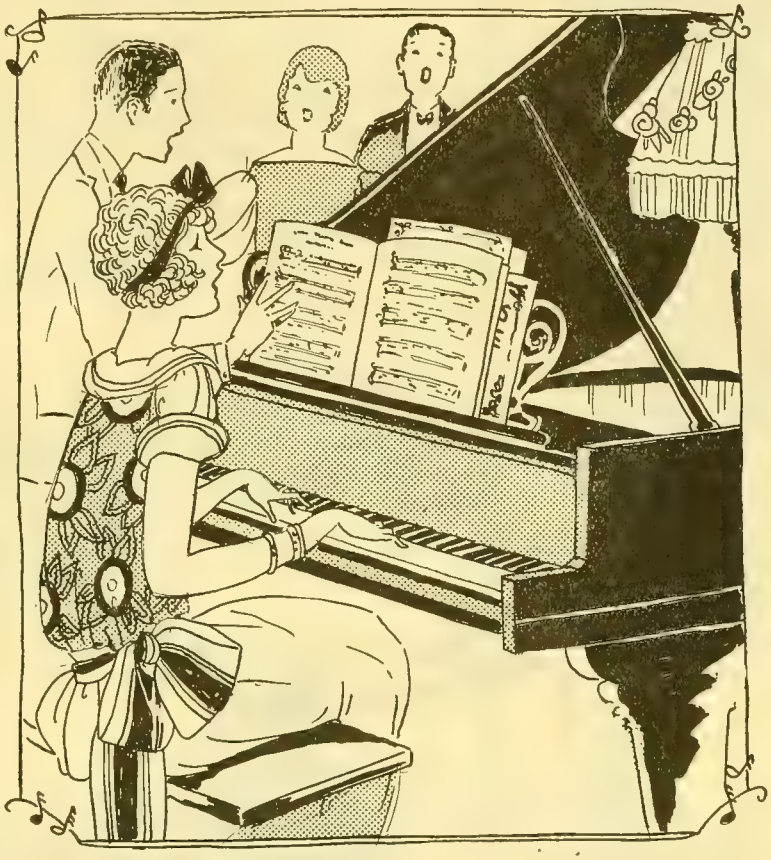
*Charles Lutwidge Dodgson (1832–98), educated for the church, never took orders. Renowned as a mathematician, he lectured on that subject at Christ Church, Oxford (1855–81). The majority of his books are concerned with mathematics. The three children of Dean Liddell, Christ Church, Oxford, were dear to him, and the second was named Alice, the heroine of "Alice in Wonderland" (1865) and "Through the Looking-Glass" (1871).

Ruby GOWNS, SUITS and HATS

277 Dartmouth Street, Boston Summer Branch at Magnolia

DOLL & RICHARDS
WATER COLORS OF BIRDS BY CHARLES EMIL HEIL
PICTURES BY MARIAN LAWRENCE PEABODY
ETCHINGS AND DRAWINGS BY THE MISSES LATTIMORE
71 NEWBURY ST. BOSTON

Jordan Marsh Company



"Music's Golden Tongue"

Speaks of Evenings at Home

Roses of Picardy
If Winter Comes
The World is Waiting for the Sunrise
Little Lost Youth of Me
Little Mother of Mine
Mighty Lak a Rose
Marcheta

Kashmiri Song
I Passed by Your Window
I'll Build the World in the Heart of a Rose
On the Road to Mandalay
Thank God for a Garden
The Road that Brought You to Me

We also specialize in the numbers from all Musical Shows now running in Boston and New York

with piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, three trumpets, three trombones, tuba, a set of three kettledrums, snare drum, tambourine, cymbals, triangle, Glockenspiel, xylophone, pianoforte, and strings.

When the Suite was produced by the Symphony Society of New York, the program contained a description by Mr. Taylor:

"The Suite needs no extended analysis. It is based on Lewis Carroll's immortal nonsense fairy-tale, 'Through the Looking-Glass and What Alice Found There,'" and the five pictures it presents will, if all goes well, be readily recognizable to lovers of the book. There are four movements, the first being subdivided into two connected parts.

I.*a*. Dedication

Carroll precedes the tale with a charming poetical foreword, the first stanza of which the music aims to express. It runs:

Child of the pure, unclouded brow
And dreaming eyes of wonder!
Though time be fleet, and I and thou
Are half a life asunder,
Thy loving smile will surely hail
The love-gift of a fairy-tale.

Berry INC.

ANNOUNCE

A SHOWING OF
THE MOST EXCLUSIVE AND DISTINCTIVE CREATIONS for the SOUTH
INCLUDING
SPORT COSTUMES, DRESSES AND COATS
ALSO
AFTERNOON AND EVENING DRESSES AND WRAPS

Special attention given to the requirements of Brides and Bridesmaids

651-653 BOYLSTON STREET, BOSTON

WHY BUY BACHRACH PORTRAITS?

Because — they form a permanent record of the most precious moments in one's life — moments that cannot come again. Take care that these memories are carefully preserved by the best portraits obtainable — taken by artists of creative ability and superior craftsmanship.

Bachrach
Established 1868
PHOTOGRAPHS OF DISTINCTION
647 BOYLSTON ST. - Back Bay 4155





CHARLES M. STIEFF, Inc.

156 Boylston Street

BOSTON, MASS.

Established 1842

(The score published in 1923 contains the second verse:

And though the shadow of a sigh
May tremble through the story,
For happy summer days gone by,
And vanished summer glory—
It shall not touch with breath of bale
The pleasance of our fairy-tale.)

A simple song theme, briefly developed, leads to

I.*b*. The Garden of Live Flowers

(The score contains this extract from the book:

"O Tiger-Lily," said Alice, addressing herself to one that was waving gracefully about in the wind, "I wish you could talk."

"We can talk," said the Tiger-Lily; "when there's anybody worth talking to."

"And can the flowers talk?"

"As well as you can," said the Tiger-Lily, "and a great deal louder.")

Shortly after Alice had entered the looking-glass country she came to a lovely garden in which the flowers were talking—in the words of the Tiger-Lily, "as well as you can, and a great deal louder." The music, therefore, reflects the brisk chatter of the swaying, bright-colored denizens of the garden.

Choice Grand Opera Tickets

BURKE ADAMS HOUSE

PHONES, BEACH 0935, 0942, 2430

ANNA WALKER WAKEFIELD

ANNOUNCES HER REMOVAL ON OCTOBER FIRST TO
39 TRINITY PLACE
BOSTON
(Trinity Place is between the Copley Plaza and Westminster Hotels)

AMPLE PARKING SPACE AND GREATLY IMPROVED FACILITIES
WILL ENABLE MISS WAKEFIELD TO SERVE HER
PATIENTS AND CUSTOMERS MORE
EFFICIENTLY THAN EVER
BEFORE

TELEPHONE, BACK BAY 7598



The Valley of Diamonds

SINDBAD, you remember, was carried into the valley of diamonds by a roc, to whose leg he had bound himself.

As soon as the roc alighted, Sindbad freed himself from the huge bird and gazed about in amazement. The ground was strewn with enormous diamonds.

Sindbad made haste to fill his pockets only to discover that there was no way out of the valley. It was cut off from the rest of the world by a circle of steep mountains. After a night of terror because of dreadful serpents that were all about, he was further frightened by something tumbling down the mountain side.

It was an immense piece of meat which rolled over and over, picking up diamonds with each revolution. An eagle swooped upon it and flew upward. Sindbad saw the eagle caught by a band of natives, who used this method of getting the diamonds, otherwise inaccessible. Sindbad was shrewd, so he tied himself and his diamonds to the next piece of meat and thus escaped to fame and fortune.

Our collection of diamonds is not hidden in an inaccessible valley. It awaits your approval at the front of our store. We believe that you will find the diamonds worthy of your purchase at prices commensurate with their value.

Shreve, Crump and Low Company

Founded in 1800

Jewelers, Watchmakers, Silversmiths

147 Tremont Street — Boston, Massachusetts

© 1924. S. C. & L. Co.

II. Jabberwocky

(The score contains these verses)

'Twas brillig, and the slithy toves
  Did gyre and gimble in the wabe;
All mimsy were the borogoves,
  And the mome raths outgrabe.

"Beware the Jabberwock, my son!
  The jaws that bite, the claws that catch!
Beware the Jubjub bird, and shun
  The frumious Bandersnatch!"

He took his vorpal sword in hand:
  Long time the manxome foe he sought—
So rested he by the Tumtum tree,
  And stood awhile in thought.

And as in uffish thought he stood,
  The Jabberwock, with eyes of flame,
Came whiffling through the tulgey wood,
  And burbled as it came!

One, two! One, two! And through and through
  The vorpal blade went snicker-snack!
He left it dead, and with its head
  He went galumphing back.

"And hast thou slain the Jabberwock!
  Come to my arms, my beamish boy!
O frabjous day! Callooh! Callay!"
  He chortled in his joy.

Massachusetts Trust Company

(MEMBER FEDERAL RESERVE SYSTEM)

UPTOWN BRANCH SITUATED DIAGONALLY ACROSS FROM SYMPHONY HALL

Cordially offers you every facility consistent with sound banking.
Commodious Safe Deposit Boxes. Storage Space for Valuables.
Largest Electrified Burglar-proof Safe in the World.
Ample Parking Space.

MAIN BANK
Massachusetts Trust Building
Corner Federal and Franklin Streets

HAYMARKET BRANCH
46 Canal Street
near North Station

HEWINS & HOLLIS

MEN'S FURNISHING GOODS

4 HAMILTON PLACE, BOSTON

OPPOSITE PARK ST. CHURCH

T. D. Whitney Company

Linen Specialists Since 1796

BOYLSTON STREET SHOP

Linens

of Character Always

Featuring Gift Linens and a complete assemblage of finest Household Linens

Decorative Linens, Damasks, Yarns, Handkerchiefs, Blankets, Puffs and Edwin C. Foss Art Embroideries

---

T. D. Whitney Company

Everything in Linens

Temple Place through to West Street

288 Boylston Street *Boston, Mass.*



'Twas brillig, and the slithy toves
Did gyre and gimble in the wabe;
All mimsy were the borogoves,
And the mome raths outgrabe.

This is the poem that so puzzled Alice, and which Humpty-Dumpty finally explained to her. The theme of that frightful beast, the Jabberwock, is first announced by the full orchestra. The clarinet then begins the tale, recounting how, on a "brillig" afternoon, the "slithy toves did gyre and gimble in the wabe." Muttered imprecations by the bassoon warn us to "beware the Jabberwock, my son." A miniature march signalizes the approach of our hero, taking "his vorpal sword in hand." Trouble starts among the trombones—the Jabberwock is upon us! The battle with the monster is recounted in a short and rather repellent fugue, the double-basses bringing up the subject and the hero fighting back in the interludes. Finally his vorpal blade (really a xylophone) goes "snicker-snack" and the monster, impersonated by the solo bassoon, dies a lingering and convulsive death. The hero returns to the victorious strains of his own theme—"O frabjous day! Callooh! Callay!" The whole orchestra rejoices—the church bells are rung—alarums and excursions.

Conclusion. Once more the slithy toves perform their pleasing evolutions, undisturbed by the uneasy ghost of the late Jabberwock.

III. Looking-Glass Insects

(The score contains extracts from the dialogue of Alice and the gnat "about the size of a chicken" about various insects, among them the bread-and-butter-fly.

DINE and DANCE at

NO COVER CHARGE

YOENG'S

POPULAR PRICES

AMERICAN AND CHINESE
RESTAURANT

NOONDAY LUNCHEON EVERY WEEK DAY FROM 11 A.M. TO 2.30 P.M.

CATERING TO BANQUETS, AUTOMOBILE AND PRIVATE PARTIES A SPECIALTY.

ALL KINDS OF ORDERS PUT UP IN PERFECT CONDITION TO TAKE OUT.

TABLE D'HOTE DINNER EVERY DAY, SUNDAYS AND HOLIDAYS.

"AFTER THEATRE PARTIES" A SPECIALTY.

200 Huntington Ave.

Near Massachusetts Ave.

Tel. Back Bay 2014



Lyric Grand Style A

In Mahogany or Walnut

Length 5 ft. 7 in.

COLLECTIVE knowledge, countless experiments, technical education and musical genius of the Miller family for three generations, placed the Henry F. Miller Piano where it stands today.

Henry F. Miller & Sons Piano Co.

395 Boylston Street **Near Arlington Subway Station, Boston**

"And what does it live on?"
"Weak tea with cream in it."
"Supposing it couldn't find any?"
"Then it would die, of course."
"But that must happen very often," said Alice, thoughtfully.
"It always happens," said the gnat.)

Here we find the vociferous *diptera* that made such an impression upon Alice——the Bee-elephant, the Gnat, the Rocking-horse-fly, the Snap-dragon-fly, and the Bread-and-butter-fly. There are several themes, but there is no use trying to decide which insect any one of them stands for.

IV. The White Knight

(The score contains extracts from the conversation of the White Knight, and an account of his leave-taking.)

He was a toy Don Quixote, mild, chivalrous, ridiculous, and rather touching. He carried a mouse-trap on his saddle-bow, "because, if they *do* come, I don't choose to have them running about." He couldn't ride very well, but he was a gentle soul, with good intentions. There are two themes; the first, a sort of instrumental prance, being the Knight's own conception of himself as a slashing, dare-devil fellow. The second is bland, mellifluous, a little sentimental—much more like the Knight as he really was. The first theme starts off bravely, but falls out of the saddle before very long, and has to give way to the second. The two alternate, in various guises,

CAFE DES INVALIDES

COMPOUNDED

This compound is not all coffee but contains about seven-eighths coffee, of the finest grades, blended with vegetable substances which have been found to render it more healthful than pure coffee, in that it does not produce nervousness or wakefulness.



"CAFE DES INVALIDES"
does not produce the usual effects

Yet "CAFE DES INVALIDES" pleases the most critical coffee connoisseurs

S. S. PIERCE COMPANY



VLADIMIR

DE PACHMANN

uses and endorses

The Baldwin Piano

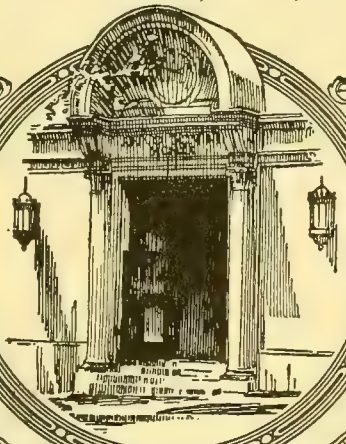
exclusively

The Baldwin Piano Co.

Represented by

The A. M. HUME MUSIC CO.

196 Boylston Street, Boston, Mass.



until the end, when the Knight rides off, with Alice waving her handkerchief—he thought it would encourage him if she did.

Mr. Taylor was educated at the Friends' School, New York public schools, Ethical Culture School, from which he was graduated in 1902, and at New York University, from which he received the degree B.A. in 1906. He studied the pianoforte in 1896 and 1899, and took lessons in harmony and counterpoint from Oscar Coon in 1908 and in 1912–13, but in composition and orchestration he is self-taught.

His principal orchestral compositions are as follows: "The Siren Song," symphonic poem (awarded prize in the National Federation of Music Clubs' competition, 1912); "The Chambered Nautilus," cantata (produced by Schola Cantorum, New York, January, 1916); "The Highwayman," cantata (written for the MacDowell Festival, 1914); "Through the Looking-Glass," suite (1917–19); "Portrait of a Lady," rhapsody for orchestra (1918). He has also written choral pieces, pianoforte compositions, songs, etc. Since 1921 Mr. Taylor has written incidental music for "Liliom," "Will Shakespeare," "The Adding Machine," "Casanova," and other plays.

During 1912–16 he was assistant editor of the *Western Electric News*. He has been assistant Sunday editor of the New York

THE P T RADIO RECEIVER

Unquestionably the Finest Set in Boston

This Receiver is a Masterpiece of Radio Craftsmanship, embodying unique, exclusive features, and has demonstrated its superiority in comparative tests. Custom Built. London, Mexico City and Los Angeles have been received on loudspeaker with indoor aerial, yet a novice can learn to operate the set perfectly within five minutes. *A card is furnished, specifying exact adjustments necessary to tune in the various broadcasters.*

Reception of Los Angeles guaranteed.

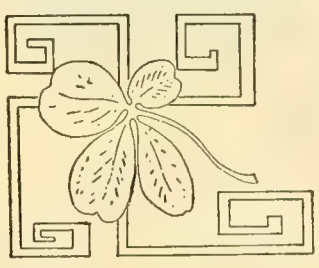
Demonstration in your home if desired.

Set alone $200. Installation in your home, complete with loudspeaker and other accessories, ready to operate, $295.

PAUL T. PLATT RADIO SERVICE

29 VANE STREET - - - NORFOLK DOWNS, MASS.

Phone, Granite 5035-W



Designer of distinctive gowns

247 NEWBURY STREET

near Fairfield Street

A Potential Producer

LINES of communication, established between points of commercial operations are to business, what couriers, signal-systems and supply-trains are to the military.

Occupying a place of first importance in commerce and industry, stands PRINTING, a creative force, a broadening influence and a Champion of Truth. When carefully and expertly prepared, when consistently and tastefully arranged, printing will do its part as a potential producer. If it is distributed with equal care, a complete and efficient system of communication is the result. Radiating to as many objectives as necessity requires, the printed message exploits its field thoroughly, provided its story is supported by elements that are attractive, clean and properly balanced.

* * * *

For fifty years, we have conducted a policy of active co-operation with our customers, so that their printing would carry the *producing* effect, which, after all, is the primal factor of any printed message.

GEO. H. ELLIS CO.
Incorporated

The Quality Mark  *of Printing Service*

272 Congress St. Boston, Mass.

The average annual expenses of the Boston Symph
This operating deficit is met by subscriptions. A list of th

Abbott, Gordon
Adams, Miss Clara A.
Agassiz, Mrs. George R.
Aiken, Mr. and Mrs. Alfred
Ames, Mrs. F. L.
Ames, Mrs. Hobart
Ames, Hobart
Ames, John S.
Ames, Oakes
Ames, Mrs. William H.
Amory Mrs. Harcourt
Anonymous (3)
Anthony, Mrs. Margaret
Anthony, Miss A. R.
Apsey, Laura Soule
Apthorp, Mrs. H. O.
Atherton, Percy L.
Atwill, Miss Elizabeth M.
Aubin, Miss Margaret H.

Bacon, Mrs. William
Baker, Mr. and Mrs. G. B.
Baker, Miss Helen S.
Balch, Mrs. John
Barbour, Thomas
Barkhouse, Mrs. Arthur J.
Barlow, R. S.
Barnet, Mr. and Mrs. S. J.
Barrett, Mrs. William E.
Bartol, Mrs. John W.
Bates, The Misses
Bates, Mrs. Oric
Baylies, Mrs. Walter C.
Beal, Miss Ida G.
Beebe, Frank H.
Beebe, E. Pierson
Beebe, Miss Sylenda
Berwick-Walker, Clara
Best, Mrs. Edward H.
Bigelow, Dr. W. S.
Bishop, Miss Margaret
Blake, Mrs. Arthur W.
Blake, Estate of William P.
Bliss, Henry W.
Boit, Mrs. John E.
Bostwick, Juliette C.
Bradford, Mary G.
Bradlee, Mrs. Arthur T.
Bradlee, Mr. and Mrs.Thos. S.
Bradlee, Miss S. C.
Brandegee, Mr. and Mrs. E. D.
Bremer, Mrs. J. L.
Brewer, F. R.
Brigham, Mrs. Cyrus
Brown, George W.
Browning, Mrs. C. A.
Bruzza, L., Brooklyn, N.Y.
Buckingham, Miss M. H.
Bullard, Miss Ellen T.
Burdett, Everett W.
Burnham, Miss Helen C.
Burnham, Miss M. C.
Burnham, Mrs. W. A.
Burr, Mrs. Heman
Burr, I. Tucker

Cabot, Miss Amy W.
Cabot, Mrs. Arthur T.
Cabot, Frederick P.
Cabot, Henry B.
Cabot, Mrs. Sewall
Carter, Mrs. J. W.
Case, Miss Louise W.
Cate, Martin L.
Chadbourne, Mrs. J. H.
Chapin, Horace D.
Chapin, Miss Mabel H.
Chase, Mrs. Henry M.
Cheever, Dr. and Mrs. D.
Chromatic Club
Coale, George O. G.
Coale, Mrs. George O. G.
Codman, Miss C. A.
Codman, Mrs. Russell S.
Coffin, Winthrop
Colby, A. E.
Coleman, Miss E. L.
Colt, Mr. and Mrs. James D.
Conant, Mrs. William C.
Converse, Mrs. Costello C.
Converse, M. M.
Coolidge, Mr. and Mrs. Harold J.
Coolidge, Mrs. J. G.
Coolidge, Mrs. J. T.
Coolidge, Julian L.
Coolidge, Mrs. T. J.
Coonley, Howard
Corey, Mrs. H. D.
Cotting, Mrs. C. E.
Cotton, Miss Elizabeth A.
Courtney, Mr. and Mrs. Paul G.
Crafts, Mrs. George P.
Craig, Mrs. Helen M.
Crosby, Mrs. S. V. R.
Crowninshield, Mrs. F. B.
Cummings, Estate of Mrs. Charles A.
Cummings, Mr. and Mrs. Charles K.
Cunningham, Miss Mary
Curtis, Mrs. G. S. (Estate
Curtis, Miss Harriot S.
Curtis, Miss Mary G.
Cushing, Sarah P.
Cushing, Mrs. W. E.
Cutler, Mrs. C. H.
Cutler, Miss Elisabeth A.

Dabney, Mr. and Mrs. G
Dana, R. H.
Dane, Mr. and Mrs. Ern
Daniels, Miss Mabel W.
Davenport, Mrs. George
Day, Mrs. Henry B.
Derby, Miss Elizabeth P.
Dexter, Miss Rose L.
Dixey, Mrs. Richard C.
Dodd, Mrs. Henry
Dole, Mrs. Charles F.
Dunne, F. L. and Compa
Dupee, W. A.

Eager, Miss Mabel T.
Eaton, Miss B. L.
Eaton, Miss L. H.
Edwards, Robert J.
Eisemann, Julius
Eisemann, Ludwig
Ellery, Mr. and Mrs. Will
Elliot, Mrs. John W.
Ely, Miss Augusta C.
Ely, Elizabeth B.
Endicott, S. C
Ernst, Mrs. Harold C.
Eustis, H. D.
Eustis, The Misses

Farlow, Dr. and Mrs. Joh
Farlow, Mrs. William G.
Farrington, Robert D.
Faulkner, Miss Fannie M.
Fay, Mrs. D. B.
Fenollosa, William S.
Fish, Frederick P.
Fisher, Miss Edith
Fisher, Frances B.
Fitch, Miss Carrie T.
Fitz, Mrs. R. H.
Fitz, Mrs. W. Scott
Foote, Arthur
Foote, George L.
Forbes, Allan
Forbes, Mrs. Ralph E.
Forbes, Mrs. Waldo E.
Fox, Miss Alice M.
Fox, Felix

The Orchestra can be carried on only by the generosity of thos
financially. All such are invited to join in sustaining the Orchestra

)rchestra exceed its average income by about $95,000.00. ho have subscribed for the season 1923-24 follows:

ench, Miss Katharine
ench, Mrs. Hollis
ankenstein, Lina H.
iend
othingham, Mrs. Langdon
othingham, Mrs. Louis A.
ller, Alvan T.

y, E. Howard
ston, Mrs. W. A.
bert, Mrs. Ellen J.
more, Mrs. G. L.
odwin, Miss Frances
ndin, Mrs. John L., Jr.
ene, Mr. and Mrs. Edwin Farnham
enfield, Joseph Baram
enough, Mrs. H. V.
enwood, Mr. and Mrs. Levi H.
swold, Roger
)ver, Mrs. Frances L.
ild, Miss Eleanor
ild, Miss S. L.

ll, Mrs. H. S.
ll, Mrs. John L.
llowell, Mr. and Mrs. Frank W.
llowell, N. Penrose
mmond, Mrs. Edward
rding, Emor H.
rrington, Mrs. Francis B.
rris, Miss Frances K.
rte, Mrs. Richard
thaway, Miss Ellen R.
ughton, Mrs. M. G.
ven, Parkman B.
wley, Mr. and Mrs. George
yward, Mrs. G. G.
ilman, William C.
rman, Mrs. Joseph M.
cks, Mrs. John Jay
gginson, Mrs. F. L.
gginson, F. L., Jr.
l, Arthur D.
ll, Mr. and Mrs. Edward B.
ll, Mrs. John F.
bart, Philip W.
lmes, Mr. and Mrs. E. J.
lmes, Ida E.
mans, Miss Katharine A.
mans, Miss Marian
od, Miss Helen
ughton, Clement S.
ughton, Elizabeth G.
we, Mrs. George D.
we, Henry S.

Howe, Mrs. Henry S.
Howe, M. A. DeWolfe
Howe, Mrs. J. Murray
Hoyt, Mrs. C. C.
Hyde, Mrs. Katharine H.
Hunnewell, Mrs. Arthur
Hunnewell, Mrs. Henry S.
Hunt, Miss Abby W.

Ivers, Miss Ella F.

Jackson, Mrs. Henry
Jackson, Mrs. James, Jr.
Jackson, Miss Marian C.
Jaques, Miss H. L.
Johns, Clayton
Johnson, Mr. and Mrs. Arthur S.
Johnson, Miss Edith Morse
Johnson, Mrs. E. J.
Jordan, Helen L.

Kaffenburgh, Mr. & Mrs. Albert W.
Kaufman, M. B.
Keeler, Mrs. A. M.
Kent, Mrs. Edward L.
Kimball, The Misses
King, Mrs. Henry P.
King, The Misses
Koshland, Mr. and Mrs. Abraham
Koshland, Mr. and Mrs. Jesse

Lamb, Miss Aimee
Lamb, Horatio A.
Lamson, Clement R.
Lane, Mrs. G. M.
Lang, Mrs. B. J.
Lang, Miss Margaret Ruthven
Lanz, Jeanne M., Brooklyn, N.Y.
Lapham, Henry G.
Lasell, Miss Elizabeth
Lasell, Josiah M.
Latimer, Miss J. W., Brooklyn, N.Y.
Lawrence, Mrs. John
Lawrence, Miss Sarah
Lee, Miss Bertha
Lee, Mrs. F. H.
Lee, George C.
Lee, Mr. and Mrs. James S.
Lee, Joseph
Leland, Mrs. Lester
Leman, J. Howard
Lewis, Mrs. George
Lilly, Mrs. Channing
Lodge, John E.
Lombard, Mrs. Ephraim
Loring, Miss Louisa P.
Loring, Mrs. Thacher
Loring, William Caleb
Lothrop, Mrs. Thornton K.
Lothrop, Mrs. William S. H.
Luce, Stephen B.
Lowell, Miss Lucy
Lyman, Arthur
Lyon, Mrs. George Armstrong
Lyon, Mrs. W. H.

Macomber, John R.
Maguire, Mrs. Emily M.
Manning, Mr. and Mrs. Earl G.
Mason, Miss Fanny P.
McMichael, Mrs. L. G.
In Memoriam—C. S. D.
Miller, Miss Mildred A.
Milliken, Arthur N.
Milliken, Mrs. James I.
Moir, Mrs. John
Moore, Mrs. Edward C.
Moors, Mrs. Arthur W.
Morison, Mrs. John H.
Morse, Miss Frances R.
Morse, Henry Lee
Morse, Miss J. G.
Morse, J. Torrey, Jr.
Morss, Mr. and Mrs. Charles A.
Motley, Mrs. E. Preble
Mumford, Mrs. George S.
Murdock, Mr. and Mrs. Harold
Murfitt, Mrs. S. C.
McKibbin, Miss Emily W.
MacLaurin, Mrs. Richard C.

Newell, Mrs. Edward A.
Nichols, Mrs. Henry G.
Nickerson, William E.
Norcross, Mrs. Otis
Nutter, George R.

Oakes, Francis J., Jr.
Osgood, Emily L.

Paine, Rev. George L.
Paine, R. T. 2d
Parker, Mrs. Edward L.
Parkman, Henry
Parkman, Mrs. Henry
Patton, James E.
Peabody, Charles
Peabody, Mrs. Endicott
Peabody, Mrs. Francis
Peabody, Mrs. H. Rodman

(Continued on following page)

)elieve it important in the life of Boston and are willing to help it

Peabody, Margaret
Perera, Mrs. Gino L.
Peters, Mrs. William Y.
Pfaelzer, Mrs. Franklin T.
Phillips, Mrs. John C.
Phillips, Mrs. W.
Pickman, Dudley L.
Pickman, Edward M.
Pierce, Mrs. M. V.
Pitman, Mrs. B. F.
Post, Mrs. John R.
Potter, Mrs. Murray A.
Pratt, Mrs. L. Mortimer, Jr.
Pratt, Mrs. Walter W.
Putnam, Mrs. James J.
Putnam, Marion C.

Rand, E. K.
Ranney, Miss Helen M.
Rantoul, Harriet C.
Rantoul, Mrs. Neal
Reed, Miss Emily
Reed, Miss Ida B.
Richardson, Mrs. Charles F.
Richardson, Mrs. F. L. W.
Richardson, Mrs. John
Richardson, W. K.
Robb, Russell
Robinson, B. L.
Rogers, H. L.
Rollins, Mrs. J. W.
Rothschild, John
Rousmaniere, Mrs. E. S.
Rothwell, Bernard J.
Russell, Mrs. Richard S.
Russell, Mrs. Robert S.

Sachs, Prof. Paul J.
Sagendorph, George
Saltonstall, Mrs. John
Saltonstall, Leverett
Saltonstall, Miss Muriel Gurdon
Saltonstall, Mrs. Philip L.
Saltonstall, Richard
Saltonstall, Mrs. R. M.
Sanger, Mrs. Charles R.
Sanger, Mrs. George P.
Saville, Mrs. William
Sawyer, Mr. and Mrs. Henry B.
Schneider, Miss Elizabeth
Sears, Miss Annie L.
Sears, Miss Mary P.
Sears, Mrs. Montgomery
Sears, Mr. and Mrs. Richard D.
Sears, Richard D.
Sears, William R.
Shaw, Mrs. Henry S.
Shaw, Mrs. Henry S., Jr.
Shaw, Mrs. Q. A., Jr.
Sheldon, Katharine H.
Shepard, Mrs. Willis S.
Silsbee, Mrs. George S.
Slocum, Mrs. William H.
Smith, F. Morton
Sortwell, Mrs. A. F.
Spalding, Walter R.
Spaulding, Miss Emma F.
Sprague, Mrs. Phineas W.
Stackpole, Mrs. Frederick D.
Stackpole, Mr. and Mrs. Pierpont L.
Staniford, Mrs. Daniel
Stanton, Katharine
Steinert, Alexander
Steinway, Frederick T., New York, N.Y.
Stevenson, Mr. and Mrs. R.H., Jr.
Stone, Galen L.
Stone, Mrs. Galen L.
Stone, Nathaniel H.
Streeter, Mrs. E. C.
Sturges, Alice K.
Sturgis, The Misses
Swallow, Maude C.
Swift, Miss Lucy W.
Swift, Newton

Taft, Edward A.
Tapley, Miss Alice
Tapley, Henry F.
Tappan, Miss Mary A.
Thayer, Mrs. W. H.
Thorndike, Mrs. J. L.
Torbert, Dr. James R.
Tower, Florence E.
Tuckerman, Mrs. L. S.
Turner, Nellie B.

Vaughan, Bertha H.
Vaughan, Mrs. Henry G.
Vorenberg, Felix

Wadsworth, Mrs. A. F.
Ward, Prof. R. DeC.
Ware, Mrs. Arthur L.
Waring, Mrs. Guy
Warner, Elizabeth
Warren, Mrs. Bayard
Warren, Mr. and Mrs. Bentley W.
Warren, Mr. and Mrs. E. R.
Watson, Mrs. Thomas R.
Webster, Mr. and Mrs. Edwin S.
Weeks, Mr. and Mrs. Robert S
Weeks, Sinclair
Welch, E. Sohier
Weld, Mrs. Bernard C.
Weld, Mrs. Charles G.
Weld, Miss Mary
Wells, Mrs. Webster
Wendell, Mrs. Barrett
Wheatland, Richard
Wheelwright, A. W.
Wheelwright, Miss Mary C.
White, Miss Gertrude R.
White, Miss Susie E.
Whitin, Mrs. G. Marston
Whiting, Mrs. Jasper
Whitman, William
Whitney, Mrs. Margaret F. G.
Whittier, Mrs. Albert R.
Whitwell, Mr. and Mrs. Frederick S.
Williams, Moses
Wilson, Miss A. E.
Winsor, Mrs. Alfred
Wolcott, Mrs. Roger
Wood, William E.
Wright, A. M.

Edmands, Miss Violet
Fay, A. D.
Lyman, Mrs. G. H., Jr.
Sargent, Mr. and Mrs. Edward H.
Scott, Mrs. Arnold
Squibb, Dr. Edward H., Brooklyn, N.Y.
Tozzer, Mr. and Mrs. Alfred M

Badger, Dr. and Mrs. George S.C.
Beckwith, Mrs. Daniel, Providence, R. I.
Cochran, Mrs. Edwin Paul, New Haven, Conn.
Frost, Horace W.
Hornblower, Henry
Hornblower, Mrs. Henry
Kaffenburgh, Mr. and Mrs. Carl J.
Lyons, John A.
Moseley, Mrs. F. S.
Stevens, Moses T.
Tappan, Mrs. Frederick H.
Ware, Henry

Beach, John P.
Bemis, Mr. and Mrs. A. Farwell
Carr, Cornelia P.
Chapin, Mrs. Mary G., Providence, R. I.
Clark, Mrs. Myron H.
Dana, Dr. Harold W.
Dowse, William B. H
DuBois, Mrs. L. G.
Farnsworth, William
Holbrook, Miss Mary S.
Hutchins, Mr. and Mrs. Edward
Little, Mrs. David M.
Metcalf, Mr. and Mrs. Jesse H., Providence, R. I
Milliken, Miss Lois H.
Palmer, Mrs. Marion C.
Platner, Mrs. John Winthrop
Ripley, Edward L.
Selfridge, Mrs. G. S.
Shattuck, Lillian
Sibley, Mrs. Henry C.
Steedman, Mrs. C. J., Providence, R. I.
Thayer, Mrs. John E.

Pledges received from New Subscribers, February 12th

ıtimer, Mr. and Mrs. George D.
ırmichael, Dr. and Mrs. Henry
Sampson, Charles E.
In Memory of Albert van Raalte

Subscriptions to date for season of 1923-24 -	$79,358.34
Endowment Fund - - - - -	146,349.02
Endowment Fund, in memory of Henry L. Higginson	10,000.00

Subscriptions are applicable to deductions from the Federal Income Tax.

Subscriptions to annual deficit and to the Endowment Fund should be sent to E. B. Dane, Treasurer, 6 Beacon Street, Boston, Mass.

DONORS TO THE ENDOWMENT FUND

dams, Mrs. Brooks
dams, Mrs. Charles H.
ford, Martha A.
ford, Mrs. O. H.
len, Mary O.
len, Mrs. Philip R.
ndrews, Miss Katharine H.
nthony, Miss Margaret
shton, Joseph N.
therton, Percy L.
tkinson, Mr. and Mrs. E. W.
ubin, Miss Margaret H.
ustin, Mrs. Calvin

3"

ailey, Miss Alice H.
aker, H. S.
arr, Laura M.
artlett, Mrs. J. S.
artlett, Mary F.
artol, Mrs. J. W.
ayley, Mrs. M. R.
azeley, Mr. and Mrs. W. A. L.
each, Mr. and Mrs. John
earse, Mrs. H. L.
eebe, Sylenda
ennett, Mrs. T. W.
est, Mrs. Edward H.
rd, Mrs. Frances A.
shop, Mrs. C. J.
owditch, Dr. and Miss Olivia Y.
radlee, Miss S. C.
B.

Bradlee, Col. and Mrs. Thomas S.
Brewer, Miss F. R.
Briggs, Miss H. S.
Brigham, Mrs. Clifford
Brooks, Miss Phyllis
Bruce, James L.
Buckingham, Mary H.
Burnham, Miss Alice E.
Burnham, Miss Helen C.
Burnham, Miss M. C.
Burr, Mr. and Mrs. Allston
Burr, Mrs. Heman
Butler, Miss Isabel

Cabot, F. Ernest
Cabot, Frederick P.
Cabot, J. W.
Cabot, Miss Theodora
Carmichael, Dr. and Mrs. Henry
Cary, Miss Georgina S.
Case, Miss Louise W.
Chafee, Mrs. Z.
Chapin, H. D.
Chapin, Miss Mabel H.
Chase, Mrs. Theodore
Clark, Mrs. Frederic S.
Clarke, Marshall G.
Clay, Mrs. B. B.
Codman, Miss C. A.
Cole, Mrs. Mollie R.
Cooper, Charlotte E.
Cram, Robert V.

Curtis, Mrs. Horatio G.
Cushing, Mrs. W. E.
Cutler, Mrs. Elbridge G.

Daly, Mrs. Reginald A.
Davenport, Mrs. George H.
Davenport, Mrs. Mary H.
Day, Mrs. Frank A.
Delano, Miss Julia
Derby, Miss Elizabeth P.
Dickerman, Mrs. Frank E.
Dole, Mrs. Charles F.
Dudley, Frances Gardner
Duff, Mr. and Mrs. John
Duncan, Mrs. Albert Greene
Durkee, A. Imogene

Earle, C. B.
Edwards, Miss Hannah M.
"Cash"
Ellery, Mr. and Mrs. William
Elms, Helen T.
Anonymous
Emery, Mr. and Mrs. Frederick L
Emery, Georgia H.
Emery, Miss M. S.
Ensign, Mrs. C. S., Jr.
Estabrook, Mrs. Ida F.

Fairbanks, Miss Catherine
Farlow, John W.
Fay, Miss Helen B.
Fenollosa, William S.

Ferris, Ida J.
Fisher, Miss Edith S.
Fisher, Miss Frances B.
Fisher, R. B.
Fiske, Arthur P., In Memory of Friend
Florence Sumner Fiske
Fitz, Mrs. W. Scott
Fogg, Mrs. Louisa H.
Foote, Arthur
Forbes, Edward W.
Fox, Miss Alice M.
Fox, Felix
Fox, Isidor
French, Miss Katherine
Frothingham, Mrs. L. A.

Gay, E. Howard
Gebhard, Heinrich
Grant, Mrs. Elizabeth
Gray, Elizabeth F.
Gray, Marion E.
Gray, Mr. and Mrs. Russell
Griswold, Mrs. Fitz-Edward
Guild, Miss Charlotte H.
Guild, Miss Eleanor

Harding, Emor H.
Harpham, Mrs. Sherlie B.
Harrington, Mrs. F. B.
Harris, Miss Frances K.
Hatfield, Dr. and Mrs. H. K.
Hayward, Mrs. A. F.
Hayward, Miss Emily H.
Hayward, Mrs. G. G.
Hill, Mr. E. B.
Hill, Miss Marion
Hitch, Miss Julia D.
Hobbs, Mrs. Jane W.
Hofman, H. O.
Holland, Charles P.
Homans, Mrs. William P.
Hooper, Mrs. Susan Thayer
Hopkinson, Miss Leslie W.
Hosmer, Mrs. Elizabeth T.
Howe, Mrs. George D.
Howe, Sarah L.
Hunter, Miss Lillian
Hyde, Mrs. J. M. E.

Ingraham, Mary
Ivers, Ella F.

Jack, Dr. Edwin E.
Jack, Dr. Frederick L.
Friend
Jennison, Miss Katharine A.
Johnson, Miss Edith Morse
Johnson, Mrs. E. J.
Johnson, Ellsworth E.

Kaffenburgh, Carl J.
Kent, Mr. and Mrs. Edward L.
King, Miss Anne P.
King, Miss Caroline W.
King, Franklin

Lampney, Alice E.
Lancaster, Mrs. Stella C.
Lang, Margaret Ruthven
Lee, Mrs. Francis H.
Lee, Mr. and Mrs. James S.
Lee, Mr. and Mrs. Joseph
Levey, Mrs. William M.
Littell, Miss Harriet R.
Littell, Miss Lucy
Lombard, Annie F.
Loring, Miss Louisa P.
Lothrop, Mrs. Thornton K.
Lothrop, Mrs. W. S. H.
Lowell, Miss Lucy
Lyon, Mrs. W. H.

McCabe, Gertrude B.
McCrary, Mabel S.
McDaniels, Mrs. W. H.
MacFadden, Hamilton
McKibbin, Miss Emily W.
Manson, Miss Elizabeth E.
Marrs, Mrs. Kingsmill
Mayo, Lawrence
Miller, Miss Mildred A.
Minot, Laurence
Moore, Mrs. Edward C.
Moran, Mrs. John J.
Morey, Mrs. Edwin
Morrill, Miss Helen
Morrill, Miss Isabel W.

Neal, Mrs. J. A.
Newell, Mrs. Edward A.
Nickerson, William E.
Norcross, Mrs. Otis

Ogden, Mrs. David B.
Osgood, Miss Emily L.

Paine, Robert Treat, 2d
Parkman, Henry
Parkman, Mrs. Henry
Perera, Mrs. Gino L.
Perkins Institution for the Blind
Phillips, Mrs. A. V.
Powell, Mrs. W. B.
Prather, Miss Elisabeth
Prince, Mrs. Morton P.

Quincy, Elinor

Rantoul, Miss Edith
Rantoul, Harriet C.
Rantoul, Miss Margaret
Rawles, James D.
Raymond, Mrs. Franklin F.
Rider, Mrs. Lelia Y.
Robbins, The Misses
Robinson, Jeannie D.
Robinson, Mrs. J. M.
Rogers, Henry M. and Clara Kathleen
Ropes, Mrs. C. B.
Rueter, Mrs. Helene C.
Russell, Mrs. Robert S.

Sargent, Mrs. Francis W.
Schneider, Elizabeth
Sears, Miss Annie L.
Sears, Miss Mary P.
Sedgwick, Prof. and Mrs. William T.
Selfridge, Mrs. George S.
Anonymous
Shaw, Miss Eleanor
Shaw, Mrs. Henry S.
Sheldon, Edward S.
Shepard, Miss Emily B.
Shepard, Mrs. W. S.
Sherman, Henry H.
Shurtleff, Gertrude H.
Silsbee, Elizabeth W.
Slocum, Mrs. W. H.
Smith, Mrs. Frederick M.
Snell, Miss Frances
Spalding, Miss Dora
Spring, Mr. and Mrs. Romney
Stackpole, Mrs. Frederick D.
Staniford, Mrs. Daniel
Stearns, Mrs. C. K.
Stearns, Mrs. F. P.
Stevens, Mary Louisa
Stewart, Mrs. Cecil
Sturges, Dorothy
Sturges, Mrs. Howard O.
Sullivan, Mrs. T. Russell
Swallow, Maude C.
Swan, Miss M. H.
Swift, Miss L. W.

Taft, Edward A.
Tapley, Miss Alice P.
Tapley, Henry F.
Tappan, Mrs. Frederick H.
Thayer, Mrs. John E.
Thomas, Miss Anna B.
Thompson, C. A.
Thorndike, Mrs. J. L.
Thorndike, Mary D.
Townsend, Miss Annie R.

Wadsworth, Mrs. A. F.
Walton, Alice
Walworth, Harriet E.
Ward, Miss A. S.
Ware, Mrs. Whitman
Waring, Mrs. Guy
Watson, Mrs. Donald C.
Watson, S. L. D.
Weidhorn, Leo
Wheatland, Mrs. Richard
Wheeler, Mrs. H. R.
Whitin, Mrs. G. M.
Whitman, Miss Effie E.
Whitman, Mrs. Florence Lee
Whittier, Mr. Albert R.
Williams, J. Bertram
Wilson, Miss A. E.
Winkley, Hobart W.
Winsor, Mrs. Alfred
Worthington, Miss Julia H.
Wright, Mrs. Walter P.



ROLAND HAYES

is singing with success

GOIN' HOME

From the largo of the *New World Symphony* by

ANTON DVOŘÁK

Words and Adaptation by

WILLIAM ARMS FISHER

High voice, in E-flat; Medium, in D-flat 60

OLIVER DITSON COMPANY

178-179 TREMONT STREET BOSTON, 10

Order of Your Local Dealer

All applications for advertising space in the Boston Symphony Orchestra programme book should be made to L. S. B. Jefferds, Advertising Manager, Symphony Hall, Boston, Mass.

TO OUR FRIDAY AFTERNOON SUBSCRIBERS

It has been suggested that subscribers who for any reason find themselves unable to attend the Friday Symphony Concerts, and whose tickets would not otherwise be used, send them in to be sold for the benefit of the Boston Symphony Orchestra, Inc. Endowment Fund.

Kindly send such tickets as early each week as convenient to Boston Symphony Orchestra, Inc.

Symphony Hall, Boston.

Tribune (1916), and correspondent in France for the same paper (1916–17); associate editor of *Collier's Weekly* (1917–19). In 1921, Mr. Taylor was appointed music critic on the *World,* a position which he still holds. He was on the editorial staff of Nelson's Encyclopædia (1906–07), and on that of the Encyclopædia Britannica (1908).

"Romeo and Juliet," Overture-fantasia after Shakespeare
Peter Iljitsch Tchaikovsky

(Born at Votinsk, in the government of Viatka, Russia, May 7, 1840; died at Petrograd, November 6, 1893)

This overture-fantasia was begun and completed in 1869. The first performance was at a concert of the Musical Society, Moscow, on March 16, 1870. Nicholas Rubinstein conducted. The work was revised in the summer of 1870 during a sojourn in Switzerland and published in 1871. Tchaikovsky, not satisfied, made other changes, and, it is said, shortened the overture. The second edition, published in 1881, contains these alterations.

The first performance of "Romeo and Juliet" in America was by

JOHN A. REARDON, Jr.



Interior Decorator

Draperies Furniture
Wall Papers

103 ST. JAMES AVE., BOSTON
Reardon Building
Telephones, Back Bay { 10974 / 6609

Lewis F. Perry's Sons Co.
PAINTING AND DECORATING
TELEPHONE, MAIN 4335
101 TREMONT STREET
ROOM 211, BOSTON
Decorators of Symphony Hall

TOWN TAXI TOWN TAXI

LOWEST RATE OF FARE IN BOSTON

Taxi Cabs

AT

SYMPHONY HALL

AFTER ALL CONCERTS

Notify the usher or taxi agent at entrance

TOURING CARS *LIMOUSINES*

Low Rates *Quality Service*

TOWN TAXI

INCORPORATED

KENMORE 5000

LOWEST RATE OF FARE IN BOSTON

TOWN TAXI TOWN TAXI

the Philharmonic Society of New York, Carl Bergmann conductor, April 22, 1876. The first performance in Boston was by the Boston Symphony Orchestra, February 8, 1890, Arthur Nikisch conductor.

The work is scored for piccolo, two flutes, two oboes, two clarinets, English horn, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, bass drum, cymbals, harp, strings.

* * *

The overture begins Andante non tanto, quasi moderato, F-sharp minor, 4-4. Clarinets and bassoons sound the solemn harmonies which, according to Kashkin, characterize Friar Laurence; and yet Hermann Teibler finds this introduction symbolical of "the burden of fate."*

A short theme creeps among the strings. There is an organ-point on D-flat, with modulation to F minor (flutes, horns, harp, lower

*"I do not think that Romeo is designed merely as an exhibition of a man unfortunate in love. I consider him to be meant as the character of an *unlucky* man,—a man who, with the best views and fairest intentions, is perpetually so unfortunate as to fail in every aspiration, and, while exerting himself to the utmost in their behalf, to involve all whom he holds dearest in misery and ruin." This is the view of Dr. William Maginn, who contrasted Romeo, the unlucky, with Bottom, the lucky man.—P. H.

EARLY SPRING and SOUTHERN WEAR OPENING

Strikingly original and delightfully different are the qualities which distinguish Hurwitch clothes for Winter Resort Wear and Early Spring.

Now showing a brilliant assemblage of
SUITS GOWNS COATS SPORTS WEAR

Hurwitch Bros.

Second Floor 344 Boylston Street Boston, Mass.



JACOB THOMA & SON

Importers and Dealers in
Old and New Violins — Bows — Strings — Cases and Violin-Specialties

Repairers to the Boston Symphony Orchestra
Agents for the Silvestre & Maucotel Tricolore Tested-Strings

226 TREMONT STREET . BOSTON, MASS.
Opp. Majestic Theatre Telephone, Dewey 1763-W

strings). The Friar Laurence theme is repeated (flutes, oboes, clarinets, English horn), with pizzicato bass. The ascending cry of the flutes is heard in E minor instead of F minor as before.

Allegro giusto, B minor, 4-4. The two households "from ancient grudge break to new mutiny." Wood-wind, horns, and strings picture the hatred and fury that find vent in street broils. There is a brilliant passage for strings, which is followed by a repetition of the strife music. Then comes the first love theme, in D-flat major (muted violas and English horn, horns in syncopated accompaniment, with strings *pizz.*). This motive is not unlike in mood, and at times in melodic structure, Tchaikovsky's famous melody, "Nur wer die Sehnsucht kennt" (Op. 6, No. 6), which was composed in December, 1869. In the "Duo from 'Romeo and Juliet,'" found among Tchaikovsky's sketches and orchestrated by S. Tanéïev, this theme is the climax, the melodic phrase which Romeo sings to "O nuit d'extase, arrête toi, O nuit d'amour, étends ton voile noir sur nous!" ("Oh, tarry, night of ecstasy, O night of love, stretch thy dark veil over us!") Divided and muted violins, with violas *pizz.*, play most delicate and mysterious chords (D-flat major), which, in the duet above mentioned, serve as accompaniment to the amorous dialogue

Boston Conservatory of Music

INCORPORATED

AGIDE JACCHIA, Director

VIOLIN DEPARTMENT

Irma Seydel — Carmine Fabrizio

Daniel Kuntz — Frederick Mahn

Armando Leuci

250 HUNTINGTON AVENUE, BOSTON 17, MASS.

Telephone Back Bay 2042

CATALOG SENT ON REQUEST

STEINWAY PIANOFORTE

P. CARTONI COMPANY

IMPORTERS

FLORENTINE ARTS AND CRAFTS

Suitable gifts for all occasions — Visitors welcome

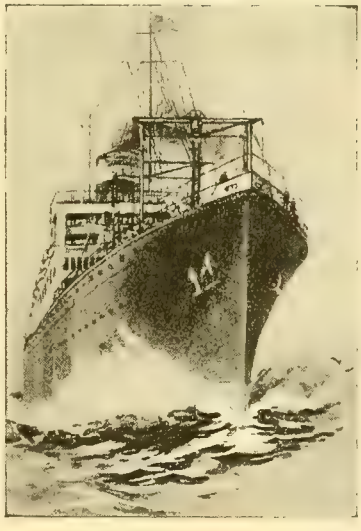
Room 406 — Berkeley Building — 420 Boylston Street

of Romeo and Juliet in the chamber scene. Flutes and oboes take up the first love theme.

There is a return to tumult and strife. The theme of dissension is developed at length, and the horns intone the Friar Laurence motive. The strife theme at last dominates in fortissimo until there is a return to the mysterious music of the chamber scene (oboes and clarinets, with murmurings of violins, and horns). The song grows more and more passionate until Romeo's love theme breaks out, this time in D major, and is combined with the strife theme and the motive of Friar Laurence in development. A tremendous burst of orchestral fury, and there is a descent to the depths, until violoncellos, basses, bassoons, alone are heard; they die on low F-sharp with roll of kettledrums. Then silence.

Moderato assai, B minor, 4-4. Drum-beats, double-basses, *pizz.*, and Romeo's song arises in lamentation. Soft chords (wood-wind and horns) bring the end.

The overture-fantasia "Romeo and Juliet" has been performed in Boston at concerts of the Boston Symphony Orchestra, February 8, 1890, February 21, 1891, April 1, 1893, April 4, 1896, January 28, 1899, March 14, 1903, April 28, 1906, April 13, 1907, March 11, 1911,



EUROPE 1924

Features

Free chairs and rugs on steamer,
Free suitcase when you enroll,
First-class travel in Italy,
Frequent motor excursions,
Flight with airplanes,
Excellent Hotels,
For $925.00.

Write to

THE WORTHWHILE TOURS
17 ALDWORTH STREET
BOSTON 30, MASSACHUSETTS
Tel. Jamaica 3688-W

The B. F. Wood Music Co.
Publishers of
Edition Wood.
And the Largest Catalog of Easy Educational Music in the World.
To be had through your Local Dealer
88 ST. STEPHEN STREET BOSTON, 17

M. STEINERT & SONS

New England Distributors for

STEINWAY

STEINERT JEWETT WOODBURY

PIANOS

DUO-ART Reproducing Pianos

Pianola Pianos



VICTROLAS VICTOR RECORDS

DeForest Radio Merchandise

STEINERT HALL

162 Boylston Street

BOSTON MASS.

December 2, 1911, March 6, 1915, April 15, 1921. It was played by the Boston Philharmonic Orchestra, Mr. Listemann conductor, November 16, 1890.

* * *

The "Romeo and Juliet" overture-fantasia as played to-day is by no means the work as originally conceived and produced by the composer.

Kashkin has written about the origin of the overture; how Tchaikovsky followed Mily Balakirev's suggestions: "This is always associated in my mind with the memory of a lovely day in May with verdant forests and tall fir-trees, among which we three were taking a walk. Balakirev understood, to a great extent, the nature of Tchaikovsky's genius, and knew that it was adequate to the subject he suggested. Evidently he himself was taken with the subject, for he explained all the details as vividly as though the work had been already written. The plan, adapted to sonata form, was as follows: first, an introduction of a religious character, representative of Friar Laurence, followed by an Allegro in B minor (Balakirev suggested most of the tonalities), which was to depict the enmity between the Montagues and Capulets, the street brawl, etc. Then was to follow the love of Romeo and Juliet (second subject, in D-flat major), suc-

SOLOV-HINDS CO.

SPECIALIZING IN APPAREL FOR MISSES AND WOMEN

Evening and Dinner Gowns
Afternoon and Daytime Dresses
Misses' Frocks and
Dance Dresses
Coats *Wraps* *Hats*
Sportswear

468 BOYLSTON STREET

WESTLAND AVENUE GARAGE
INCORPORATED
41–43 WESTLAND AVENUE AND 32–34 ASTOR STREET
ONE MINUTE FROM SYMPHONY HALL
While attending concert store your car at our new and most up-to-date garage. Guard against theft.
Telephones, Back Bay 8862, 8863

ceeded by the elaboration of both subjects. The so-called 'development'—that is to say, the putting together of the various themes in various forms—passes over to what is called, in technical language, the 'recapitulation,' in which the first theme, Allegro, appears in its original form, and the love theme (D-flat major) now appears in D major, the whole ending with the death of the lovers. Balakirev spoke with such conviction that he at once kindled the ardor of the young composer." (Englished by Mrs. Rosa Newmarch.)

After Kashkin's Reminiscences of Tchaikovsky appeared, Modest Tchaikovsky's Life of his illustrious brother was published. I quote in the course of this article from Paul Juon's translation into German. Let us see what Modest says about the origin and early years of this overture.

The first mention of "Romeo and Juliet" is in a digression concerning the influence of Henri Litolff, the composer of the "Robespierre" and "The Girondists" overtures, over Tchaikovsky. If we wonder at this, it is a good thing to remember that the flamboyant Litolff was once taken most seriously by Liszt and others who were not ready to accept the claims of every newcomer. But it is not necessary to examine now any questions concerning real or alleged influence.

At the Sign of the Golden Harp

380 Boylston Street
(NEAR ARLINGTON)

Interesting New Songs
BY
WERNER JOSTEN

THE DISCREET NIGHTINGALE High E♭
Poem by Walther von der Vogelweide

CHRISTMAS. High or Medium in D
Poem by Joseph von Eichendorff

ON SLUMBER TREE. High in G♭
Poem by Alfred P. Graves

SOL ALBERTI

THE HOUR. Medium in E
Poem by Jessie B. Rittenhouse

TREES. High in C
Poem by Joyce Kilmer

Carl Fischer INC.
MUSIC INSTRUMENTS
BACK BAY 9000
BACK BAY 9001

Delicious
Hot Luncheons
and Dainty
Afternoon Tea
at
Kuyler's
200 Boylston Street

It was during the winter of 1868–69 that Tchaikovsky fell madly in love with the opera singer, Marguerite Joséphine Désirée Artôt (1835–1907). The story of this passion, of his eagerness to marry her, of her sudden choice of the baritone Padilla as a husband, has been told in a programme book of the Boston Symphony Orchestra.* In 1869 Tchaikovsky was still passionately fond of her, and it was not for some years that he could even speak her name without emotion.

In August, 1869, Tchaikovsky wrote to his brother Anatole that Mily Balakirev,† the head of the neo-Russian band of composers (among whom were Rimsky-Korsakov, Borodin, César Cui), was then living at Moscow. "I must confess that his presence makes me rather uncomfortable: he obliges me to be with him the whole day, and this is a great bore. It's true he is a very good man, and he is

*Programme book of January 31, 1903. Mme. Artôt died April 3, 1907.

†Turgeniev met Balakirev in Petrograd in March, 1871. "The great Balakirev played very badly some fragments of an orchestral Fantasy by Rimsky-Korsakov. . . . Then the great Balakirev played very badly reminiscences of Liszt and Berlioz. The latter especially is for these Russian gentlemen" (of the new Russian school) "the Absolute and the Ideal. After all, I think Balakirev is an intelligent man. Kein talent doch ein character." From Turgeniev's "Lettres à Madame Viardot." The words in German stand so in this letter in French.—P. H.



William B. Ballard
formerly of V. BALLARD & SONS
Riding Habits Suits
Coats and Gowns
customers' materials used
565 BOYLSTON STREET
Telephone, B. B. 9616

THOMAS
RETTA C. THOMAS
683 BOYLSTON ST.
Imported Models and our own Creations
Gowns, Wraps, Suits, Blouses
Special Attention Given to Reproductions of all French Models

deeply interested in me: but—I don't know why—it is hard work for me to be intimate with him. The narrowness of his musical opinions and his brusque manner do not please me." He wrote a few days later: "Balakirev is still here. We meet often, and it is my firm belief that, in spite of all his virtues, his company would oppress me like a heavy stone, if we should live together in the same town. The narrowness of his views and the arrogance with which he holds them are especially disagreeable to me. Nevertheless, his presence has helped me in many ways." And he wrote August 30: "Balakirev went away to-day. If he was in my opinion irritating and a bore, justice compels me to say that I consider him to be an honorable and a good man, and an artist that stands immeasurably higher than the crowd. We parted with true emotion."

Tchaikovsky began work on "Romeo and Juliet" towards the end of September, 1869. Balakirev kept advising him, urging him on by letter. Thus he wrote in October: "It seems to me that your inactivity comes from the fact that you do not concentrate yourself, in spite of your 'friendly hovel' of a lodging." (Yet Tchaikovsky had been working furiously on twenty-five Russian songs arranged for pianoforte, four hands, "in the hope of receiving money from

MADAME SARA announces the opening of an uptown shop, corner Newbury and Dartmouth St., specializing in the most up-to-date Corsets, Brassieres and Lingerie.

LA PATRICIA CORSET SHOPS

80 BOYLSTON ST. Boston, Mass.
277 DARTMOUTH ST. Boston, Mass.
61 W. 55th ST. New York, N.Y.

Miss Farmer's School of Cookery
Established 1902
Home of the Boston Cooking School Cook Book
30 Huntington Avenue, Boston
Practice Classes constanting forming in
Cookery and Household Technique
Demonstration Lectures
Tuesdays and Wednesdays
Miss Alice Bradley, Principal

Hélène Phillips
. Sportwear .
Trinity Pl. Entrance
Copley Plaza Hotel

"New Paris"
PATISSERIE ET CONFISERIE FRANCAISE
K. CONSTANTIN CO.
FRENCH PASTRY
Telephone, Back Bay 2566
CATERERS
407 BOYLSTON STREET
TEA ROOM
FRENCH ICE CREAM
BOSTON, MASS.

Jurgenson," the publisher.) Balakirev went on to tell him his own manner of composition, and illustrated it by his "King Lear" overture. "You should know," he added, "that in thus planning the overture I had not as yet any determined ideas. These came later, and began to adjust themselves to the traced outlines of the forms. I believe that all this would happen in your case, if you would only first be enthusiastic over the scheme. Then arm yourself with galoshes and a walking-stick, and walk along the boulevards. Begin with the Nikitsky, let yourself be thoroughly impregnated with the plan: I am convinced that you will have found some theme or an episode by the time you reach the Sretensky Boulevard. At this moment, while I think of you and your overture, I myself am aroused involuntarily, and I picture to myself that the overture must begin with a raging 'Allegro with sword-cuts,' something like this" (Balakirev sketched five measures, to which Tchaikovsky evidently paid little heed). "I should begin something like this. If I were to compose the overture, I should thus grow enthusiastic over this egg, and should hatch it, or I should carry about the kernel in my brain until something living and possible in this fashion were developed from

When you think of dancing

STATE THEATRE BALLROOM

The Highest Class, Best Equipped and most Capacious Ballroom in New England

DANCING ASSEMBLIES EVERY TUES., THURS., and SAT. EVENING
STATE BALLROOM ORCHESTRA, DIRECTION OF LAMBERT BROS.

PERMANENT WAVE SPECIALIST

Twelve years' experience in Permanent Waving has taught me the **only** safe method is the Nestle Lanoil

Miss LILLIAN J. KANE

420 BOYLSTON STREET . . . . . BOSTON
Room 312 Tel. B.B. 8798

SALARIED POSITIONS
FOR
Teachers of Music

in Educational Institutions throughout U. S. and Canada.

Address HENRY C. LAHEE
218 Tremont St., Boston

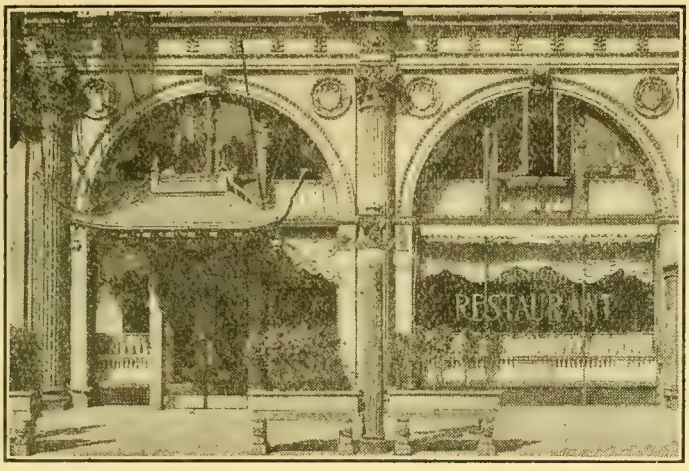
BOUND COPIES of the
Boston Symphony Orchestra's
PROGRAMME BOOKS

Containing Mr. Philip Hale's analytical and descriptive notes on all works performed during the season ("musically speaking, the greatest art annual of to-day."—W. J. Henderson, New York Sun), may be obtained by addressing

PRICE $5.00 SYMPHONY HALL

SANTUNG RESTAURANT

St. James Building
Near Symphony Hall



Telephone, Back Bay
{ 6018
{ 10116

MERCHANT CLUB LUNCHEON
11 a.m. to 2 p.m.

SPECIAL SUNDAY TABLE D'HÔTE DINNER
12 m. to 4 p.m.

MUSIC EVERY DAY AND EVENING

"After Theatre Parties" a Specialty

SPECIALIST IN AMERICAN AND CHINESE DISHES

THE
VERGÉ SHOP

1385 Beacon Street
BROOKLINE

Good Things to Eat

Reservations by Telephone
Brookline 2240

GRACE HORNE'S GALLERIES

Stuart Street at Dartmouth
Trinity Court, Boston, Mass.

EXHIBITION of PAINTINGS during January and February

JOHN WHORF
TOD LINENMUTH and Dorothy Randolph Byard
WOODCUTS by
WHARTON ESHERICK
MODERN CRAFTS by
GEORGE GEBELEIN
SIDNEY CALLOWHILL
and others
visitors are welcome



PENNELL, GIBBS & QUIRING CO. INC., DECORATORS & PAINTERS
203, 205 CLARENDON STREET
BOSTON, MASSACHUSETTS

THE SOCIETY OF
Arts & Crafts

Distinctive Gifts
for all occasions

9 PARK ST., BOSTON

it. If letters just now would exert a favorable influence over you, I should be exceedingly happy. I have some right to lay claim to this, for your letters are always a help to me." In November he wrote again in words of lively interest; he asked Tchaikovsky to send him sketches, and promised that he would say nothing about them until the overture was finished.

Tchaikovsky sent him his chief themes; lo, Balakirev wrote a long critical review: "The first theme does not please me at all; perhaps it will come out all right in the development, but as it now is, in its naked form it has neither strength nor beauty, and does not adequately characterize Friar Laurence. Here is the place for something after the manner of a choral by Liszt ('Der nächtliche Zug,' 'Hunnenschlacht,' and 'Die heilige Elisabeth') in old Catholic style; but your theme is of a wholly different character, in the style of a quartet by Haydn, bourgeois music which awakens a fierce thirst for beer. Your theme has nothing antique, nothing Catholic about it; it is much nearer the type of Gogol's 'Comrade Kunz,' who wished to cut off his nose so that he would not be obliged to pay out money for snuff. It is possible your theme will be very different in the development—then I'll take all this back. As for the theme in B

Courteous, Efficient and Prompt Service

"THE BEST OF FOOD THE FINEST CUISINE"

MUSIC EVERY EVENING

THE FAR EAST CO. CHINESE AND AMERICAN RESTAURANT

Noon-day Lunch 11-2 p.m. $.40
Open from 11-12 a.m.

∴

Special Dinner 5.00-8 p.m. $.50 up
Sunday Dinner $.85 and $1.25

1088 BOYLSTON STREET Tel. Back Bay 2342 BOSTON, MASS.

Rare Old Violins

VIOLAS and 'CELLOS
of exquisite tone
and splendid condition

ITALIAN VIOLIN STRINGS

MUSICIANS SUPPLY COMPANY
218 Tremont Street and 60
LaGrange Street, Boston, Mass.
Telephone, Beach 1882

Foreign Languages Easily Learned

The Berlitz Conversational Method makes the study of any foreign language a surprisingly simple, easy and pleasant matter. Experienced native teachers. Day and Evening Classes and Individual Instruction. Reasonable tuition. Call, write or phone for catalogue.

Trial Lesson Free

BERLITZ
SCHOOL OF
LANGUAGES

Est. 1878 OVER 200 BRANCHES

132 Boylston Street Phone, Beach 3958

Maintained for the Benefit of the
South End Music School

THE CARLTON SHOP
30 Charles Street
BOSTON

UNUSUAL THINGS

NEW MODELS IN SUMMER
DRESSES, HATS AND COATS
MADE TO ORDER
CHILDREN'S COATS AND HATS
DRESSING GOWNS
HAND PAINTED LAMP AND
CANDLE SHADES

30 CHARLES STREET

The Green Door Farm and Garden Shop
39 NEWBURY STREET

Eggs *Eggs* *Eggs*
Remember our Farm Women and order
Fresh Laid Eggs at lowest prices

Do not wait until eggs go into storage and prices go up but put up Eggs in Waterglass NOW
Telephone, B. B. 4198

KAKAS·BROS. INC.
MANUFACTURERS RETAILERS

FURRIERS

RELIABLE FURS RELIABLE INFORMATION
RELIABLE PRICES
NO MISREPRESENTATION AS TO VALUES COLD STORAGE

72 Chauncy St., Boston - - - Tel. Beach 0048

M. E. PACKARD
PIANO TUNER
Reproducing and Player-Piano Expert
191 Willow Avenue, West Somerville
Telephone Connection
Authorized Welte-Mignon Service Man
Formerly with Mason & Hamlin, Ampico Service Man with Chickering & Sons Co.

EST. 1905 B. B. 1693
FRIEDBERG'S
ELECTRIC & LOCKSMITH SHOP
239-241 MASSACHUSETTS AVENUE
ELECTRICAL APPLIANCES
CONTRACTING
FULLY EQUIPPED REPAIR SHOP
VASES CONVERTED INTO LAMPS

minor, it would serve as a very beautiful introduction for a theme. After the running about in C major must come something very energetic, powerful. I take it that this is really so, and that you were too lazy to write out the continuation. The first theme in D-flat major is exceedingly beautiful, only a little languishing; the second in D-flat is simply wonderful. I often play it, and I could kiss you heartily for it. There is love's ardor, sensuousness, longing, in a word, much that would be exactly to the taste of the immoral German Albrecht. I have only one criticism to make about this theme: there is too little inner, psychical love, but rather fantastical, passionate fervor, with only slight Itálian tinting. Romeo and Juliet were no Persian lovers: they were Europeans. I don't know whether you understand what I wish to say—I always find a great difficulty in expression; I launch into a musical treatise, and I must take refuge in illustrative examples: the theme in A-flat major in Schumann's 'Braut von Messina' overture is a good example of a motive in which there is expression of inner love. This theme, I admit, has its weaknesses; it is morbid and too sentimental toward the end, but the ground-mood is exceedingly well caught. I await impatiently the whole score for a just view of your overture, which is full

AMERICA'S FOREMOST FLORIST

76th year

Thos. F. Galvin INCORPORATED

FLOWERS

BOSTON
1 PARK STREET
AND
549 BOYLSTON STREET

NEW YORK
561 FIFTH AVENUE
AT
46th STREET

.. Custom Underwear ..
UNION SUITS, PETTICOATS and KNICKERS made to Measure in All Styles and Materials

Miss E. T. DRISCOLL .·. 296 BOYLSTON STREET
formerly 49 Temple Place

of talent. It is your best work, and your dedication of it to me pleases me mightily. This is the first piece by you which fascinates by the mass of its beauties, and in such a way that one without deliberation can call it good. It is not to be likened to the old drunken Melchisedek, who breaks into a horrible trepak* in the Arbatsky Place, from sheer misfortune. Send me the score as soon as possible. I pant to know it."

Tchaikovsky made some changes; still Balakirev was not satisfied. He wrote: "I am much pleased with the introduction, but I do not at all like the close. It is impossible for me to write explicitly about it. It would be better for you to come here, where we could talk it over. You have made something new and good in the middle section, the alternating chords on the organ-point above, a little *à la Ruslan.*† There is much routine in the close; the whole part after the end of the second theme (D major) is, as it were, pulled violently out of the head. The very end itself is not bad, but why these blows in the last measures? They contradict the contents of the drama, and the

*A Russian national dance.

†After the manner of Glinka in his opera "Ruslan and Ludmilla" (Petrograd, 1842).

..Café de Marseille ..

210 HUNTINGTON AVENUE

This is a sample Daily Menu changed every day

SPECIAL 60 CENTS

CHOICE OF SOUPS

Roast Stuffed Chicken or Broiled Sirloin Steak

Fried Cape Scallops, Mashed Potatoes

Salad Dessert Tea or Coffee

LUNCHEON 40 CENTS

CHOICE OF SOUPS

Roast Prime Rib of Beef, au Jus

Ragout of Lamb, Fresh Vegetables

Fried Calf's Liver with Onions

Fried Fillet of Sole, Tartar Sauce

Assorted Cold Cuts, Potato Salad

Salmon Salad, Mayonnaise Dressing

VEGETABLES

Mashed Potatoes Wax Beans

DESSERT

Grape-nut Custard Pudding

Raspberry Jelly, Whipped Cream

Frozen Pudding Assorted Ice Cream

Hot Apple or Mince Pie

Frosted Lemon, Raisin or Squash Pie

Roquefort or Camembert Cheese

Saltine Crackers

Fruit Cake Tea or Coffee

NOVELTIES



DADDY & JACK'S JOKE SHOP

FAVORS

CLEVER JOKER NOVELTIES

Dance, Dinner and Party Favors

Your Special Party Colors in Favors to Order

Inflated and deflated balloons - Specialties for all holidays

22 Bromfield Street, Boston-9 Mass.

ending is coarse. Nadeshda Nikolajewna* has stricken out these chords with her pretty little hand, and would fain close her pianoforte arrangements with a pianissimo."

Nor was Balakirev content with these criticisms. He wrote: "It's a pity that you, or rather, N. Rubinstein, was in such a hurry about the publication of the overture. Although the new introduction is far more beautiful, I had the irresistible wish to change certain passages in the overture, and not to dismiss it so quickly, in the hope of your future works. I hope that Jurgenson will not refuse to give the score of the newly revised and finally improved overture to the engraver a second time."

Tchaikovsky in a letter, October 19, 1869, stated that the overture was completed. It was begun October 7, 1869; the sketch was finished October 19; by November 27, 1869, it was scored. In the course of the summer of 1870 it was wholly rewritten: there was a new introduction, the dead march towards the close was omitted, and the orchestration was changed in many passages.

"Balakirev and Rimsky-Korsakov were here yesterday," Tchaikovsky wrote on January 25, 1870: "Balakirev begins to honor me

*The wife of Rimsky-Korsakov. In his final version Tchaikovsky himself struck out the chords.

THOMAS WHITNEY SURETTE

Announces the Tenth Year of his

Summer School of Music

In Concord, Massachusetts, June 30 to July 25 inclusive, 1924

FACULTY: Mr. Surette; Dr. Archibald T. Davison, Professor of Music in Harvard University and Conductor of the Harvard Glee Club; Augustus D. Zanzig, Lecturer in Music, Graduate School of Harvard University; Horace Alwyne, Professor of Music in Bryn Mawr College.

A School for Teachers of Music, for Students and for others who wish to increase their understanding of Music. Complete course in School Music from Kindergarten to College including the teaching of History and Appreciation.

Lectures on Education; on Literature. Ensemble playing and singing. Chamber Music Concerts. Chorus of eighty voices. String orchestra.

Teachers from this School are in charge of Music in some thirty leading schools in the United States and Canada.

Circular on application. Mason & Hamlin Pianos use *I*

SEVENTY YEARS' REPUTATION

BROWN'S BRONCHIAL TROCHES

An old and reliable remedy for throat troubles caused by cold or use of the voice. Free from opiates in any form. Sold only in boxes—never in bulk. Prices, 15c., 35c., 75c., $1.25, at druggists or by mail.

BROWN'S CAMPHORATED SAPONACEOUS DENTIFRICE

Will keep the teeth and gums in healthy condition. Price, 30c., at druggists or by mail.

JOHN I. BROWN & SON, BOSTON, MASS.

more and more.*. . . My overture pleased them very much, and it also pleases me."

A day or so before the performance Tchaikovsky wrote his brother Modest: "There has already been one rehearsal. The piece does not seem to be ugly. As for the rest—that is known only to the dear Lord!"

The first performance of the overture was on March 16, 1870, at a concert of the Musical Society, Moscow. The work was not successful. Nicholas Rubinstein, who conducted, had just been sentenced to a fine of twenty-five roubles on account of some act of executive severity in the Conservatory. A newspaper on the day of the concert suggested that the admirers of Rubinstein should take up a collection at the concert, so that he should not be obliged to serve

*Tchaikovsky some years afterwards wrote letters in which he defined clearly his position towards the "Cabinet" of the neo-Russian school, and also put forth his views on "national music." In a letter written to Mrs. von Meck (January 5, 1878) he described Balakirev as "the most important individuality of the circle; but he has grown mute and has done little. He has an extraordinary talent, which has been choked by various fatal circumstances. After he had made a parade of his infidelity, he suddenly turned devote. Now he is always in church, fasts, prays to all sorts of relics—and does nothing else. In spite of his extraordinary gifts, he has stirred up much mischief. It was he that ruined the early years of Rimsky-Korsakov by persuading him that he had nothing to learn. He is the true inventor of the doctrines of this remarkable circle, in which so much undeveloped or falsely developed strength, or strength that prematurely went to waste, is found."

F. T. D. 

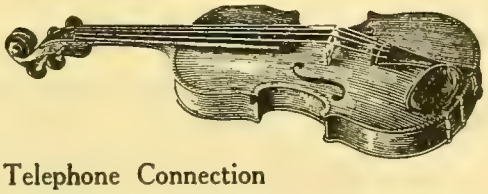
F. T. D.

Florists
Telegraph
Delivery

Symphony
FLOWER SHOP

Faith
Truth
Determination

Flowers and Decorations for all occasions
240 HUNTINGTON AVENUE
Diagonally across from Symphony Hall
Telephones, Back Bay 8241, 8238

WEEMAN, BEAL & HOLMBERG

.. IMPORTERS ..
Violins, Fittings and Repairs
564 Washington Street, Rooms 527-528
Telephone Connection
BOSTON

out the fine in jail. This excited such indignation that, when Rubinstein appeared on the stage, he was greeted with great enthusiasm, and no one thought of overture or concert. Tchaikovsky wrote Klimenko: "My overture had no success at all here, and was wholly ignored. . . . After the concert a crowd of us supped at Gurin's restaurant. During the whole evening no one spoke to me a word about the overture. And yet I longed for sympathy and recognition."

ERRATA:

Programme book of February 8–9, 1924, page 980, second line from the top. For "Hylax basks in the doorway" read "Hylax barks in the doorway."

Programme book of January 25–26, 1924, page 930, sixth line from the bottom. For "three bassoons (one interchangeable with second double-bassoon)" read "four bassoons (one interchangeable with second double-bassoon)."

A Bit of the Brunswick All Your Own



Of course, you know the Brunswick Shoppe — so near Copley Square, so convenient to Boylston Street shopping, so short a distance from the theatres. This delightful little low-beamed salon and all that is within, is a bit of the Brunswick all your own. For luncheon — for afternoon tea — for supper before the theatre — or just to run into at any odd moment for a tiny nibble and chat with the many friends you are sure to meet there. Claim it for your own—as it truly is!

Afternoon Tea

Ices **Favors** **Brunswick Candy**

The Brunswick Shoppe

Boylston Street at Clarendon

Unusual Wedding and Engagement Gifts

Remarkable for their variety, good taste and value, displayed in a roomy, restful and refined place to shop.
Beautiful French Pearl Necklaces, also African Ivory, Coral, Crystal, Amber, Jade, etc.
Lamps, Mirrors, Baskets, Rare Brass and Copper Pieces and 1001 other attractive articles.

HENRY LAWRENCE STUDIOS, Inc., *Importers*

"Unusual things from everywhere"

40 LA GRANGE STREET, BOSTON Directly in rear of Hotel Touraine

At HOTEL VENDOME

THERE ARE UNUSUAL ACCOMMODATIONS for banquets, dinners, luncheons, receptions, weddings and dances—for all social functions requiring correct appointments and perfect service.

Among the hotels in this city, none is better prepared than **THE VENDOME** to make social affairs attractive and pleasant. Its ideal location on **Commonwealth Avenue at Dartmouth Street, only one block from Copley Square,** makes it easily accessible by motor or "a-foot."

The management will be pleased to submit menus, offer suggestions, and make final arrangements by telephone, correspondence or personal interview.

AFTERNOON TEA (tea, toast and marmalade) IS SERVED IN THE SOLARIUM EVERY DAY INCLUDING SUNDAY FROM 4 UNTIL 6 O'CLOCK. FIFTY CENTS PER PERSON

C. H. GREENLEAF, *President* — *EVERETT B. RICH*, *Managing Director* — *FRANKLIN K. PIERCE*, *Associate Manager*

STATE STREET TRUST CO.

Boston, Mass.

Affords its depositors the advantage of three banking offices in excellent locations, each equipped with modern safe deposit vaults.

MAIN OFFICE . . . . . 33 STATE STREET

COPLEY SQUARE OFFICE . 581 Boylston Street

MASSACHUSETTS AVENUE OFFICE

Corner Massachusetts Avenue and Boylston Street

INCORPORATED 1891

MEMBER FEDERAL RESERVE SYSTEM

WEDDING INVITATIONS

CALLING CARDS

STATIONERY

VALENTINES



Poulson

HARPER W POULSON

SOCIAL AND COMMERCIAL STATIONER

284 BOYLSTON STREET BOSTON

J. S. WATERMAN & SONS, INC.

ESTABLISHED 1859

UNDERTAKERS

Local and Suburban Service

New and interesting suggestions for interior decorations

NEW IMPORTED CRETONNES AND WALL PAPERS. FURNITURE DESIGNS AND COLOR SCHEMES

Harlow & Howland

Interior Decorators

282 DARTMOUTH STREET

Hill, Smith & Co.

Wholesale and Retail

STATIONERS

Engraving, Die Stamping and Fine Printing

Blank Book Manufacturers
Modern Loose-leaf Devices and Supplies

8 MILK STREET

Old South Building

Telephone, Main 1590

Lamping-Nolan

.. Beauty Upkeep ..

Expert in every branch

462 Boylston St. Boston

Est. 1905 Tel. B. B. 5174

Largest and Best Equipped Beauty Salon in New England. Marcel and Permanent Waving, Hairdressing, Muscle Strapping, Face Peeling. Most reliable and latest methods by an Expert. New Scalp Treatment, Special for Oily Scalp.
Electric Baths and Swedish Treatments
Our School - 18 NEWBURY STREET

Day and Evening Classes
Classes forming every Monday

SYMPHONY CANDY SHOP

TRY OUR HOME-MADE CANDIES AND ICE CREAMS 100% QUALITY

272 Huntington Ave., Boston

LA CHATELAINE GOWNS, Inc.

Mme. NOPRE GEORGE L CURTIS
Successors to Mrs. Potter

ROBES MANTEAUX SPORT
CUSTOM-MADE
READY-TO-WEAR
FRENCH LINGERIE

B. B. 4411 36 NEWBURY STREET

ELIAS HOWE CO. 8 BOSWORTH STREET

OLD VIOLINS, VIOLONCELLOS

VIOLAS, DOUBLE BASSES

MORE THAN 600 IN STOCK

Leather Cases Fine Bows Italian Strings Gold and Silver G Strings

2,000 NEW VIOLINS IN STOCK

ELIAS HOWE CO., 8 Bosworth Street . Boston



Another Nurse's Story

"Winter is hard on people in my part of the city" said the nurse. "The water freezes so often and the pipes burst. Yesterday, I was called in to take care of a patient with a new-born baby. There are nine children now and the father and mother in four rooms. The water froze night before last and the pipes burst. It will be impossible to tell how long it will be before the repairs can be made. And it isn't easy to borrow water when everyone has a meter. They do not like to loan water.

"But, they are getting it now, in spite of that, from the neighbors—in quart bottles. It is hard for them with this new baby and the father out of work. The mother hadn't a bit of clothing for the baby, either.

"Three of the older children have just had chicken pox. They are well now, but there isn't much else to be thankful for.

"Yes, it is hard taking care of the mother and baby with nothing to work with, not even water—but we manage, someway."

The COMMUNITY HEALTH ASSOCIATION

BABY HYGIENE ASSOCIATION

INSTRUCTIVE DISTRICT NURSING ASSOCIATION

561 MASSACHUSETTS AVENUE, BOSTON — Ingersoll Bowditch, Treasurer

The Magic Wand in LEWANDOS Changes Colors



LEWANDOS
Cleansers and Dyers

Shops

BOSTON
17 Temple Place
29 State Street
79 Summer Street
284 Boylston Street
248 Huntington Avenue

BROOKLINE MASS
1310 Beacon Street Coolidge Corner

CAMBRIDGE MASS
1274 Massachusetts Avenue

MALDEN MASS
30 Pleasant Street

LYNN MASS
22 Munroe Street

SALEM MASS
72 Washington Street

MANCHESTER MASS
28 Central Street

WALTHAM MASS
193 Moody Street

WATERTOWN MASS
1 Galen Street

SPRINGFIELD MASS
294 Bridge Street

WORCESTER MASS
26 Pearl Street

FITCHBURG MASS
570 Main Street

FALL RIVER MASS
197 Bank Street

NEW BEDFORD MASS
672 Purchase Street

PROVIDENCE R I
137 Matthewson Street

NEWPORT R I
231 Thames Street

BRIDGEPORT CONN
213 State Street

WATERBURY CONN
22 East Main Street

NEW HAVEN CONN
123 Church Street

HARTFORD CONN
47 Farmington Avenue

ALBANY N Y
75 North Pearl Street

PHILADELPHIA PA
1901 Chestnut Street

NEW YORK CITY
10 West 48th Street

Collection and Delivery System

EXECUTIVE OFFICES

286 BOYLSTON STREET BOSTON

Telephone Service Back Bay 3900
Connects All Boston Shops

"YOU CAN RELY ON LEWANDOS"

Sixteenth Programme

FRIDAY AFTERNOON, FEBRUARY 22, at 2.30 o'clock

SATURDAY EVENING, FEBRUARY 23, at 8.15 o'clock

Mendelssohn . . . Overture to Shakespeare's "A Midsummer Night's Dream"

Beethoven . Concerto for Pianoforte, No. 4, in G major, Opus 58

I. Allegro moderato.
II. Andante con moto.
III. Rondo (Vivace).

Hadley . . . . . "Ocean," Symphonic Poem
(First time in Boston. Conducted by the composer)

d'Indy . . . . "A Summer Day on the Mountain," Op. 6

I. Daybreak.
II. Day (Afternoon under the Pines).
III. Evening.

SOLOIST

EDOUARD RISLER

There will be an intermission of ten minutes after Beethoven's concerto

City of Boston, Revised Regulation of August 5, 1898,—Chapter 3, relating to the covering of the head in places of public amusement

Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn.
Attest: J. M. GALVIN, City Clerk.

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

STEINERT SERIES OF FOUR CONCERTS

SYMPHONY HALL

SUNDAY AFTERNOON, MARCH 16, at 3.30 o'clock

Mme.
SCHUMANN-HEINK

CONTRALTO

Prices $1.00, $1.50, $2.00, $2.50, plus tax

SUNDAY AFTERNOON, MAY 4, at 3.30 o'clock

Feodor
CHALIAPIN

The RUSSIAN BASSO

Prices of tickets $1.00 to $3.00, plus tax

Mail orders now being filled in the order of their receipt

SYMPHONY HALL, BOSTON

HUNTINGTON AND MASSACHUSETTS AVENUES

Branch Exchange Telephones, Ticket and Administration Offices, Back Bay 1492

Boston Symphony Orchestra

INC.

PIERRE MONTEUX, Conductor

FORTY-THIRD SEASON, 1923-1924

Programme

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

COPYRIGHT, 1924, BY BOSTON SYMPHONY ORCHESTRA, INC.

THE OFFICERS AND TRUSTEES OF THE BOSTON SYMPHONY ORCHESTRA, Inc.

FREDERICK P. CABOT . . . . . President
GALEN L. STONE . . . . . Vice-President
ERNEST B. DANE . . . . . Treasurer

ALFRED L. AIKEN
FREDERICK P. CABOT
ERNEST B. DANE
M. A. DE WOLFE HOWE
JOHN ELLERTON LODGE
ARTHUR LYMAN
HENRY B. SAWYER
GALEN L. STONE
BENTLEY W. WARREN
E. SOHIER WELCH

W. H BRENNAN, Manager

G. E. JUDD, Assistant Manager

BEETHOVEN
and Nature

Painted for the
Steinway
Collection

by N C Wyeth



STEINWAY

THE INSTRUMENT OF THE IMMORTALS

ON the 26th of March, 1827, died Ludwig van Beethoven, of whom it has been said that he was the greatest of all musicians. A generation later was born the Steinway Piano, which is acknowledged to be the greatest of all pianofortes. What a pity it is that the greatest master could not himself have played upon the greatest instrument — that these two could not have been born together! Though the Steinway was denied Beethoven, it was here in time for Liszt and Rubinstein, for Wagner, Berlioz and Gounod. And today, a still greater Steinway than these great men knew, responds to the touch of Paderewksi, Rachmaninoff and Hofmann. Such, in fact, are the fortunes of time, that today, this Instrument of the Immortals, this piano, more perfect than any Beethoven ever dreamed of, can be possessed and played and cherished not only by the few who are the masters of music, but by the many who are its lovers.

Steinway & Sons and their dealers have made it conveniently possible for music lovers to own a Steinway. Prices: $875 and up, plus freight at points distant from New York.

STEINWAY & SONS, Steinway Hall, 109 E. 14th Street, New York

Boston Symphony Orchestra

Forty-third Season, 1923–1924

PIERRE MONTEUX, Conductor

PERSONNEL

Violins.

Burgin, R.	Hoffmann, J.	Gerardi, A.	Hamilton, V.
Concert-master.	Mahn, F.	Krafft, W.	Sauvlet, H.
Theodorowicz, J.			
Gundersen, R.	Pinfield, C.	Fiedler, B.	Siegl, F.
Kassman, N.	Cherkassky, P.	Leveen, P.	Mariotti, V.
Thillois, F.	Gorodetzky, L.	Kurth, R.	Riedlinger, H.
Murray, J.	Goldstein, S.	Bryant, M.	Knudsen, C.
Stonestreet, L.	Tapley, R.	Del Sordo, R.	Messina, S.
Diamond, S.	Erkelens, H.	Seiniger, S.	

Violas.

Fourel, G.	Werner, H.	Grover, H.	Fiedler, A.
Artières, L.	Van Wynbergen, C.	Shirley, P.	Mullaly, J.
	Gerhardt, S.	Kluge, M.	
	Deane, C.	Zahn, F.	

Violoncellos.

Bedetti, J.	Keller, J.	Belinski, M.	Warnke, J.	Langendœn, J.
Schroeder, A.	Barth, C.	Stockbridge, C.	Fabrizio, E.	Marjollet, L.

Basses.

Kunze, M.	Seydel, T.	Ludwig, O.	Kelley, A.	Girard, H.
Keller, K.	Gerhardt, G.	Frankel, I.	Demetrides, L.	

Flutes.	Oboes.	Clarinets.	Bassoons.
Laurent, G.	Longy, G.	Sand, A.	Laus, A.
Bladet, G.	Lenom, C.	Arcieri, E.	Allard, R.
Amerena, P.	Stanislaus, H.	Vannini, A.	Bettoney, F.

Piccolo.	English Horns.	Bass Clarinet.	Contra-Bassoon.
Battles, A.	Mueller, F.	Mimart, P.	Piller, B.
	Speyer, L.		

Horns.	Horns.	Trumpets.	Trombones.
Wendler, G.	Valkenier, W.	Mager, G.	Hampe, C.
Schindler, G.	Hain, F.	Mann, J.	Adam, E.
Hess, M.	Van Den Berg, C.	Perret, G.	Mausebach, A.
Lorbeer, H.	Gebhardt, W.	Kloepfel, L.	Kenfield, L.
		Schmeisser, K.	

Tuba.	Harps.	Timpani.	Percussion.	
Sidow, P.	Holy, A.	Ritter, A.	Ludwig, C.	Zahn, F.
	Delcourt, L.	Polster, M.	Sternburg, S.	

Organ.	Celesta.	Librarian.
Snow, A.	Fiedler, A.	Rogers, L. J.



Proposing the exchange of your little used or silent piano—

FOR one which brings with it a rich endowment of the playing of the greatest pianists in the world—the

AMPICO

IN THE

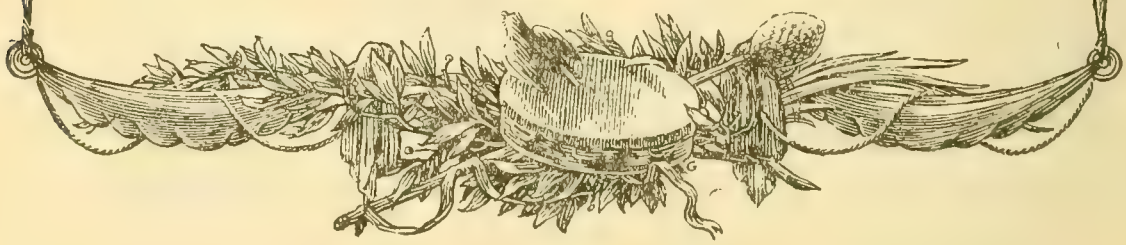


Then—the great Rachmaninoff—the captivating Levitzki—the amazing Nyiregyhazi—and scores of others will play your piano for you whenever you desire to hear them.

The cultivating, uplifting, restorative power of music becomes yours—through the daily companionship with the masters.

Let us tell you how easily you may make this treasure of music your own

CHICKERING WAREROOMS
169 TREMONT STREET, BOSTON



Sixteenth Programme

FRIDAY AFTERNOON, FEBRUARY 22, at 2.30 o'clock

SATURDAY EVENING, FEBRUARY 23, at 8.15 o'clock

Rossini . . . . . Overture to "The Barber of Seville"

Beethoven . Concerto for Pianoforte, No. 4, in G major, Opus 58

I. Allegro moderato.
II. Andante con moto.
III. Rondo (Vivace).

Hadley . . . . . "Ocean," Symphonic Poem

(First time in Boston. Conducted by the composer)

d'Indy . . . . "A Summer Day on the Mountain," Op. 6

I. Daybreak.
II. Day (Afternoon under the Pines).
III. Evening.

SOLOIST

EDOUARD RISLER

BALDWIN PIANO USED

There will be an intermission of ten minutes after Beethoven's concerto

City of Boston, Revised Regulation of August 5, 1898,—Chapter 3, relating to the covering of the head in places of public amusement

Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn.

Attest: J. M. GALVIN, City Clerk.

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

Midnight Sun Cruise

A New Way to Europe

Visiting Iceland North Cape Norwegian Fjords

on the way to England or France

The Raymond-Whitcomb annual Midnight Sun Cruise may be taken as the prelude to a summer in Europe, or as a complete 5 or 6 weeks' summer vacation voyage.

On the "Franconia"

The Cruise ship is the newest Cunard liner, ideally perfect for cruising, with wide decks, swimming pool, squash court, gymnasium and large staterooms (70 with connecting baths).

Rates from New York to New York with return on any Cunard sailing (including "Aquitania," "Mauretania," "Franconia" or "Berengaria").

$625 to $2100 without bath
$1325 to $3850 with bath

Send for the Cruise booklet

Europe Tours

General Tours of Western Europe from Italy to Scotland, planned to provide the maximum of comfort and pleasure, leave frequently through the Spring and Summer.

Automobile tours of England and Scotland
Grand Tour of Switzerland

Individual Travel Service

For those who prefer to travel without escort or on their own intinerary. This distinctive Raymond-Whitcomb feature is described in our "Guide to Winter Travel in America" and "Guide to European Travel." Send for them.

Winter tours to California, Florida, Europe

Raymond & Whitcomb Co.

17 Temple Place Boston Tel. Beach 6964

RAYMOND-WHITCOMB
TOURS & CRUISES

Jays

BOSTON
TEMPLE PLACE
ELEVEN



We Invite You to see our New Fashions

For women who discriminate—new things are being unpacked almost daily. There are new dresses, coats, suits, skirts, sweaters, blouses and some new scarfs. Just come in and look at these new things. We think that you will stay to buy.

BOSTON TEMPLE PLACE ELEVEN

SOME REASONS WHY A "FUTURIST" MAY ADMIRE ROSSINI

BY ALFREDO CASELLA

(From *The Chesterian*, London, of December, 1920)

A few months ago I was present at a certain concert, no matter in what town or country, where a performance of a delightful Mozart symphony was given. My pleasure was great, but it would seem that my face betrayed no sign of it, for in the middle of the *adagio* my neighbor, an amiable and wealthy man, whose millions allow him that which my poverty entirely precludes me from: to have one's music composed by others and merely affixing one's signature thereto; my neighbor, I say, cautiously remarked to me, "How you must suffer in listening to such music, and how I admire your self-control!"

Although I have long ago given up the problem of determining the limit of human stupidity, I turned a somewhat bewildered face on my companion and rejoined as quietly as possible, "My dear 'Colleague,' what if I told you that I adore Rossini?"

At this unexpected revelation, the gentleman turned pale, and at the end of the piece he promptly disappeared. I think that whatever doubts he may have entertained as to my mental stability

TORREY, BRIGHT & CAPEN CO.

Importers and Dealers in

FINE CARPETS

AND

ORIENTAL RUGS

116 Boylston Street

BOSTON



ROSENTHAL

American Tour, Season 1923-1924

KNABE EXCLUSIVELY

AMPICO RECORDINGS

Representatives in Boston

C·C·HARVEY CO·

144 Boylston Street

must have suddenly received an overwhelming confirmation, and that he will in future shun my intercourse and avoid my presence.

But I unreservedly own that I love Rossini's music to an extraordinary degree.

I do not consider—like too many other musicians—that our art should be a sort of supreme punishment inflicted on suffering humanity, which already has its full share of other sorrows. The first object of art is an ideal activity of the mind and the senses, expressed through virtuosity, through *bravura,* or through a serene and intense glow of happiness. Not that I deny the necessity of tragic art,—far from it,—but it is impossible to ignore the fact that the masterpieces inspired by joy, throughout the history of art, are ten times rarer than those brought forth by pain.

In any case, whether art be glad or sad, one thing is inadmissible: art that is tedious. And this applies more especially to music. While a dull book can be shut at any moment without any difficulty, while it is easy to turn away from a displeasing picture, is there such another ordeal as to be riveted to one's seat in a concert-room or a theatre and condemned to endure the wearisome unfolding of a symphony in so many movements or an opera in so many acts, the length of which it is impossible to foretell?

Unhappily, though joy often begot music before the French Revolution, the romantics did their best to put it to flight. And it seems

Within your pocketbook

J·McD·&·S

Crockery
China
Glassware
Gifts

Many people feel that the amount of money they have to spend on a dinner set, glassware, fancy china or pottery is their individual problem. It is ours as well. For we must carry an assortment of each to meet the needs and tastes of our customers and to come within the price they wish to pay.

We have been buying china and glass for more than 100 years. We have studied the tastes and fashions of each generation of customers. Today our buyers are visiting all the factories that make the best of their particular grade of goods, so that we may supply your wants readily and at the right prices.

Jones, McDuffee & Stratton
CORPORATION
Established 1810 33 Franklin St., Boston
Just off Washington Street

"SILK ALPACA"

A new (Silk and Fibre) fabric with weave similar in appearance to the old time alpaca. It is soft and supple as a Crepe and with a natural lustre. Street shades, Black and White.

R. H. STEARNS CO.

hardly likely, up to now, that the twentieth century, ushered in by universal ruin and the destruction of civilization, will give us much that is joyful. This is so true, that even in Italy, the birthplace of laughter, the native land of the greatest comic actors and buffoons, the soil on which grew that miracle of the stage called the *opera buffa,* the sense of fun seems to be lost forever. The old maliciously sparkling wit of our grandfathers is replaced by scurrility, vulgarity, and silliness. The most obscene vaudevilles which the Parisian *boulevard* has to export and the insipid Viennese operettas vie with the incredible invasion of the cinema in putting the finishing touch to the idiocy of the public. We have, it is true, the consolation of thinking that this state of things is universal, but it is hardly amusing to see a public who once enjoyed the Neapolitan *opera buffa* and that of Rossini in transports of delight before the "Merry Widow."

After so much anguish and misery, so many discouragements and so much scepticism, how could one help turning to the man who was the last to know how to laugh and, what is no less important, how to compel others to join in his laughter?

Let us picture to ourselves a portrait of the old Italian. How sorry one is not to have known the original of that large face of episcopal rotundity, with its finely-cut, ironical mouth, and its small, always maliciously but good-naturedly twinkling eyes.

PIERCE-ARROW

In the building of the Pierce-Arrow there is an honest satisfaction born of the knowledge of work conscientiously done, and a justifiable pride in the public's estimate of it.

Pierce-Arrow Motor Cars

J. W. MAGUIRE COMPANY

AGENTS FOR EASTERN MASSACHUSETTS
AND NEW HAMPSHIRE

741-743-745 BOYLSTON STREET - - - BOSTON

TELEPHONE. BACK BAY 2316-2317



More than 100 years in business

VISIBLE MUSIC!

. . . . . OPERA, because it is the newest of the arts, need never speculate about its father. The memory of man runs back to its nativity. But of the birth of rug-making, recorded history tells but little.

. . . . . However, the hill men of Persia, back through the teeming centuries, from swarthy father to swarthy son, have passed along the legend of Kasha, who, tending his flocks at the hush of sunset, the while he played upon his flute, pensive grew at the fleetness of the beauty of music, passing as the flaming colors of the sky.

. . . . . And Parara, god of beauty, seeing his thoughts, stood before him.

. . . . . "Give unto me the flute and I will play you visible music," and as the dancing notes struck the air they fashioned themselves into a rhythmic pattern and took on shape and the colors of the dying sky, and behold!—suspended in mid air before the eyes of Kasha, *a tangible, beautiful rug of the Orient.*

John H. Pray & Sons Co.

646 WASHINGTON STREET, BOSTON

Oldest Rug House in America

Let us reperuse his operas. There are none, not even among the earliest, that do not bear the stamp of genius. The imagination is inexhaustible, the verve infinite, the rhythmic power perpetually alert, the harmony often cunning, the orchestration astonishingly novel and even audacious for the period, and the melody incomparably fresh and full of grace and taste.

I have said *taste,* a quality that must be laid stress upon, for it is paramount in Rossini, who was the very incarnation of musical taste. In spite of many weaknesses characteristic of his epoch and his surroundings or due to the tyranny of singers and the exigencies of theatrical managers, there is not a bar in his work that is not, musically speaking, in perfect taste. If time has wrinkled his art, the original nobility of its features remains visible and the "pure breed" of this or that page, though remote to-day, remains undefiled.

Rossini has been reproached with shallowness. True, he was not as profoundly human as Beethoven. But since he was made to bring the joy of laughter to mankind, why ask for the impossible? He was quite probably a smaller genius than the great Germans. But then a "small" genius is so often more amusing than a great one. Without wishing to appear irreverent or paradoxical, I will take the liberty of pointing out that Boccaccio is less forbidding

EARL G MANNING
200 DEVONSHIRE ST BOSTON MASS

ESTATE SHRINKAGE

The shrinkages in estates recently probated in New York and Massachusetts show these startling figures:

The average estate of $500,000 or less shrinks from 10% to 15%.

The average estate of over $500,000 shrinks from 15% to 40% depending upon its make-up.

Life insurance will provide the 100% cash to meet these shrinkages — *and it is immediately available.*

Consult your lawyer on how much to provide. Feel free to consult me on the type of insurance.

EARL G. MANNING, *Associate General Agent*
JOHN HANCOCK MUTUAL LIFE INSURANCE COMPANY
200 Devonshire Street, Boston, Mass. Telephone, Congress 7840

Chartered
1792

Conserving Estates

One Hundred and Thirty-two years of constructive banking has given this institution a groundwork of experience which should appeal to those wishing to place the management of their estate in good hands. The services of this institution as executor or trustee will be found especially valuable.

National Union Bank

Washington Street *Boston* Head of State Street

than Dante, Scarlatti less austere than Bach, and Tintoretto certainly more agreeable to look at than Michelangelo.

It will not do to condemn thus summarily an artist who had a conception of music that was, after all, admirably lofty and human: to consider it as the supreme joy of mankind and to find in laughter the solution of the unhappy problems of earthly life.

These are the reasons why—although Rossini's music has very little in common with my own—I sympathize greatly with his art and his perception of music.

Dear, great Rossini! Who, among us, in the fearful tempests that menace to engulf Europe, shall have the force to find again—if only for a moment—such laughter, and to communicate it to a human race that is suffering so much and witnessing the failure of a civilization of which it was once so proud?

* * *

There are other operas entitled "Barber of Seville." Music by Paisiello (Petrograd, 1780); Ludvig Benda (Hamburg, 1782); by Elsperger (to celebrate the fiftieth year of the reign of Karl Theodor, Duke of Sulzbach, 1783); by Schulz (Reinsberg, 1786); by Nicolo (Isouard), at Malta, 1797; by Constantino Dall' Argine (Bologna, 1868—Dall' Argine, twenty-five years old, used the text of Rossini

In the Sheraton Tea Room

FROM SEVEN TO NINE

A Sunday Evening Concert

IS GIVEN EVERY SUNDAY BY THE COPLEY PLAZA SYMPHONIC ORCHESTRA
ASSISTED BY MANY WELL KNOWN ARTISTS

THE first series of these Sunday Evening Concerts was given last fall. The Concerts were so much enjoyed that requests for a new series came from all sides. The Copley Plaza management were pleased to accede and they cordially invite you to attend.

DINNER DE LUXE

Served in Main Restaurant.....Three Dollars

TEA DANCES—SATURDAYS—FOUR TO SEVEN

OLD COLONY TRUST COMPANY

SAFEGUARDS

For your protection, all fees charged by this company as executor or trustee under wills, are subject to the approval of the Probate Court. All trust funds handled by this company are subject to examination without notice by the State Bank Commissioner and the Federal Reserve Bank.

Send or write for Booklet S 51
"Concerning Trusts and Wills."

OLD COLONY TRUST COMPANY

BOSTON

52 Temple Place **17 Court Street** 222 Boylston St.

Member of the Federal Reserve System

without changing a word, and before the production wrote to Rossini excusing the liberty and asking permission to dedicate his opera to him. Rossini accepted the dedication in a finely ironical letter); by A. Graffigna (Padua 1879; the libretto used by Rossini, but Graffigna wrote at the head of it: "A study conformed to the wit, character, and color of the immortal Rossinian masterpiece").

The text of "Barbero de Seville," a zarzuela, music by Nieto and Jimenez (Madrid, 1901), may have contained something of Beaumarchais.

Johann André wrote music for the comedy (Berlin, 1776).

A ballet "Il Barbiere di Siviglia," scenario by Federico Terrades, composer not known, was produced at Venice in 1783. A ballet with the same title, scenario by Domenico Ricciardi, was produced at Leghorn in 1785.

"The Barber of Seville," a comedy with songs, by the author of "Eugenie, or the School for Rakes," addressed to R. B. Sheridan, Esq., was published for the author in London, 1776, but not performed.

Paisiello's opera was parodied. There is mention of "a parody of his music" by Framery (Trianon and Versailles (1784)).

Ruby GOWNS, SUITS and HATS

277 Dartmouth Street, Boston Summer Branch at Magnolia

DOLL & RICHARDS
WATER COLORS OF BIRDS BY CHARLES EMIL HEIL
PICTURES BY MARIAN LAWRENCE PEABODY
ETCHINGS AND DRAWINGS BY THE MISSES LATTIMORE
71 NEWBURY ST. BOSTON

Jordan Marsh Company

Announcing the Arrival
in

Our Silk Section
of Miss Springtime

with rainbow hues
floral patterns
designs of Cathay
and other fantasies



Joseph Edouard Risler, pianist, was born at Baden-Baden on February 23, 1873. He studied music at the Paris Conservatory, with Louis Diemer and Théodore Dubois. He took a first prize for pianoforte-playing in 1889. (The other first prizes were Andreas Bloch—a *prix de Rome* in 1893—and Sigismund Stojowski, who is now living in New York. The three were pupils of Diemer.) Mr. Risler took other prizes, among them a first prize for accompaniment in 1897. He gave recitals and continued his studies, with Dimmler, Stavenhagen, Klindworth and d'Albert. In 1896 and 1897 he was a stage assistant at Bayreuth, and aided in the production of "The Mastersingers of Nuremberg" at the Paris Opéra (1897). In 1906 he was made a member of the Superior Council of the Paris Conservatory. He has given concerts throughout Europe and in South America. He has made a pianoforte transcription of Strauss's "Till Eulenspiegel." Arriving in North America in 1923, he gave recitals in Montreal on December 16 and 17. He played for the first time in New York on December 21. Since then he has given recitals in Regina, Ottawa, and Montreal.

Berry INC

ANNOUNCE

A SHOWING OF
THE MOST EXCLUSIVE AND DISTINCTIVE CREATIONS for the SOUTH
INCLUDING
SPORT COSTUMES, DRESSES AND COATS
ALSO
AFTERNOON AND EVENING DRESSES AND WRAPS
Special attention given to the requirements of Brides and Bridesmaids
651-653 BOYLSTON STREET, BOSTON

WHY BUY BACHRACH PORTRAITS?

Because — they form a permanent record of the most precious moments in one's life—moments that cannot come again. Take care that these memories are carefully preserved by the best portraits obtainable — taken by artists of creative ability and superior craftsmanship.

Bachrach
Established 1868
PHOTOGRAPHS OF DISTINCTION
647 BOYLSTON ST. - Back Bay 4155





CHARLES M. STIEFF, Inc.

156 Boylston Street

BOSTON, MASS.

Established 1842

Born at Bonn, December 16, 1770; died at Vienna, March 26, 1827)

This concerto was probably composed for the most part, and it was surely completed, in 1806, although Schindler, on advice from Ries, named 1804 as the year, and an edition of the concerto published by Breitkopf & Härtel states that the year 1805 saw the completion.

The concerto was performed by Beethoven in one of two private subscription concerts of his works given in the dwelling-house of Prince Lobkowitz, Vienna, in March, 1807. The first public performance was in the Theater an der Wien, Vienna, December 22, 1808. All the pieces were by Beethoven: the symphony described on the programme as "A symphony entitled 'Recollections of Life in the Country,' in F major, No. 5" (*sic*); an Aria, "Ah, perfido,"

Choice Grand Opera Tickets

BURKE ADAMS HOUSE

PHONES, BEACH 0935, 0942, 2430

ANNA WALKER WAKEFIELD

ANNOUNCES HER REMOVAL ON OCTOBER FIRST TO
39 TRINITY PLACE
BOSTON
(Trinity Place is between the Copley Plaza and Westminster Hotels)

AMPLE PARKING SPACE AND GREATLY IMPROVED FACILITIES
WILL ENABLE MISS WAKEFIELD TO SERVE HER
PATIENTS AND CUSTOMERS MORE
EFFICIENTLY THAN EVER
BEFORE

TELEPHONE, BACK BAY 7598



The Valley of Diamonds

SINDBAD, you remember, was carried into the valley of diamonds by a roc, to whose leg he had bound himself.

As soon as the roc alighted, Sindbad freed himself from the huge bird and gazed about in amazement. The ground was strewn with enormous diamonds.

Sindbad made haste to fill his pockets only to discover that there was no way out of the valley. It was cut off from the rest of the world by a circle of steep mountains. After a night of terror because of dreadful serpents that were all about, he was further frightened by something tumbling down the mountain side.

It was an immense piece of meat which rolled over and over, picking up diamonds with each revolution. An eagle swooped upon it and flew upward. Sindbad saw the eagle caught by a band of natives, who used this method of getting the diamonds, otherwise inaccessible. Sindbad was shrewd, so he tied himself and his diamonds to the next piece of meat and thus escaped to fame and fortune.

Our collection of diamonds is not hidden in an inaccessible valley. It awaits your approval at the front of our store. We believe that you will find the diamonds worthy of your purchase at prices commensurate with their value.

Shreve, Crump and Low Company

Founded in 1800

Jewelers, Watchmakers, Silversmiths

147 Tremont Street — Boston. Massachusetts

© 1924. S. C. & L. Co.

sung by Josephine Kilitzky*; Hymn with Latin text written in church style, with chorus and solos; Pianoforte Concerto in G major, played by Beethoven; Grand Symphony in C minor, No. 6 (*sic*); Sanctus, with Latin text written in church style (from the Mass in C major), with chorus and solos; Fantasia for pianoforte solo; Fantasia for pianoforte "into which the full orchestra enters little by little, and at the end the chorus joins in the Finale." Beethoven played the pianoforte part. The concert began at half-past six. We know nothing about the pecuniary result.

When A. W. Thayer published his catalogue on Beethoven's compositions (1865), Carl Haslinger, music publisher and composer, was in possession of autograph cadenzas written by Beethoven for this concerto. Two were for the first movement. Over one of them,

*Josephine Kilitzky, born in 1790, was persuaded to sing after Anna Pauline Milder refused, in obedience to her betrothed, one Hauptmann, a jeweller, who grew angry when Beethoven called him "a stupid ass." Antonia Campi's husband was vexed because she had not been asked first, and he would not allow her to sing, though she had a beautiful voice in spite of the fact that she had seventeen children, among them four pairs of twins and a set of triplets. Josephine was badly frightened when Beethoven led her out, and could not sing a note. Röckel says a cordial was given to her behind the scenes; it was too strong, and the aria suffered in consequence. Reichardt describes her as a beautiful Bohemian with a beautiful voice. "That the beautiful child trembled more than sang was to be laid to the terrible cold; for we shivered in the boxes, although wrapped in furs and cloaks." She was later celebrated for her "dramatic colorature." Her voice was at first of only two octaves, said Ledebur, but all her tones were pure and beautiful, and later she gained upper tones. She sang from 1813 to 1831 at Berlin, and pleased in many parts, from Fidelio to Arsaces, from Donna Elvira to Fatime in "Abu Hassan." She died, very old, in Berlin.

Massachusetts Trust Company

(MEMBER FEDERAL RESERVE SYSTEM)

UPTOWN BRANCH SITUATED DIAGONALLY ACROSS FROM SYMPHONY HALL

Cordially offers you every facility consistent with sound banking.
Commodious Safe Deposit Boxes. Storage Space for Valuables.
Largest Electrified Burglar-proof Safe in the World.
Ample Parking Space.

MAIN BANK
Massachusetts Trust Building
Corner Federal and Franklin Streets

HAYMARKET BRANCH
46 Canal Street
near North Station

HEWINS & HOLLIS

MEN'S FURNISHING GOODS

4 HAMILTON PLACE, BOSTON

OPPOSITE PARK ST. CHURCH

T. D. Whitney Company

Linen Specialists Since 1796

BOYLSTON STREET SHOP

Linens

of Character Always

Featuring Gift Linens and a complete assemblage of finest Household Linens

Decorative Linens, Damasks, Yarns, Handkerchiefs, Blankets, Puffs and Edwin C. Foss Art Embroideries

---

T. D. Whitney Company

Everything in Linens

Temple Place through to West Street

288 Boylston Street *Boston, Mass.*



which had very difficult double trills towards the end, Beethoven had written "Cadenza (ma senza cadere)." There was a cadenza for the Rondo. Haslinger died late in 1868; his publishing business passed through purchase into the house of Schlesinger (Rob. Lienau), of Berlin. Franz Kullak, the editor of the five concertos in the Steingräber edition, publishes the three cadenzas in an appendix to the Fourth Concerto, and says in a footnote that these cadenzas, which are undoubtedly Beethoven's, were not published during the life of the composer, and that the autograph manuscripts were in possession of the firm of Breitkopf & Härtel, who were the first to publish them.

The score was dedicated "humbly" by Beethoven to "His Imperial Highness, the Archduke Rudolph of Austria."

The orchestral part of the concerto is scored for flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings.

I. Allegro moderato, G major, 4-4. The first movement, contrary to the tradition that prevailed at the time, begins with the pianoforte alone. The pianoforte announces the first four measures of the first theme, five measures if an introductory chord be counted. (These measures are to be found in a sketch-book of Beethoven which is dated 1803, but in this book they end in the tonic, and

DINE and DANCE at

NO COVER CHARGE

YOENG'S

POPULAR PRICES

AMERICAN AND CHINESE RESTAURANT

NOONDAY LUNCHEON EVERY WEEK DAY FROM 11 A.M. TO 2.30 P.M.

CATERING TO BANQUETS, AUTOMOBILE AND PRIVATE PARTIES A SPECIALTY.

ALL KINDS OF ORDERS PUT UP IN PERFECT CONDITION TO TAKE OUT.

TABLE D'HOTE DINNER EVERY DAY, SUNDAYS AND HOLIDAYS.

"AFTER THEATRE PARTIES" A SPECIALTY.

200 Huntington Ave.

Near Massachusetts Ave.

Tel. Back Bay 2014

Henry F. Miller



Lyric Grand Style A

In Mahogany or Walnut

Length 5 ft. 7 in.

COLLECTIVE knowledge, countless experiments, technical education and musical genius of the Miller family for three generations, placed the Henry F. Miller Piano where it stands today.

Henry F. Miller & Sons Piano Co.

395 Boylston Street **Near Arlington Subway Station, Boston**

not in the dominant.) The orchestra then enters in B major, but soon returns to G major, and develops the theme, until after a short climax with a modulation a second theme appears, which is given to the first violins. There is a third theme fortissimo in G major, with a supplement for the wood-wind instruments, and still another new theme, an expressive melody in B-flat major.

II. Andante con moto, E minor, 2-4. This movement is free in form. Beethoven put a footnote in the full score to this effect: "During the whole Andante, the pianist must use the soft pedal (*una corda*) unintermittently; the sign 'Ped' refers to the occasional use of the ordinary pedal." This footnote is contradicted at one point in the score by the marking "*tre corde*" for five measures near the end of the movement. A stern and powerful recitative for strings alternates with gentle and melodic passages for the pianoforte. "The strings of the orchestra keep repeating a forbidding figure of strongly marked rhythm in staccato octaves; this figure continues at intervals in stern, unchanging forte through about half the movement and then gradually dies away. In the intervals of this harsh theme the pianoforte as it were improvises little scraps of the tenderest, sweetest harmony and melody, rising for moment into the wildest frenzied exultation after its enemy, the orchestra, has been silenced by its soft pleading, then falling back into hushed sadness as the orchestra comes in once more with a whispered recollection of its once so cruel phrase; saying as plainly as an orchestra can say it, 'The rest is silence!'" (*William Foster Apthorp*).

LIONCEAU

TOILET SPECIALTIES

Ivory Sets
Brushes
Mirrors
Combs
Puff Boxes
Cream Jars
Trays
etc.

Soaps
Creams
Face Powders
Compacts
Tooth Paste
Tooth Powder
Lip Sticks
Incense
Bath Tablets
Hair Tonic
Hair Nets

Absolutely Guaranteed

S.S.P.CO. PURITAS ET CURA ESTABLISHED 1831 INCORPORATED 1894

PRICE LIST SENT ON APPLICATION

S. S. PIERCE CO. BOSTON AND BROOKLINE



VLADIMIR

DE PACHMANN

uses and endorses

The Baldwin Piano

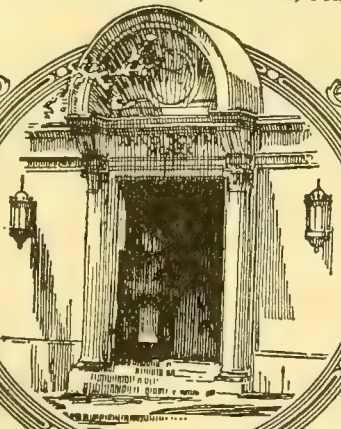
exclusively

The Baldwin Piano Co.

Represented by

The A. M. HUME MUSIC CO.

196 Boylston Street, Boston, Mass.



III. Rondo: Vivace. The first theme, of a sunny and gay character, is announced immediately by the strings. The pianoforte follows with a variation. A short but more melodic phrase for the strings is also taken up by the pianoforte. A third theme, of a bolder character, is announced by the orchestra. The fourth theme is given to the pianoforte. The Rondo, "of a reckless, devil-may-care spirit in its jollity," is based on this thematic material. At the end the tempo becomes presto.

The first performance of the Fourth Concerto in Boston was probably by Robert Heller* at a Germania concert, February 4, 1854. He played Beethoven's Fifth Concerto at a Germania concert, March 4 of that year.

The Fourth Concerto has been played in Boston at concerts of the Boston Symphony Orchestra by George W. Sumner (December 17,

*Robert Palmer, known as Robert Heller, was born at Canterbury, England, in 1833. He studied music, and at the age of fourteen won a scholarship in the Royal Academy of Music, London. Fascinated by the performances of Robert Houdin, he dropped music to become a magician, and he came to the United States in September, 1852. Some say that he made his first appearance in New York at the Chinese Gardens as a Frenchman; others, that his first appearance was at the Museum, Albany, N.Y. He met with no success, and he then went to Washington, D.C., where he taught the piano and served as a church organist. He married one of his pupils, Miss Kieckhoffer, the daughter of a rich banker, and at once went back to magic. In New York he opened Heller's Hall, and was eminently successful. He then went to London, opened Poole's Theatre; but came back to New York in 1875. He had given exhibitions of his skill in Australia and India. He died at Philadelphia, November 28, 1878. His name stands very high in the list of magicians. His tricks of "second sight" for a long time perplexed the most skilful of his colleagues. And he was one of the first to use electricity as a confederate. In his will he instructed his executors to destroy all his apparatus. For a long and interesting explanation of his "second sight" tricks, see "Magic," by A. A. Hopkins (Minn & Co., New York, 1897).

THE P T RADIO RECEIVER

Unquestionably the Finest Set in Boston

This Receiver is a Masterpiece of Radio Craftsmanship, embodying unique, exclusive features, and has demonstrated its superiority in comparative tests. Custom Built. London, Mexico City and Los Angeles have been received on loudspeaker with indoor aerial, yet a novice can learn to operate the set perfectly within five minutes. *A card is furnished, specifying exact adjustments necessary to tune in the various broadcasters.*

Reception of Los Angeles guaranteed.

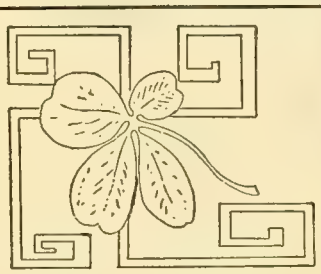
Demonstration in your home if desired.

Set alone $200. Installation in your home, complete with loudspeaker and other accessories, ready to operate, $295.

PAUL T. PLATT RADIO SERVICE

29 VANE STREET - - - NORFOLK DOWNS, MASS.

Phone, Granite 5035-W



Designer of distinctive gowns

247 NEWBURY STREET

near Fairfield Street

A Potential Producer

LINES of communication, established between points of commercial operations are to business, what couriers, signal-systems and supply-trains are to the military.

Occupying a place of first importance in commerce and industry, stands PRINTING, a creative force, a broadening influence and a Champion of Truth. When carefully and expertly prepared, when consistently and tastefully arranged, printing will do its part as a potential producer. If it is distributed with equal care, a complete and efficient system of communication is the result. Radiating to as many objectives as necessity requires, the printed message exploits its field thoroughly, provided its story is supported by elements that are attractive, clean and properly balanced.

* * * *

For fifty years, we have conducted a policy of active co-operation with our customers, so that their printing would carry the *producing* effect, which, after all, is the primal factor of any printed message.

GEO. H. ELLIS CO.
Incorporated

The Quality Mark  *of Printing Service*

272 Congress St. Boston, Mass.

The average annual expenses of the Boston Symph
This operating deficit is met by subscriptions. A list of th

Abbott, Gordon
Adams, Miss Clara A.
Agassiz, Mrs. George R.
Aiken, Mr. and Mrs. Alfred
Ames, Mrs. F. L.
Ames, Mrs. Hobart
Ames, Hobart
Ames, John S.
Ames, Oakes
Ames, Mrs. William H.
Amory Mrs. Harcourt
Anonymous (3)
Anthony, Mrs. Margaret
Anthony, Miss A. R.
Apsey, Laura Soule
Apthorp, Mrs. H. O.
Atherton, Percy L.
Atwill, Miss Elizabeth M.
Aubin, Miss Margaret H.

Bacon, Mrs. William
Baker, Mr. and Mrs. G. B.
Baker, Miss Helen S.
Balch, Mrs. John
Barbour, Thomas
Barkhouse, Mrs. Arthur J.
Barlow, R. S.
Barnet, Mr. and Mrs. S. J.
Barrett, Mrs. William E.
Bartol, Mrs. John W.
Bates, The Misses
Bates, Mrs. Oric
Baylies, Mrs. Walter C.
Beal, Miss Ida G.
Beebe, Frank H.
Beebe, E. Pierson
Beebe, Miss Sylenda
Berwick-Walker, Clara
Best, Mrs. Edward H.
Bigelow, Dr. W. S.
Bishop, Miss Margaret
Blake, Mrs. Arthur W.
Blake, Estate of William P.
Bliss, Henry W.
Boit, Mrs. John E.
Bostwick, Juliette C.
Bradford, Mary G.
Bradlee, Mrs. Arthur T.
Bradlee, Mr. and Mrs. Thos. S.
Bradlee, Miss S. C.
Brandegee, Mr. and Mrs. E. D.
Bremer, Mrs. J. L.
Brewer, F. R.
Brigham, Mrs. Cyrus
Brown, George W.
Browning, Mrs. C. A.
Bruzza, L., Brooklyn, N.Y.
Buckingham, Miss M. H.
Bullard, Miss Ellen T.
Burdett, Everett W.
Burnham, Miss Helen C.
Burnham, Miss M. C.
Burnham, Mrs. W. A.
Burr, Mrs. Heman
Burr, I. Tucker

Cabot, Miss Amy W.
Cabot, Mrs. Arthur T.
Cabot, Frederick P.
Cabot, Henry B.
Cabot, Mrs. Sewall
Carter, Mrs. J. W.
Case, Miss Louise W.
Cate, Martin L.
Chadbourne, Mrs. J. H.
Chapin, Horace D.
Chapin, Miss Mabel H.
Chase, Mrs. Henry M.
Cheever, Dr. and Mrs. D.
Chromatic Club
Coale, George O. G.
Coale, Mrs. George O. G.
Codman, Miss C. A.
Codman, Mrs. Russell S.
Coffin, Winthrop
Colby, A. E.
Coleman, Miss E. L.
Colt, Mr. and Mrs. James D.
Conant, Mrs. William C.
Converse, Mrs. Costello C.
Converse, M. M.
Coolidge, Mr. and Mrs. Harold J.
Coolidge, Mrs. J. G.
Coolidge, Mrs. J. T.
Coolidge, Julian L.
Coolidge, Mrs. T. J.
Coonley, Howard
Corey, Mrs. H. D.
Cotting, Mrs. C. E.
Cotton, Miss Elizabeth A.
Courtney, Mr. and Mrs. Paul G.
Crafts, Mrs. George P.
Craig, Mrs. Helen M.
Crosby, Mrs. S. V. R.
Crowninshield, Mrs. F. B.
Cummings, Estate of Mrs. Charles A.
Cummings, Mr. and Mrs. Charles K.
Cunningham, Miss Mary
Curtis, Mrs. G. S. (Estate
Curtis, Miss Harriot S.
Curtis, Miss Mary G.
Cushing, Sarah P.
Cushing, Mrs. W. E.
Cutler, Mrs. C. H.
Cutler, Miss Elisabeth A.

Dabney, Mr. and Mrs. Ge
Dana, R. H.
Dane, Mr. and Mrs. Erne
Daniels, Miss Mabel W.
Davenport, Mrs. George V
Day, Mrs. Henry B.
Derby, Miss Elizabeth P.
Dexter, Miss Rose L.
Dixey, Mrs. Richard C.
Dodd, Mrs. Henry
Dole, Mrs. Charles F.
Dunne, F. L. and Compan
Dupee, W. A.

Eager, Miss Mabel T.
Eaton, Miss B. L.
Eaton, Miss L. H.
Edwards, Robert J.
Eisemann, Julius
Eisemann, Ludwig
Ellery, Mr. and Mrs. Willi
Elliot, Mrs. John W.
Ely, Miss Augusta C.
Ely, Elizabeth B.
Endicott, S. C
Ernst, Mrs. Harold C.
Eustis, H. D.
Eustis, The Misses

Farlow, Dr. and Mrs. Joh
Farlow, Mrs. William G.
Farrington, Robert D.
Faulkner, Miss Fannie M.
Fay, Mrs. D. B.
Fenollosa, William S.
Fish, Frederick P.
Fisher, Miss Edith
Fisher, Frances B.
Fitch, Miss Carrie T.
Fitz, Mrs. R. H.
Fitz, Mrs. W. Scott
Foote, Arthur
Foote, George L.
Forbes, Allan
Forbes, Mrs. Ralph E.
Forbes, Mrs. Waldo E.
Fox, Miss Alice M.
Fox, Felix

The Orchestra can be carried on only by the generosity of those financially. All such are invited to join in sustaining the Orchestra.

rchestra exceed its average income by about $95,000.00.
ıo have subscribed for the season 1923-24 follows:

ıch, Miss Katharine
ıch, Mrs. Hollis
ıkenstein, Lina H.
:nd
thingham, Mrs. Langdon
thingham, Mrs. Louis A.
.er, Alvan T.

, E. Howard
ton, Mrs. W. A.
ert, Mrs. Ellen J.
ıore, Mrs. G. L.
dwin, Miss Frances
ıdin, Mrs. John L., Jr.
:ne, Mr. and Mrs. Edwin Farnham
:nfield, Joseph Baram
:nough, Mrs. H. V.
:nwood, Mr.and Mrs.Levi H.
wold, Roger
:er, Mrs. Frances L.
d, Miss Eleanor
d, Miss S. L.

, Mrs. H. S.
, Mrs. John L.
owell, Mr.and Mrs.Frank W.
owell, N. Penrose
ımond, Mrs. Edward
ding, Emor H.
rington, Mrs. Francis B.
ris, Miss Frances K.
te, Mrs. Richard
haway, Miss Ellen R.
ghton, Mrs. M. G.
en, Parkman B.
ley, Mr. and Mrs. George
ward, Mrs. G. G.
man, William C.
man, Mrs. Joseph M.
s, Mrs. John Jay
ginson, Mrs. F. L.
ginson, F. L., Jr.
, Arthur D.
, Mr. and Mrs. Edward B.
, Mrs. John F.
art, Philip W.
nes, Mr. and Mrs. E. J.
nes, Ida E.
ıans, Miss Katharine A.
ıans, Miss Marian
d, Miss Helen
ghton, Clement S.
ghton, Elizabeth G.
:e, Mrs. George D.
:e, Henry S.

Howe, Mrs. Henry S.
Howe, M. A. DeWolfe
Howe, Mrs. J. Murray
Hoyt, Mrs. C. C.
Hyde, Mrs. Katharine H.
Hunnewell, Mrs. Arthur
Hunnewell, Mrs. Henry S.
Hunt, Miss Abby W.

Ivers, Miss Ella F.

Jackson, Mrs. Henry
Jackson, Mrs. James, Jr.
Jackson, Miss Marian C.
Jaques, Miss H. L.
Johns, Clayton
Johnson, Mr. and Mrs. Arthur S.
Johnson, Miss Edith Morse
Johnson, Mrs. E. J.
Jordan, Helen L.

Kaffenburgh,Mr.&Mrs.Albert W.
Kaufman, M. B.
Keeler, Mrs. A. M.
Kent, Mrs. Edward L.
Kimball, The Misses
King, Mrs. Henry P.
King, The Misses
Koshland, Mr. and Mrs. Abraham
Koshland, Mr. and Mrs. Jesse

Lamb, Miss Aimee
Lamb, Horatio A.
Lamson, Clement R.
Lane, Mrs. G. M.
Lang, Mrs. B. J.
Lang, Miss Margaret Ruthven
Lanz, Jeanne M., Brooklyn, N.Y.
Lapham, Henry G.
Lasell, Miss Elizabeth
Lasell, Josiah M.
Latimer, Miss J. W., Brooklyn, N.Y.
Lawrence, Mrs. John
Lawrence, Miss Sarah
Lee, Miss Bertha
Lee, Mrs. F. H.
Lee, George C.
Lee, Mr. and Mrs. James S.
Lee, Joseph
Leland, Mrs. Lester
Leman, J. Howard
Lewis, Mrs. George
Lilly, Mrs. Channing
Lodge, John E.
Lombard, Mrs. Ephraim
Loring, Miss Louisa P.
Loring, Mrs. Thacher
Loring, William Caleb
Lothrop, Mrs. Thornton K.
Lothrop, Mrs. William S. H.
Luce, Stephen B.
Lowell, Miss Lucy
Lyman, Arthur
Lyon, Mrs. George Armstrong
Lyon, Mrs. W. H.

Macomber, John R.
Maguire, Mrs. Emily M.
Manning, Mr. and Mrs. Earl G.
Mason, Miss Fanny P.
McMichael, Mrs. L. G.
In Memoriam—C. S. D.
Miller, Miss Mildred A.
Milliken, Arthur N.
Milliken, Mrs. James I.
Moir, Mrs. John
Moore, Mrs. Edward C.
Moors, Mrs. Arthur W.
Morison, Mrs. John H.
Morse, Miss Frances R.
Morse, Henry Lee
Morse, Miss J. G.
Morse, J. Torrey, Jr.
Morss, Mr. and Mrs. Charles A.
Motley, Mrs. E. Preble
Mumford, Mrs. George S.
Murdock, Mr. and Mrs. Harold
Murfitt, Mrs. S. C.
McKibbin, Miss Emily W.
MacLaurin, Mrs. Richard C.

Newell, Mrs. Edward A.
Nichols, Mrs. Henry G.
Nickerson, William E.
Norcross, Mrs. Otis
Nutter, George R.

Oakes, Francis J., Jr.
Osgood, Emily L.

Paine, Rev. George L.
Paine, R. T. 2d
Parker, Mrs. Edward L.
Parkman, Henry
Parkman, Mrs. Henry
Patton, James E.
Peabody, Charles
Peabody, Mrs. Endicott
Peabody, Mrs. Francis
Peabody, Mrs. H. Rodman

(Continued on following page)

elieve it important in the life of Boston and are willing to help it

Peabody, Margaret
Perera, Mrs. Gino L.
Peters, Mrs. William Y.
Pfaelzer, Mrs. Franklin T.
Phillips, Mrs. John C.
Phillips, Mrs. W.
Pickman, Dudley L.
Pickman, Edward M.
Pierce, Mrs. M. V.
Pitman, Mrs. B. F.
Post, Mrs. John R.
Potter, Mrs. Murray A.
Pratt, Mrs. L. Mortimer, Jr.
Pratt, Mrs. Walter W.
Putnam, Mrs. James J.
Putnam, Marion C.

Rand, E. K.
Ranney, Miss Helen M.
Rantoul, Harriet C.
Rantoul, Mrs. Neal
Reed, Miss Emily
Reed, Miss Ida B.
Richardson, Mrs. Charles F.
Richardson, Mrs. F. L. W.
Richardson, Mrs. John
Richardson, W. K.
Robb, Russell
Robinson, B. L.
Rogers, H. L.
Rollins, Mrs. J. W.
Rothschild, John
Rousmaniere, Mrs. E. S.
Rothwell, Bernard J.
Russell, Mrs. Richard S.
Russell, Mrs. Robert S.

Sachs, Prof. Paul J.
Sagendorph, George
Saltonstall, Mrs. John
Saltonstall, Leverett
Saltonstall, Miss Muriel Gurdon
Saltonstall, Mrs. Philip L.
Saltonstall, Richard
Saltonstall, Mrs. R. M.
Sanger, Mrs. Charles R.
Sanger, Mrs. George P.
Saville, Mrs. William
Sawyer, Mr. and Mrs. Henry B.
Schneider, Miss Elizabeth
Sears, Miss Annie L.
Sears, Miss Mary P.
Sears, Mrs. Montgomery
Sears, Mr. and Mrs. Richard D.
Sears, Richard D.
Sears, William R.
Shaw, Mrs. Henry S.
Shaw, Mrs. Henry S., Jr.
Shaw, Mrs. Q. A., Jr.
Sheldon, Katharine H.
Shepard, Mrs. Willis S.
Silsbee, Mrs. George S.
Slocum, Mrs. William H.
Smith, F. Morton
Sortwell, Mrs. A. F.
Spalding, Walter R.
Spaulding, Miss Emma F.
Sprague, Mrs. Phineas W.
Stackpole, Mrs. Frederick D.
Stackpole, Mr. and Mrs. Pierpont L.
Staniford, Mrs. Daniel
Stanton, Katharine
Steinert, Alexander
Steinway, Frederick T., New York, N.Y.
Stevenson, Mr. and Mrs. R. H., Jr.
Stone, Galen L.
Stone, Mrs. Galen L.
Stone, Nathaniel H.
Streeter, Mrs. E. C.
Sturges, Alice K.
Sturgis, The Misses
Swallow, Maude C.
Swift, Miss Lucy W.
Swift, Newton

Taft, Edward A.
Tapley, Miss Alice
Tapley, Henry F.
Tappan, Miss Mary A.
Thayer, Mrs. W. H.
Thorndike, Mrs. J. L.
Torbert, Dr. James R.
Tower, Florence E.
Tuckerman, Mrs. L. S.
Turner, Nellie B.

Vaughan, Bertha H.
Vaughan, Mrs. Henry G.
Vorenberg, Felix

Wadsworth, Mrs. A. F.
Ward, Prof. R. DeC.
Ware, Mrs. Arthur L.
Waring, Mrs. Guy
Warner, Elizabeth
Warren, Mrs. Bayard
Warren, Mr. and Mrs. Bentley W.
Warren, Mr. and Mrs. E. R.
Watson, Mrs. Thomas R.
Webster, Mr. and Mrs. Edwin S.
Weeks, Mr. and Mrs. Robert S.
Weeks, Sinclair
Welch, E. Sohier
Weld, Mrs. Bernard C.
Weld, Mrs. Charles G.
Weld, Miss Mary
Wells, Mrs. Webster
Wendell, Mrs. Barrett
Wheatland, Richard
Wheelwright, A. W.
Wheelwright, Miss Mary C.
White, Miss Gertrude R.
White, Miss Susie E.
Whitin, Mrs. G. Marston
Whiting, Mrs. Jasper
Whitman, William
Whitney, Mrs. Margaret F. G.
Whittier, Mrs. Albert R.
Whitwell, Mr. and Mrs. Frederick S.
Williams, Moses
Wilson, Miss A. E.
Winsor, Mrs. Alfred
Wolcott, Mrs. Roger
Wood, William E.
Wright, A. M.

Edmands, Miss Violet
Fay, A. D.
Lyman, Mrs. G. H., Jr.
Sargent, Mr. and Mrs. Edward H.
Scott, Mrs. Arnold
Squibb, Dr. Edward H., Brooklyn, N.Y.
Tozzer, Mr. and Mrs. Alfred M.

Badger, Dr. and Mrs. George S. C.
Beckwith, Mrs. Daniel, Providence, R. I.
Cochran, Mrs. Edwin Paul, New Haven, Conn.
Frost, Horace W.
Hornblower, Henry
Hornblower, Mrs. Henry
Kaffenburgh, Mr. and Mrs. Carl J.
Lyons, John A.
Moseley, Mrs. F. S.
Stevens, Moses T.
Tappan, Mrs. Frederick H.
Ware, Henry

Beach, John P.
Bemis, Mr. and Mrs. A. Farwell
Carr, Cornelia P.
Chapin, Mrs. Mary G., Providence, R. I.
Clark, Mrs. Myron H.
Dana, Dr. Harold W.
Dowse, William B. H.
DuBois, Mrs. L. G.
Farnsworth, William
Holbrook, Miss Mary S.
Hutchins, Mr. and Mrs. Edward
Little, Mrs. David M.
Metcalf, Mr. and Mrs. Jesse H., Providence, R. I
Milliken, Miss Lois H.
Palmer, Mrs. Marion C.
Platner, Mrs. John Winthrop
Ripley, Edward L.
Selfridge, Mrs. G. S.
Shattuck, Lillian
Sibley, Mrs. Henry C.
Steedman, Mrs. C. J., Providence, R. I.
Thayer, Mrs. John E.

.atimer, Mr. and Mrs. George D.
'armichael, Dr. and Mrs. Henry
Sampson, Charles E.
In Memory of Albert van Raalte

Pledges received from New Subscribers, February 19th

Friend
Guild, Courtenay
Harwood, Mrs. John H.
Huntsman, Ray

Subscriptions to date for season of 1923-24 -	$79,633.34
Endowment Fund - - - - -	146,369.02
Endowment Fund, in memory of Henry L. Higginson	10,000.00

Subscriptions are applicable to deductions from the Federal Income Tax.

Subscriptions to annual deficit and to the Endowment Fund should be sent to E. B. Dane, Treasurer, 6 Beacon Street, Boston, Mass.

DONORS TO THE ENDOWMENT FUND

Adams, Mrs. Brooks
Adams, Mrs. Charles H.
Alford, Martha A.
Alford, Mrs. O. H.
Allen, Mary O.
Allen, Mrs. Philip R.
Andrews, Miss Katharine H.
Anthony, Miss Margaret
Ashton, Joseph N.
Atherton, Percy L.
Atkinson, Mr. and Mrs. E. W.
Aubin, Miss Margaret H.
Austin, Mrs. Calvin

"B"
Bailey, Miss Alice H.
Baker, H. S.
Barr, Laura M.
Bartlett, Mrs. J. S.
Bartlett, Mary F.
Bartol, Mrs. J. W.
Bayley, Mrs. M. R.
Bazeley, Mr. and Mrs. W. A. L.
Beach, Mr. and Mrs. John
Bearse, Mrs. H. L.
Beebe, Sylenda
Bennett, Mrs. T. W.
Best, Mrs. Edward H.
Bird, Mrs. Frances A.
Bishop, Mrs. C. J.
Bowditch, Dr. and Miss Olivia Y.
Bradlee, Miss S. C.
A. B.
Bradlee, Col. and Mrs. Thomas S.
Brewer, Miss F. R.
Briggs, Miss H. S.
Brigham, Mrs. Clifford
Brooks, Miss Phyllis
Bruce, James L.
Buckingham, Mary H.
Burnham, Miss Alice E.
Burnham, Miss Helen C.
Burnham, Miss M. C.
Burr, Mr. and Mrs. Allston
Burr, Mrs. Heman
Butler, Miss Isabel

Cabot, F. Ernest
Cabot, Frederick P.
Cabot, J. W.
Cabot, Miss Theodora
Carmichael, Dr. and Mrs. Henry
Cary, Miss Georgina S.
Case, Miss Louise W.
Chafee, Mrs. Z.
Chapin, H. D.
Chapin, Miss Mabel H.
Chase, Mrs. Theodore
Clark, Mrs. Frederic S.
Clarke, Marshall G.
Clay, Mrs. B. B.
Codman, Miss C. A.
Cole, Mrs. Mollie R.
Cooper, Charlotte E.
Cram, Robert V.
Curtis, Mrs. Horatio G.
Cushing, Mrs. W. E.
Cutler, Mrs. Elbridge G.

Daly, Mrs. Reginald A.
Davenport, Mrs. George H.
Davenport, Mrs. Mary H.
Day, Mrs. Frank A.
Delano, Miss Julia
Derby, Miss Elizabeth P.
Dickerman, Mrs. Frank E.
Dole, Mrs. Charles F.
Dudley, Frances Gardner
Duff, Mr. and Mrs. John
Duncan, Mrs. Albert Greene
Durkee, A. Imogene

Earle, C. B.
Edwards, Miss Hannah M.
"Cash"
Ellery, Mr. and Mrs. William
Elms, Helen T.
Anonymous
Emery, Mr. and Mrs. Frederick L
Emery, Georgia H.
Emery, Miss M. S.
Ensign, Mrs. C. S., Jr.
Estabrook, Mrs. Ida F.

Fairbanks, Miss Catherine
Farlow, John W.
Fay, Miss Helen B.
Fenollosa, William S.

Ferris, Ida J.
Fisher, Miss Edith S.
Fisher, Miss Frances B.
Fisher, R. B.
Fiske, Arthur P., In Memory of Friend
Florence Sumner Fiske
Fitz, Mrs. W. Scott
Fogg, Mrs. Louisa H.
Foote, Arthur
Forbes, Edward W.
Fox, Miss Alice M.
Fox, Felix
Fox, Isidor
French, Miss Katherine
Frothingham, Mrs. L. A.

Gay, E. Howard
Gebhard, Heinrich
Grant, Mrs. Elizabeth
Gray, Elizabeth F.
Gray, Marion E.
Gray, Mr. and Mrs. Russell
Griswold, Mrs. Fitz-Edward
Guild, Miss Charlotte H.
Guild, Miss Eleanor

Harding, Emor H.
Harpham, Mrs. Sherlie B.
Harrington, Mrs. F. B.
Harris, Miss Frances K.
Hatfield, Dr. and Mrs. H. K.
Hayward, Mrs. A. F.
Hayward, Miss Emily H.
Hayward, Mrs. G. G.
Hill, Mr. E. B.
Hill, Miss Marion
Hitch, Miss Julia D.
Hobbs, Mrs. Jane W.
Hofman, H. O.
Holland, Charles P.
Homans, Mrs. William P.
Hooper, Mrs. Susan Thayer
Hopkinson, Miss Leslie W.
Hosmer, Mrs. Elizabeth T.
Howe, Mrs. George D.
Howe, Sarah L.
Hunter, Miss Lillian
Hyde, Mrs. J. M. E.

Ingraham, Mary
Ivers, Ella F.

Jack, Dr. Edwin E.
Jack, Dr. Frederick L.
Friend
Jennison, Miss Katharine A.
Johnson, Miss Edith Morse
Johnson, Mrs. E. J.
Johnson, Ellsworth E.

Kaffenburgh, Carl J.
Kent, Mr. and Mrs. Edward L.
King, Miss Anne P.
King, Miss Caroline W.
King, Franklin

L., J. D.
Lampney, Alice E.
Lancaster, Mrs. Stella C.
Lang, Margaret Ruthven
Lee, Mrs. Francis H.
Lee, Mr. and Mrs. James S.
Lee, Mr. and Mrs. Joseph
Levey, Mrs. William M.
Lewis, Carrie L. S.
Littell, Miss Harriet R.
Littell, Miss Lucy
Lombard, Annie F.
Loring, Miss Louisa P.
Lothrop, Mrs. Thornton K.
Lothrop, Mrs. W. S. H.
Lowell, Miss Lucy
Lyon, Mrs. W. H.

McCabe, Gertrude B.
McCrary, Mabel S.
McDaniels, Mrs. W. H.
MacFadden, Hamilton
McKibbin, Miss Emily W.
Manson, Miss Elizabeth E.
Marrs, Mrs. Kingsmill
Mayo, Lawrence
Miller, Miss Mildred A.
Minot, Laurence
Moore, Mrs. Edward C.
Moran, Mrs. John J.
Morey, Mrs. Edwin
Morrill, Miss Helen
Morrill, Miss Isabel W.

Neal, Mrs. J. A.
Newell, Mrs. Edward A.
Nickerson, William E.
Norcross, Mrs. Otis

Ogden, Mrs. David B.
Osgood, Miss Emily L.

Paine, Robert Treat, 2d
Parkman, Henry
Parkman, Mrs. Henry
Perera, Mrs. Gino L.
Perkins Institution for the Blind
Phillips, Mrs. A. V.
Powell, Mrs. W. B.
Prather, Miss Elisabeth
Prince, Mrs. Morton P.

Quincy, Elinor

Rantoul, Miss Edith
Rantoul, Harriet C.
Rantoul, Miss Margaret
Rawles, James D.
Raymond, Mrs. Franklin F.
Rider, Mrs. Lelia Y.
Robbins, The Misses
Robinson, Jeannie D.
Robinson, Mrs. J. M.
Rogers, Henry M. and Clara Kathleen
Ropes, Mrs. C. B.
Rueter, Mrs. Helene C.
Russell, Mrs. Robert S.
Sargent, Mrs. Francis W.
Schneider, Elizabeth
Sears, Miss Annie L.
Sears, Miss Mary P.
Sedgwick, Prof. and Mrs. William T.
Selfridge, Mrs. George S.
Anonymous
Shaw, Miss Eleanor
Shaw, Mrs. Henry S.
Sheldon, Edward S.
Shepard, Miss Emily B.
Shepard, Mrs. W. S.
Sherman, Henry H.
Shurtleff, Gertrude H.
Silsbee, Elizabeth W.
Slocum, Mrs. W. H.
Smith, Mrs. Frederick M.
Snell, Miss Frances
Spalding, Miss Dora
Spring, Mr. and Mrs. Romney
Stackpole, Mrs. Frederick D.
Staniford, Mrs. Daniel
Stearns, Mrs. C. K.
Stearns, Mrs. F. P.
Stevens, Mary Louisa
Stewart, Mrs. Cecil
Sturges, Dorothy
Sturges, Mrs. Howard O.
Sullivan, Mrs. T. Russell
Swallow, Maude C.
Swan, Miss M. H.
Swift, Miss L. W.

Taft, Edward A.
Tapley, Miss Alice P.
Tapley, Henry F.
Tappan, Mrs. Frederick H.
Thayer, Mrs. John E.
Thomas, Miss Anna B.
Thompson, C. A.
Thorndike, Mrs. J. L.
Thorndike, Mary D.
Townsend, Miss Annie R.

Wadsworth, Mrs. A. F.
Walton, Alice
Walworth, Harriet E.
Ward, Miss A. S.
Ware, Mrs. Whitman
Waring, Mrs. Guy
Watson, Mrs. Donald C.
Watson, S. L. D.
Weidhorn, Leo
Wheatland, Mrs. Richard
Wheeler, Mrs. H. R.
Whitin, Mrs. G. M.
Whitman, Miss Effie E.
Whitman, Mrs. Florence Lee
Whittier, Mr. Albert R.
Williams, J. Bertram
Wilson, Miss A. E.
Winkley, Hobart W.
Winsor, Mrs. Alfred
Worthington, Miss Julia H.
Wright, Mrs. Walter P.

KARL RISSLAND

(Formerly one of the prominent First Violins of the Boston Symphony Orchestra)

Original Compositions for Violin and Piano

Caprice caracteristique. Op. 15	.75
*Chant romantique. Op. 16, No. 2	.50
*Danse antique. Op. 16, No. 3	.60
Harlequin. Op. 22, No. 1	.75
*La danseuse. Op. 20, No. 3	.60
*Legende. Op. 20, No. 2	.60
*Madrigale. Op. 20, No. 1	.60
Perpetuum mobile. Op. 21, No. 2	1.00
Poeme legendaire. Op. 21, No. 1	.75
*Romanza, in G. Op. 14	.60
Salterello scherzante. Op. 18	1.00
Southern frolic. Op. 22, No. 2	.60
Souvenir du danse. Op. 22, No. 3	.75
*Valse caprice. Op. 16, No. 1	.60

*Also published for 'cello

Carry me back to old Virginny. By James A. Bland
Mr. Rissland's arrangement as played by MISCHA ELMAN

OLIVER DITSON COMPANY

178-179 TREMONT STREET BOSTON, 10

Order of Your Local Dealer

All applications for advertising space in the Boston Symphony Orchestra programme book should be made to L. S. B. Jefferds, Advertising Manager, Symphony Hall, Boston, Mass.

TO OUR FRIDAY AFTERNOON SUBSCRIBERS

It has been suggested that subscribers who for any reason find themselves unable to attend the Friday Symphony Concerts, and whose tickets would not otherwise be used, send them in to be sold for the benefit of the Boston Symphony Orchestra, Inc. Endowment Fund.

Kindly send such tickets as early each week as convenient to Boston Symphony Orchestra, Inc.

Symphony Hall, Boston.

1881), Carl Baermann (January 27, 1883, December 23, 1893), Mary E. Garlichs (November 29, 1884), Anna Clark-Steiniger (November 14, 1885), Rafael Joseffy (December 18, 1886), Ferruccio B. Busoni (November 14, 1891), Ernst von Dohnanyi (March 17, 1900), Otto Neitzel (December 22, 1906), Leopold Godowsky (December 14, 1912), Harold Bauer (November 28, 1914), Winifred Christie (April 27, 1917), Arthur Rubenstein (April 1, 1921); Arthur Schnabel, March 30, 1923.

TONE POEM, "THE OCEAN," Op. 99 . . HENRY KIMBALL HADLEY

(Born at Somerville, Mass., December 20, 1871; now living in New York)

Mr. Hadley's score is an illustration in music of portions of a poem by Louis K. Anspacher,* entitled "Ocean Ode." The score was composed for the most part in the fall of 1920; it was completed in October, 1921. The first performance was from manuscript at a concert of the Philharmonic Society, New York, on November 17, 1921. Mr. Hadley

*Louis Kaufman Anspacher, dramatic author, lecturer, and formerly an actor, was born at Cincinnati, Ohio, on March 1, 1878. He was educated in New York and at the Columbia Law School. Among his plays are "Tristan and Isolde," 1904; "Apartments to Let," 1905; "The Embarrassment of Riches," 1906; "Anna and the Archduke John," 1907; "A Woman of Impulse," 1909; "The Glass House," 1911; "The Washerwoman Duchess," 1913; "Our Children," 1914; "The Unchastened Woman," 1915; "The Ghost Between," 1920. He married the actress Kathryn Kidder, born at Newark, N.J., on December 23, 1867, who made her first appearance on the stage at Chicago in 1885, as Lucy Fairweather in "The Streets of New York." Her first appearance in New York was at the Union Square Theatre, May 18, 1885, as the Countess Morynski in "Nordeck." She played in her husband's plays from 1906 till 1915.

JOHN A. REARDON, Jr.



Interior Decorator

Draperies Furniture
Wall Papers

103 ST. JAMES AVE., BOSTON
Reardon Building

Telephones, Back Bay { 10974 / 6609

Lewis F. Perry's Sons Co.

PAINTING AND DECORATING

TELEPHONE, MAIN 4335

101 TREMONT STREET
ROOM 211, BOSTON

Decorators of Symphony Hall

TOWN TAXI

TOWN TAXI

LOWEST RATE OF FARE IN BOSTON

Taxi Cabs

AT

SYMPHONY HALL

AFTER ALL CONCERTS

Notify the usher or taxi agent at entrance

TOURING CARS

Low Rates

LIMOUSINES

Quality Service

TOWN TAXI

INCORPORATED

KENMORE 5000

LOWEST RATE OF FARE IN BOSTON

TOWN TAXI

TOWN TAXI

conducted. There was a second performance by the Philharmonic Society on January 15, 1922. There have been performances in other cities, as St. Louis (February 17, 1922), Minneapolis (March 31, 1922), Chicago (March 16, 1923).

Mr. Hadley contributed these notes to the programme book prepared for the first performance in New York:

"I have not followed the strophes in the order in which they appear in the ode. I intended the first section to be (after a short introduction of majestic harmonies for full orchestra) the Allegro proper of the work, suggesting the elements 'let loose' with all the fury and tumult of a tempestuous sea. The introduction contains a short phrase (of three chords)—a 'motto' which occurs again and again throughout the piece, always with great vigor and sinister portent, except at the close, when it is heard for the last time *pp* in the trumpets and trombones, alternating."

The Allegro section is explained as a commentary on the following energetic stanzas:

Tear a leaf from the Furies' history,
Loosen the wind's hoarse blast,
Unroll the scroll of stormy mystery
Over the ocean's vast!
Let the wind with its shrill lash
Whip the waves until they gnash
And spume and foam and seethe and fret,
And gape their jagged jaws to spet
Their angry spray anent the sky,
And rear their towering might to try
To quench the heaven's sullen ashes
And fulminating flashes
Leaping through the smoky clouds
That hang low like trailing shrouds
From wailing winds wild in their cry;
While the echoing thunder crashes

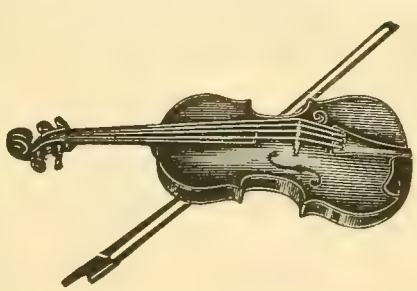
EARLY SPRING and SOUTHERN WEAR OPENING

Strikingly original and delightfully different are the qualities which distinguish Hurwitch clothes for Winter Resort Wear and Early Spring.

Now showing a brilliant assemblage of
SUITS GOWNS COATS SPORTS WEAR

Hurwitch Bros.

Second Floor 344 Boylston Street Boston, Mass.



JACOB THOMA & SON

Importers and Dealers in
Old and New Violins — Bows — Strings — Cases and Violin-Specialties

Repairers to the Boston Symphony Orchestra
Agents for the Silvestre & Maucotel Tricolore Tested-Strings

226 TREMONT STREET . BOSTON, MASS.
Opp. Majestic Theatre Telephone, Dewey 1763-W

Tremendously from on high.
. . . . . .
Rise, thou monster muddy-muscled,
Million-armed Briareus!
Now if ever thou hast tussled,
Wrestle with thy Protean thews.
Engulf the wind that scornful mocks
Thy hoary head and spray-dashed locks.
Show thy fangs and foaming teeth,
Growl thy darkest growl beneath!
Rise, oh rise!
Blot the light and drown the skies:
Stoop, thou Heaven, ope thy gate,
Not in mercy, but in hate,—
Rise, oh rise!
Death's abroad, and will be sate.

"Then follows the middle section, which contains the 'sea-sprites' motif, sung by three flutes over a background of motion in the violoncellos and clarinet, with sustained string accompaniment":

Naiads bound in graceful slumber
Lie within the dark green caves;
Where the flush of sipping waves
Scarce disturbs the shadowy umber
Of the willowy weeds, and laves
The pearlèd grottoes without number.
. . . . . .
The wash of waters laps the strand,
Then a retreating hush
Of waves soft gliding from the sand
With a hearkening tush.
The Undines dance at the curving edge
Where falls the spray;
They move to the murmurs of the sedge
That darks with mystery the ledge,
In the moon's pale day.
The crooning wind floats half sleep,
Tuning its haunting monotone,
But wandering still on the breast of the deep,
Alone— Alone—
Mingling its sigh with the sedge's moan
All else doth silence keep.
Save where the tripping sea-sprites dance,
With dripping toes in gleeful advance
And eager retreat,
Treading the time with faery feet,
Threading mazes like those of Crete,
Throughout the serrate rim.

Boston Conservatory of Music

INCORPORATED

AGIDE JACCHIA, Director

VIOLIN DEPARTMENT

Irma Seydel — Carmine Fabrizio
Daniel Kuntz — Frederick Mahn
Armando Leuci

250 HUNTINGTON AVENUE, BOSTON 17, MASS.

Telephone Back Bay 2042

CATALOG SENT ON REQUEST

STEINWAY PIANOFORTE

P. CARTONI COMPANY

IMPORTERS

FLORENTINE ARTS AND CRAFTS

Suitable gifts for all occasions — Visitors welcome

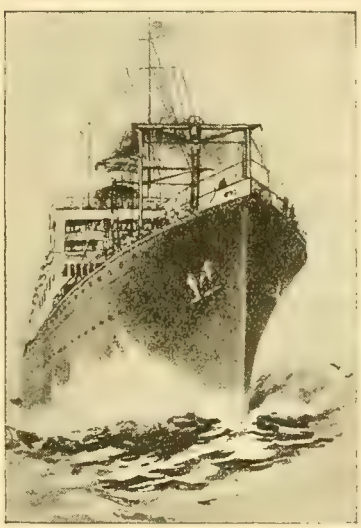
Room 406 — Berkeley Building — 420 Boylston Street

"The last part "is the quiet, serene ocean flowing on through eternity. This begins with an undulating movement in the divided double-basses and harp, over which sounds a succession of broken chords in the strings with bell-like effect. Against this the solo horn sings a new melody of great calm, which is answered by the oboe and in turn taken up by all the solo instruments. This theme is finally developed and expanded by the full orchestra, and after a *fff* climax the music dies away with the reiteration of the motto, pianissimo, and the sound of bells":

The dreaming moonlight silvers all
In the eve serene;
And the rolling rise and fall
Of the waves' careen,
Rhythmical and gradual,
Mesmerically musical,
Hold the sea in silent thrall
And undulate the sheen.
Now the halcyon breeds its young
On the ocean's lull;
Now is heard the distant call
Of the wandering gull.
Under night's deep sapphire pall
All else to sleep is sung,
Thy deep rest pervades my soul
With inviolable quiet.
Oh, thou great, dark sea,
I would be at one with thee,
Gliding like thee to thy goal,
Gaining ever closer nigh it,
Riding on a tidal roll
Over every hindering shoal.
And ever grandly sweeping by it
To eternity!

The work is scored for the following instruments: three flutes (the third interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, contra-bassoon, four horns, four trumpets, three trombones, tuba, kettledrums, bells, bass drum, cymbals, triangle, harp, and strings.

These compositions of Mr. Hadley have been performed in Boston at concerts of the Boston Symphony Orchestra:



EUROPE 1924

Features

Free chairs and rugs on steamer,
Free suitcase when you enroll,
First-class travel in Italy,
Frequent motor excursions,
Flight with airplanes,
Excellent Hotels,
For $925.00.

Write to

THE WORTHWHILE TOURS
17 ALDWORTH STREET
BOSTON 30, MASSACHUSETTS
Tel. Jamaica 3688-W

The B. F. Wood Music Co.
Publishers of
Edition Wood.
And the Largest Catalog of Easy Educational Music in the World.
To be had through your Local Dealer
88 ST. STEPHEN STREET BOSTON, 17

M. STEINERT & SONS

New England Distributors for

STEINWAY

STEINERT JEWETT WOODBURY

PIANOS

DUO-ART Reproducing Pianos

Pianola Pianos



VICTROLAS VICTOR RECORDS

DeForest Radio Merchandise

STEINERT HALL

162 Boylston Street

BOSTON MASS.

1905. Symphony No. 2, F minor, "The Four Seasons," Op. 30, April 15.
1907. "Salome," tone-poem (after Oscar Wilde's tragedy), Op. 55, April 13. First time in America.
1908. Symphony No. 3, B minor, Op. 60, April 11. First time in America.
1910. "The Culprit Fay," Rhapsody (after Drake's poem), Op. 62, November 19. Conducted by the composer.
1916. "Lucifer" (tone-poem after a poem by Vondel), Op. 66, April 7. Conducted by the composer.
1919. Symphonic Fantasia, Op. 46, January 24.

ENTR'ACTE

TASTES OF AN IGNORAMUS

(A. B. Walkley in the London *Times*)

She was playing a violoncello concerto of Haydn's, and I adored her as she played, this pale woman, half muse, half mænad, with the piercing eyes and the raven locks thrown carelessly back from the lofty brow. At times she would seem to be dreaming, her gaze rapt, her face a mask, while the music welled up under her caressing touch, you almost thought, of its own accord. Then she would mark the rhythm with a slight toss of the head or gently nod, as much as

SOLOV-HINDS CO.

SPECIALIZING IN APPAREL FOR MISSES AND WOMEN

Evening and Dinner Gowns
Afternoon and Daytime Dresses
Misses' Frocks and
Dance Dresses
Coats Wraps Hats
Sportswear

468 BOYLSTON STREET

WESTLAND AVENUE GARAGE
INCORPORATED
41–43 WESTLAND AVENUE AND 32–34 ASTOR STREET
ONE MINUTE FROM SYMPHONY HALL
While attending concert store your car at our new and most up-to-date garage. Guard against theft.
Telephones, Back Bay 8862, 8863

to say, "It's all right, dear Papa Haydn, I am your loving daughter and we understand one another perfectly, *mio caro,* don't we?" She was no histrionic player, however; far too fine an artist, indeed, for that; her little movements were obviously reflex; or else signals passed in confidence, under the rose, between the composer's soul and her own. Again, she would fondle her instrument as though it were a child at her knee, smiling to herself with glee as she delicately nipped it *pizzicato,* or stroked it tenderly with long sweeps of the bow. Then, as the final chords crashed out from the orchestra, her hands fell quietly to her sides, and I woke from my trance with a pang of regret that it was all over, that this particular joy was dead for me in actual sensation, after becoming part of my very being, so that I could never be the same again.

Is there any other art that gives this ecstasy? I can only speak for myself, and know of nothing to compare with it. There is a happy corner in the National Gallery where the Constables and the Cotmans fill you with the mellow peace of English landscape; another in the Maritzhuis at The Hague opposite a world-famous picture of Ver Meer; a third in the Accademia at Florence amid the subfusc hues of Botticelli. I suppose these paintings appeal to some people more than music; I say I suppose, out of courtesy, for

At the Sign of the Golden Harp
380 Boylston Street
(NEAR ARLINGTON)

Right Hand Culture
By PAUL SHIRLEY

"Studies for the Right Hand, which are scattered throughout the literature of the Violin, are in this volume crystallized into a practical and complete System. The little book throws a new light upon the development of the Right Hand and opens a new and valuable field of work."

ANTON WITEK. Concert-master of the Boston Symphony Orchestra.

Price, 50 cents Net

Carl Fischer INC.
MUSIC INSTRUMENTS
BACK BAY 9000
9001

Delicious
Hot Luncheons
and Dainty
Afternoon Tea
at
Kuyler's
200 Boylston Street

I can hardly believe it. Painting does not lay hold of your emotions, does not send a shiver down your back or bring the tears streaming from your eyes. Literature will do both, but in a very different way from music; it appeals to your experience and your reason, and only attacks your emotions indirectly through your knowledge of life. Besides, it is a definite, objective thing; you can argue about it and (Heaven forgive us!) criticize it. So, I shall be reminded, you can argue about music and criticize it. But I am speaking of the pleasure of it. To criticize it, you have to take it intellectually—a process which I cannot even begin to conceive. For, to me at any rate, music is an intoxicant, and almost a sensual pleasure, like a kiss or a glass of Clos Vougeot. To be sure, there is the so-called "programme" music, which is put forward as a kind of interpretative comment on literature. A piccolo squeaks and Till Eulenspiegel is supposed to have hanged himself. Well, it is all Greek to me. I want music for its own sake, making no attempt at expressing literary ideas and concepts by analogy, expressing, in fact, no definite ideas at all. Evidently I am not an intellectualist.



William B. Ballard

formerly of V. BALLARD & SONS

Riding Habits Suits

Coats and Gowns

customers' materials used

565 BOYLSTON STREET

Telephone, B. B. 9616

THOMAS

RETTA C. THOMAS

683 BOYLSTON ST.

Imported Models and our own Creations

Gowns, Wraps, Suits, Blouses

Special Attention Given to Reproductions of all French Models

Write me down, my musical colleagues, an ass. But let me enjoy music in my own way.

Perhaps if I spent my life in listening to music, my way would be different. I should get to know the "old hats." I should take sides for Handel or Buononcini. I should swear by Stravinsky and turn up my nose at Mendelssohn and Meyerbeer. I might come, like the young Mme. de Cambremer, to regard Chopin as old-fashioned and pin my faith to Debussy. But what pleasure I should miss! Is it not better to remain an ignoramus and to let one's taste range at large and without *parti pris* over the whole musical map? I spoke of Haydn just now. At the same concert I heard something miles apart from him, a setting of Arab tunes (which seem to be less tunes than wails and drones) by one of the newest composers, Mr. Holst. Being neither modernist nor classicist nor any other "ist," I could enjoy both. Both were æsthetic experience, the one of the comfortably familiar, the other of the strange and exotic. And may I not taste with almost equal zest those great chords of Mozart that mark the Commander's heavy footfall, and the weird shepherd's piping in the last act of "Tristan," and the dainty modernity of Ravel in that quaint one-act opera wherein the plump

MADAME SARA announces the opening of an uptown shop, corner Newbury and Dartmouth St., specializing in the most up-to-date Corsets, Brassieres and Lingerie.

LA PATRICIA CORSET SHOPS

80 BOYLSTON ST. Boston, Mass.
147 NEWBURY ST. Boston, Mass.

Miss Farmer's School of Cookery
Established 1902
Home of the Boston Cooking School Cook Book
30 Huntington Avenue, Boston
Practice Classes constanting forming in
Cookery and Household Technique
Demonstration Lectures
Tuesdays and Wednesdays
Miss Alice Bradley, Principal



Hélène Phillips
. Sportwear .
Trinity Pl. Entrance
Copley Plaza Hotel

"New Paris"
PATISSERIE ET CONFISERIE FRANCAISE
K. CONSTANTIN CO.
FRENCH PASTRY
Telephone, Back Bay 2566
CATERERS
407 BOYLSTON STREET
TEA ROOM
FRENCH ICE CREAM
BOSTON, MASS.

little hostess trots up the stairs after her brawny muleteer and they all wear delightful Goya costumes? Has not the Knight's song in the "Meistersinger" made life permanently sweeter for me, and is that any reason why I should conceal the fact that experience holds nothing more exquisite for me in the way of musical pleasure than "Il Flauto Magico," and that, for its music's sake, I love even the fantastic absurdities of its plot?

The range of musical pleasure—for the ignoramus—is illimitable. Literary delights are various, too, and splendid, and I would be the last man to deny them. But for your true voluptuary there is no thrill so exquisite as the musical thrill. Let him, I say, maintain the catholicity of his taste and leave exclusions to purists and pedants and partisans. Let him sip thankfully Bach as well as Offenbach, Handel as Puccini, Beethoven as Sullivan. And why should he not admit to his Paradise of Dainty Devices many of the lilting tunes that are contemptuously dismissed by the learned as "popular" music? "Syncopated" music has become a nuisance, because there is too much of it, but there are some dance measures in it, as the wise know, that fire the blood and set the foot tapping and, in short, are not to be sneezed at. Even the raucous saxophone—but I must not shock the austere with any more shameless confessions.

When you think of dancing

STATE THEATRE BALLROOM

The Highest Class, Best Equipped and most Capacious Ballroom in New England

DANCING ASSEMBLIES EVERY TUES., THURS., and SAT. EVENING
STATE BALLROOM ORCHESTRA, DIRECTION OF LAMBERT BROS.

PERMANENT WAVE SPECIALIST

Twelve years' experience in Permanent Waving has taught me the **only** safe method is the Nestle Lanoil

Miss LILLIAN J. KANE

420 BOYLSTON STREET . . . . . BOSTON
Room 312 Tel. B.B. 8798

SALARIED POSITIONS
FOR
Teachers of Music

in Educational Institutions throughout U. S. and Canada.

Address HENRY C. LAHEE
218 Tremont St., Boston

BOUND COPIES of the
Boston Symphony Orchestra's
PROGRAMME BOOKS

Containing Mr. Philip Hale's analytical and descriptive notes on all works performed during the season ("musically speaking, the greatest art annual of to-day."—W. J. Henderson, New York Sun), may be obtained by addressing

PRICE $5.00 SYMPHONY HALL

SANTUNG RESTAURANT

St. James Building
Near Symphony Hall



Telephone, Back Bay { 6018 / 10116

MERCHANT CLUB LUNCHEON
11 a.m. to 2 p.m.

SPECIAL SUNDAY TABLE D'HÔTE DINNER
12 m. to 4 p.m.

MUSIC EVERY DAY AND EVENING

"After Theatre Parties" a Specialty

SPECIALIST IN AMERICAN AND CHINESE DISHES

THE
VERGÉ SHOP

1385 Beacon Street
BROOKLINE

Good Things to Eat

Reservations by Telephone
Brookline 2240

GRACE HORNE'S GALLERIES

Stuart Street at Dartmouth
Trinity Court, Boston, Mass.

EXHIBITION of PAINTINGS during January and February

JOHN WHORF
TOD LINENMUTH and
Dorothy Randolph Byard
WOODCUTS by
WHARTON ESHERICK
MODERN CRAFTS by
GEORGE GEBELEIN
SIDNEY CALLOWHILL
and others
visitors are welcome



PENNELL, GIBBS & QUIRING CO.
INC., DECORATORS & PAINTERS
203, 205 CLARENDON STREET
BOSTON, MASSACHUSETTS

THE SOCIETY OF
Arts & Crafts

Distinctive Gifts
for all occasions

9 PARK ST., BOSTON

"Summer Day on the Mountain," Op. 61

Paul Marie Théodore (known as Vincent) d'Indy

(Born at Paris, March 27, 1852*; living at Paris)

When Vincent d'Indy visited the United States in November and December, 1905, to conduct certain concerts of the Boston Symphony Orchestra in Boston, Philadelphia, Washington, Baltimore, New York, he brought with him the manuscript score of "Jour d'été à la montagne," which he had nearly completed to his satisfaction. He then characterized the three movements "Aurore," "Jour," "Soir" as "Symphonic Pictures." He had begun the composition in 1905.

The work was performed for the first time at a Colonne Concert, Paris, Edouard Colonne conductor, on February 18, 1906. The score, dedicated to Henry Kunkelmann, was published in 1906.

The first performance in the United States was at a concert of the Theodore Thomas Orchestra (the present Chicago Symphony Orchestra), Frederick Stock conductor, October 18, 1907. The work was performed in New York by the New York Symphony Orchestra, Walter Damrosch conductor, on January 18, 1908.

The first performance in Boston was by the Boston Symphony

*This year is given by the composer. The catalogue of the Paris Conservatory gives 1851, and 1851 is given by Adolphe Jullien.

Courteous, Efficient and Prompt Service

"THE BEST OF FOOD THE FINEST CUISINE"

MUSIC EVERY EVENING

THE FAR EAST CO. CHINESE AND AMERICAN RESTAURANT

Noon-day Lunch 11-2 p.m. $.40 Open from 11-12 a.m.

Special Dinner 5.00-8 p.m. $.50 up Sunday Dinner $.85 and $1.25

1088 BOYLSTON STREET Tel. Back Bay 2342 BOSTON, MASS.

New and interesting suggestions for interior decorations

NEW IMPORTED CRETONNES AND WALL PAPERS. FURNITURE DESIGNS AND COLOR SCHEMES

Harlow & Howland

Interior Decorators

282 DARTMOUTH STREET

Foreign Languages Easily Learned

The Berlitz Conversational Method makes the study of any foreign language a surprisingly simple, easy and pleasant matter. Experienced native teachers. Day and Evening Classes and Individual Instruction. Reasonable tuition. Call, write or phone for catalogue.

Trial Lesson Free

BERLITZ SCHOOL OF LANGUAGES

Est. 1878 OVER 200 BRANCHES

132 Boylston Street Phone, Beach 3958



BOSTON

Maintained for the Benefit of the
South End Music School

UNUSUAL THINGS

NEW MODELS IN SUMMER

DRESSES, HATS AND COATS
MADE TO ORDER
CHILDREN'S COATS AND HATS
DRESSING GOWNS
HAND PAINTED LAMP AND
CANDLE SHADES

30 CHARLES STREET

The Green Door Farm and Garden Shop

39 NEWBURY STREET

Eggs *Eggs* *Eggs*

Remember our Farm Women and order
Fresh Laid Eggs at lowest prices

Do not wait until eggs go into storage and prices go up but put up Eggs in Waterglass NOW

Telephone, B. B. 4198

KAKAS·BROS. INC.

MANUFACTURERS RETAILERS

FURRIERS

RELIABLE FURS RELIABLE INFORMATION
RELIABLE PRICES

NO MISREPRESENTATION AS TO VALUES COLD STORAGE

72 Chauncy St., Boston - - - Tel. Beach 0048

M. E. PACKARD
PIANO TUNER

Reproducing and Player-Piano Expert
191 Willow Avenue, West Somerville
Telephone Connection
Authorized Welte-Mignon Service Man
Formerly with Mason & Hamlin, Ampico Service Man with Chickering & Sons Co.

EST. 1905 B. B. 1693

FRIEDBERG'S
ELECTRIC & LOCKSMITH SHOP

239-241 MASSACHUSETTS AVENUE

ELECTRICAL APPLIANCES
CONTRACTING
FULLY EQUIPPED REPAIR SHOP
VASES CONVERTED INTO LAMPS

Orchestra on April 25, 1908, Dr. Muck conductor. There was a second performance by the orchestra on March 28, 1914.

The score contains the prose poem from Roger de Pampelonne's "Les Heures de la Montagne: (Poèmes en prose)" that suggested the music. The following translation into English will perhaps be the best commentary on the music:

SUMMER DAY ON THE MOUNTAIN

I. DAYBREAK

Awake, gloomy phantoms, smile majestically to the sky, for a ray in the Infinite arises and strikes your brow. One by one they unroll the folds of your great mantle, and the first gleams, caressing your lofty wrinkles, spread on them a moment of sweetness and serenity.

Awake, ye mountains, the King of Space appears.

Awake, thou valley, which hidest the happy nests and sleeping cottages, awake with song. And if, in thy song, some sighs reach me, may the light wind of the morning hours gather them and bear them to God.

Awake, ye cities, where the pure rays penetrate only to regret.

AMERICA'S FOREMOST FLORIST

76th year

Thos. F. Galvin INCORPORATED

FLOWERS

BOSTON
1 PARK STREET
AND
549 BOYLSTON STREET

NEW YORK
561 FIFTH AVENUE
AT
46th STREET

.. Custom Underwear ..
UNION SUITS, PETTICOATS and KNICKERS made to Measure in All Styles and Materials

Miss E. T. DRISCOLL .·. 296 BOYLSTON STREET
formerly 49 Temple Place

Learning, bustle, human ignominy, awake ye. Arise, artificial worlds!

. . . . . .

The shadows gradually vanish before the invading light.
Laugh or weep, ye creatures who people this world.
Awake ye, harmonies; God listens!

II. DAY

Afternoon, under the Pines

How sweet it is to lie on the side of the huge steps of the sky!

How sweet it is to dream, far from the tumult of man, in the smiling majesty of the heights!

Let us lift ourselves towards the summits; man forsakes them, and, there where man is no more, the mighty voice of God is heard; let us look from far, that we may be able to serve and love his ephemeral creatures.

Here every earthly noise mounts harmoniously towards my resting heart; here all things are turned to hymn and prayer; Life

..Café de Marseille ..

210 HUNTINGTON AVENUE

This is a sample Daily Menu changed every day

SPECIAL 60 CENTS

CHOICE OF SOUPS
Roast Stuffed Chicken or Broiled Sirloin Steak
Fried Cape Scallops, Mashed Potatoes
Salad Dessert Tea or Coffee

LUNCHEON 40 CENTS

CHOICE OF SOUPS
Roast Prime Rib of Beef, au Jus
Ragout of Lamb, Fresh Vegetables
Fried Calf's Liver with Onions
Fried Fillet of Sole, Tartar Sauce
Assorted Cold Cuts, Potato Salad
Salmon Salad, Mayonnaise Dressing

VEGETABLES
Mashed Potatoes Wax Beans

DESSERT
Grape-nut Custard Pudding
Raspberry Jelly, Whipped Cream
Frozen Pudding Assorted Ice Cream
Hot Apple or Mince Pie
Frosted Lemon, Raisin or Squash Pie
Roquefort or Camembert Cheese
Saltine Crackers
Fruit Cake Tea or Coffee

NOVELTIES DADDY & JACK'S JOKE SHOP FAVORS

CLEVER JOKER NOVELTIES
Dance, Dinner and Party Favors
Mah and Pah Jong Prizes and Favors
Inflated and deflated balloons - Specialties for all holidays

22 Bromfield Street, Boston-9 Mass.

and Death hold hands to cry out towards heaven: Providence and Goodness. I no longer see that which perishes, but that which is born again on the ruins; the great Guide seems here to reign alone.

. . . . . .

Everything is silent. Crossing the country bathed in sunlight, a gentle and artless song comes to me, borne by the wind that steals through the depth of the forest.

Oh, enwrap me completely in your sublime accents, wind whose wild breath gives life to the organ of Creation! Gather the songs of birds on the dark pines; bear to me rustic tinklings, joyous laughter of virgins of the vale, murmur of waves, and breath of plants. Efface in your great sob all sobs of earth; let only the purest harmonies, works of divine Goodness, come to me!

III. EVENING

Night invades the protecting sky, and the light, fading, throws a fresh quick breath over the wearied hemisphere. The flowers stir; their heads seek a resting-place where they may sleep. A last ray caresses the heights, while, happy after the rough work of the day,

THOMAS WHITNEY SURETTE

Announces the Tenth Year of his

Summer School of Music

In Concord, Massachusetts, June 30 to July 25 inclusive, 1924

FACULTY: Mr. Surette; Dr. Archibald T. Davison, Professor of Music in Harvard University and Conductor of the Harvard Glee Club; Augustus D. Zanzig, Lecturer in Music, Graduate School of Harvard University; Horace Alwyne, Professor of Music in Bryn Mawr College.

A School for Teachers of Music, for Students and for others who wish to increase their understanding of Music. Complete course in School Music from Kindergarten to College including the teaching of History and Appreciation.

Lectures on Education; on Literature. Ensemble playing and singing. Chamber Music Concerts. Chorus of eighty voices. String orchestra.

Teachers from this School are in charge of Music in some thirty leading schools in the United States and Canada.

Circular on application. Mason & Hamlin Pianos used

SEVENTY YEARS' REPUTATION

BROWN'S BRONCHIAL TROCHES

An old and reliable remedy for throat troubles caused by cold or use of the voice. Free from opiates in any form. Sold only in boxes—never in bulk. Prices, 15c., 35c., 75c., $1.25, at druggists or by mail.

BROWN'S CAMPHORATED SAPONACEOUS **DENTIFRICE**

Will keep the teeth and gums in healthy condition. Price, 30c., at druggists or by mail.

JOHN I. BROWN & SON, BOSTON, MASS.

the mountaineer regains his rustic dwelling, from which smoke rises in a recess of the valley.

The sound of bells, a sign of life, grows fainter and fainter; the lambs rush into the fold, and before the crackling fire the peasant woman puts to sleep her little child, whose timid soul dreams of mists, the wolf,* and the dark border of the forest.

Soon everything sleeps beneath the darkness, everything is phantasmal in the valley; yet everything is still alive.

. . . . . .

O night! eternal Harmony lives beneath thy veil; joy and sorrow are only sleeping.

O night! devouring Life stirs beneath devouring day; it creates itself under the beaded mantle of thy extended arms.

"Summer Day on the Mountain" is scored for two flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, double-bass trombone, kettledrums, snare-drum, bass drum, cymbals, two harps, pianoforte, strings.

The movements are as follows:—

I. "Aurore": Très modéré.

II. "Jour (Après-midi, sous les Pins)": Très modéré, E major, 6-4.

III. "Soir": Très animé et joyeux. At the end there is a return to the tonality and the mood of the opening section of the first movement.

* * *

*M. de Pampelonne has written "le loup précoce." "Précoce" means either "early," as in "early fruit," "precocious," as we use it speaking of a precocious child, or "premature." Remembering the fate of the school-boy who translated Virgil's "Triste lupus stabulis" "The sorrowful wolf," I prefer to omit the qualifying adjective. Hubbard William Harris, of Chicago, in his translation of M. de Pampelonne's prose poem, introduced the participial adjective "lurking."—P. H.

F. T. D.



F. T. D.

Florists
Telegraph
Delivery

Symphony
FLOWER SHOP

Faith
Truth
Determination

Flowers and Decorations for all occasions
240 HUNTINGTON AVENUE
Diagonally across from Symphony Hall
Telephones, Back Bay 8241, 8238

D'Indy was always a lover of nature. His family came originally from Verdieux, in Ardèche, a department formerly a portion of the province Languedoc. The mountains of the Cévennes are often naked, barren, forbidding. D'Indy has long been in the habit of spending his vacations in this picturesque country, and he has also delighted in the Tyrol, the Engadine, the Black Forest. He has listened intently to what Millet called "the cry of the earth." In a letter written from Vernoux in 1887 he said: "At this moment I see the snowy summits of the Alps, the nearer mountains, the plain of the Rhone, the pine woods that I know so well, and the green, rich harvest which has not yet been gathered. It is a true pleasure to be here after the labors and the vexations of the winter. What they call at Paris 'the artistic world' seems afar off and a trifling thing. Here is true repose, here one feels at the true source of all art." His love of nature is seen in "Poème des Montagnes," suite for pianoforte (1881); "La Forêt Enchantée," symphonic ballad (1878); Fantasia for oboe and orchestra on some folk-tunes (1888); "Tableaux de Voyage," pieces for pianoforte (1889); the symphonic pictures "Jour d'été à la montagne" (1905); "Poème des Rivages" for orchestra (1921); and his operas "Fervaal" (1897), "L'Étranger" (1903), and "Légende de Saint Christophe" (1920).

A collection of folk-tunes collected by d'Indy in the Viverais and the Vercors, and arranged with a preface and notes by Julian Tiersot, was published at Paris in 1892.

A Bit of the Brunswick All Your Own



Of course, you know the Brunswick Shoppe — so near Copley Square, so convenient to Boylston Street shopping, so short a distance from the theatres. This delightful little low-beamed salon and all that is within, is a bit of the Brunswick all your own. For luncheon — for afternoon tea — for supper before the theatre — or just to run into at any odd moment for a tiny nibble and chat with the many friends you are sure to meet there. Claim it for your own—as it truly is!

Afternoon Tea

Ices Favors Brunswick Candy

The Brunswick Shoppe

Boylston Street at Clarendon

Unusual Wedding and Engagement Gifts

Remarkable for their variety, good taste and value, displayed in a roomy, restful and refined place to shop. Beautiful French Pearl Necklaces, also African Ivory, Coral, Crystal, Amber, Jade, etc. Lamps, Mirrors, Baskets, Rare Brass and Copper Pieces and 1001 other attractive articles.

HENRY LAWRENCE STUDIOS, Inc., *Importers*

"Unusual things from everywhere"

40 LA GRANGE STREET, BOSTON Directly in rear of Hotel Touraine

At HOTEL VENDOME

THERE ARE UNUSUAL ACCOMMODATIONS for banquets, dinners, luncheons, receptions, weddings and dances—for all social functions requiring correct appointments and perfect service.

Among the hotels in this city, none is better prepared than **THE VENDOME** to make social affairs attractive and pleasant. Its ideal location on **Commonwealth Avenue at Dartmouth Street, only one block from Copley Square,** makes it easily accessible by motor or "a-foot."

The management will be pleased to submit menus, offer suggestions, and make final arrangements by telephone, correspondence or personal interview.

AFTERNOON TEA (tea, toast and marmalade) IS SERVED IN THE SOLARIUM EVERY DAY INCLUDING SUNDAY FROM 4 UNTIL 6 O'CLOCK. FIFTY CENTS PER PERSON

C. H. GREENLEAF, *President* — *EVERETT B. RICH*, *Managing Director* — *FRANKLIN K. PIERCE*, *Associate Manager*

STATE STREET TRUST CO.

Boston, Mass.

Affords its depositors the advantage of three banking offices in excellent locations, each equipped with modern safe deposit vaults.

MAIN OFFICE . . . . . 33 STATE STREET

COPLEY SQUARE OFFICE . 581 Boylston Street

MASSACHUSETTS AVENUE OFFICE

Corner Massachusetts Avenue and Boylston Street

INCORPORATED 1891

MEMBER FEDERAL RESERVE SYSTEM

WEDDING INVITATIONS

CALLING CARDS

STATIONERY



Poulson

HARPER W POULSON

SOCIAL AND COMMERCIAL STATIONER

284 BOYLSTON STREET BOSTON



Local and Suburban Service

Rare Old Violins

VIOLAS and 'CELLOS
of exquisite tone
and splendid condition

ITALIAN VIOLIN STRINGS

MUSICIANS SUPPLY COMPANY
218 Tremont Street and 60
LaGrange Street, Boston, Mass.
Telephone, Beach 1882

Hill, Smith & Co.

Wholesale and Retail
STATIONERS

Engraving, Die Stamping
and Fine Printing

Blank Book Manufacturers
Modern Loose-leaf Devices
and Supplies

8 MILK STREET
Old South Building
Telephone, Main 1590

Lamping-Nolan

.. Beauty Upkeep ..
Expert in every branch
462 Boylston St. Boston
Est. 1905 Tel. B. B. 5174

Largest and Best Equipped Beauty Salon in New England. Marcel and Permanent Waving, Hairdressing, Muscle Strapping, Face Peeling. Most reliable and latest methods by an Expert. New Scalp Treatment, Special for Oily Scalp.
Electric Baths and Swedish Treatments
Our School - 18 NEWBURY STREET
Day and Evening Classes
Classes forming every Monday

SYMPHONY CANDY SHOP

TRY OUR HOME-MADE CANDIES
AND ICE CREAMS 100% QUALITY
272 Huntington Ave., Boston

LA CHATELAINE GOWNS, Inc.

Mme. NOPRE GEORGE L. CURTIS
Successors to Mrs. Potter
ROBES MANTEAUX SPORT
CUSTOM-MADE
READY-TO-WEAR
FRENCH LINGERIE
B. B. 4411 36 NEWBURY STREET

ELIAS HOWE CO. 8 BOSWORTH STREET

OLD VIOLINS, VIOLONCELLOS

VIOLAS, DOUBLE BASSES
MORE THAN 600 IN STOCK

Leather Cases Fine Bows Italian Strings Gold and Silver G Strings
2,000 NEW VIOLINS IN STOCK

ELIAS HOWE CO., 8 Bosworth Street . Boston



"How many children have you, Mrs. C—?" asked the nurse as she weighed the baby at the conference. She knew there were seven, but she liked to hear the Italian names as the mother spoke them.

"There are Mario, Bianca, Villeta, Tomaso, Giulia and Pietro," replied the proud parent.

"But, Mrs. C—" said the nurse, "that is only six."

"That is all—seven children—Mario, Bianca, Villeta, Tomaso, Giulia, Pietro. Don't I know my own children!" exclaimed Mrs. C—, indignantly.

So the nurse left it, much amused at her forgetting one of them. The next day in rushed Mrs. C—, calling out excitedly "Nurse, nurse! I went home yesterday. I opened the door. Mama mia! there was Tony! He is the only one who had not the whooping cough, so I forget him."

The COMMUNITY HEALTH ASSOCIATION

BABY HYGIENE ASSOCIATION

INSTRUCTIVE DISTRICT NURSING ASSOCIATION

561 MASSACHUSETTS AVENUE, BOSTON — Ingersoll Bowditch, Treasurer

The Magic Wand in LEWANDOS *Changes Colors*



LEWANDOS
Cleansers and Dyers

Shops

BOSTON
17 Temple Place
29 State Street
79 Summer Street
284 Boylston Street
248 Huntington Avenue

BROOKLINE MASS
1310 Beacon Street Coolidge Corner

CAMBRIDGE MASS
1274 Massachusetts Avenue

MALDEN MASS
30 Pleasant Street

LYNN MASS
22 Munroe Street

SALEM MASS
72 Washington Street

MANCHESTER MASS
28 Central Street

WALTHAM MASS
193 Moody Street

WATERTOWN MASS
1 Galen Street

SPRINGFIELD MASS
294 Bridge Street

WORCESTER MASS
26 Pearl Street

FITCHBURG MASS
570 Main Street

FALL RIVER MASS
197 Bank Street

NEW BEDFORD MASS
672 Purchase Street

PROVIDENCE R I
137 Matthewson Street

NEWPORT R I
231 Thames Street

BRIDGEPORT CONN
213 State Street

WATERBURY CONN
22 East Main Street

NEW HAVEN CONN
123 Church Street

HARTFORD CONN
47 Farmington Avenue

ALBANY N Y
75 North Pearl Street

PHILADELPHIA PA
1901 Chestnut Street

NEW YORK CITY
10 West 48th Street

Collection and Delivery System

EXECUTIVE OFFICES

286 BOYLSTON STREET BOSTON

Telephone Service Back Bay 3900
Connects All Boston Shops

"YOU CAN RELY ON LEWANDOS"

Seventeenth Programme

FRIDAY AFTERNOON, FEBRUARY 29, at 2.30 o'clock

SATURDAY EVENING, MARCH 1, at 8.15 o'clock

Mendelssohn . . . Overture to Shakespeare's "A Midsummer Night's Dream"

Leginska . . . . . Two Short Pieces for Orchestra

(First performance)

I. Andante moderato.
II. Allegro misterioso.

Ravel . . "Scheherazade," Three Poems for Voice and Orchestra to the Verses of Tristan Klingsor

I. Asia.
II. The Enchanted Flute.
III. The Indifferent One.

Scriabin . . . Third Symphony, "The Divine Poem," Op. 43

(First time in Boston)

Lento; Struggles — Allegro; Sensuous Pleasures — lento; Divine Activity — Allegro

SOLOIST

VERA JANACOPULOS

There will be an intermission of ten minutes after Ravel's "Scheherazade"

City of Boston, Revised Regulation of August 5, 1898,—Chapter 3, relating to the covering of the head in places of public amusement

Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn.

Attest: J. M. GALVIN, City Clerk.

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

STEINERT HALL

TUESDAY EVENING, FEBRUARY 26, 1924, at 8

DUO-ART CONCERT

ARTISTS:

Miss VELMA BALCOM, *Soprano*
Mrs. JESSIE HATCH SYMONDS, *Violinist*
Mr. ANIS FULEIHAN, *Pianist*

and the

DUO-ART REPRODUCING PIANO

The DUO-ART gives more than any other musical instrument ever made. "Everything in music played by the best interpreters."

Tickets for the above concert may be procured upon application by mail or in person at Steinert Hall

---

M. STEINERT & SONS

162 BOYLSTON STREET

SYMPHONY HALL, BOSTON

HUNTINGTON AND MASSACHUSETTS AVENUES

Branch Exchange Telephones, Ticket and Administration Offices, Back Bay 1492

Boston Symphony Orchestra

INC.

PIERRE MONTEUX, Conductor

FORTY-THIRD SEASON, 1923-1924

Programme

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

COPYRIGHT, 1924, BY BOSTON SYMPHONY ORCHESTRA, INC.

THE OFFICERS AND TRUSTEES OF THE BOSTON SYMPHONY ORCHESTRA, Inc.

FREDERICK P. CABOT . . . . . President
GALEN L. STONE . . . . . Vice-President
ERNEST B. DANE . . . . . Treasurer

ALFRED L. AIKEN
FREDERICK P. CABOT
ERNEST B. DANE
M. A. DE WOLFE HOWE
JOHN ELLERTON LODGE
ARTHUR LYMAN
HENRY B. SAWYER
GALEN L. STONE
BENTLEY W. WARREN
E. SOHIER WELCH

W. H. BRENNAN, Manager

G. E. JUDD, Assistant Manager

BEETHOVEN
and Nature

Painted for the
Steinway
Collection
by N. C. Wyeth



STEINWAY

THE INSTRUMENT OF THE IMMORTALS

ON the 26th of March, 1827, died Ludwig van Beethoven, of whom it has been said that he was the greatest of all musicians. A generation later was born the Steinway Piano, which is acknowledged to be the greatest of all pianofortes. What a pity it is that the greatest master could not himself have played upon the greatest instrument—that these two could not have been born together! Though the Steinway was denied Beethoven, it was here in time for Liszt and Rubinstein, for Wagner, Berlioz and Gounod. And today, a still greater Steinway than these great men knew, responds to the touch of Paderewksi, Rachmaninoff and Hofmann. Such, in fact, are the fortunes of time, that today, this Instrument of the Immortals, this piano, more perfect than any Beethoven ever dreamed of, can be possessed and played and cherished not only by the few who are the masters of music, but by the many who are its lovers.

Steinway & Sons and their dealers have made it conveniently possible for music lovers to own a Steinway. Prices: $875 and up, plus freight at points distant from New York.

STEINWAY & SONS, Steinway Hall, 109 E. 14th Street, New York

Boston Symphony Orchestra

Forty-third Season, 1923–1924

PIERRE MONTEUX, Conductor

PERSONNEL

Violins.

Burgin, R.
Concert-master.
Theodorowicz, J.
Gundersen, R.
Kassman, N.
Thillois, F.
Murray, J.
Stonestreet, L.
Diamond, S.
Hoffmann, J.
Mahn, F.
Pinfield, C.
Cherkassky, P.
Gorodetzky, L.
Goldstein, S.
Tapley, R.
Erkelens, H.
Gerardi, A.
Krafft, W.
Fiedler, B.
Leveen, P.
Kurth, R.
Bryant, M.
Del Sordo, R.
Seiniger, S.
Hamilton, V.
Sauvlet, H.
Siegl, F.
Mariotti, V.
Riedlinger, H.
Knudsen, C.
Messina, S.

Violas.

Fourel, G.
Artières, L.
Werner, H.
Van Wynbergen, C.
Gerhardt, S.
Deane, C.
Grover, H.
Shirley, P.
Kluge, M.
Zahn, F.
Fiedler, A.
Mullaly, J.

Violoncellos.

Bedetti, J.
Schroeder, A.
Keller, J.
Barth, C.
Belinski, M.
Stockbridge, C.
Warnke, J.
Fabrizio, E.
Langendœn, J.
Marjollet, L.

Basses.

Kunze, M.
Keller, K.
Seydel, T.
Gerhardt, G.
Ludwig, O.
Frankel, I.
Kelley, A.
Demetrides, L.
Girard, H.

Flutes.

Laurent, G.
Bladet, G.
Amerena, P.

Oboes.

Longy, G.
Lenom, C.
Stanislaus, H.

Clarinets.

Sand, A.
Arcieri, E.
Vannini, A.

Bassoons.

Laus, A.
Allard, R.
Bettoney, F.

Piccolo.

Battles, A.

English Horns.

Mueller, F.
Speyer, L.

Bass Clarinet.

Mimart, P.

Contra-Bassoon.

Piller, B.

Horns.

Wendler, G.
Schindler, G.
Hess, M.
Lorbeer, H.

Horns.

Valkenier, W.
Hain, F.
Van Den Berg, C.
Gebhardt, W.

Trumpets.

Mager, G.
Mann, J.
Perret, G.
Kloepfel, L.
Schmeisser, K.

Trombones.

Hampe, C.
Adam, E.
Mausebach, A.
Kenfield, L.

Tuba.

Sidow, P.

Harps.

Holy, A.
Delcourt, L.

Timpani.

Ritter, A.
Polster, M.

Percussion.

Ludwig, C.
Sternburg, S.
Zahn, F.

Organ.

Snow, A.

Celesta.

Fiedler, A.

Librarian.

Rogers, L. J.



Proposing the exchange of your little used or silent piano—

FOR one which brings with it a rich endowment of the playing of the greatest pianists in the world—the

AMPICO

IN THE

Chickering

Established 1823

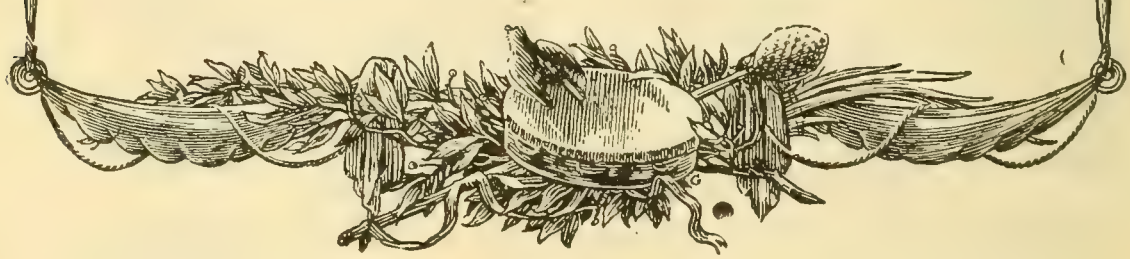
Then—the great Rachmaninoff—the captivating Levitzki—the amazing Nyiregyhazi—and scores of others will play your piano for you whenever you desire to hear them.

The cultivating, uplifting, restorative power of music becomes yours—through the daily companionship with the masters.

Let us tell you how easily you may make this treasure of music your own

CHICKERING WAREROOMS

169 TREMONT STREET, BOSTON



Seventeenth Programme

FRIDAY AFTERNOON, FEBRUARY 29, at 2.30 o'clock

SATURDAY EVENING, MARCH 1, at 8.15 o'clock

Mendelssohn . . . Overture to Shakespeare's "A Midsummer Night's Dream"

Leginska . . . . . Two Short Pieces for Orchestra
(First performance)

I. Andante moderato.
II. Allegro misterioso.

Ravel . . "Shéhérazade," Three Poems for Voice and Orchestra to the Verses of Tristan Klingsor

I. Asia.
II. The Enchanted Flute.
III. The Indifferent One.

Scriabin . . . Third Symphony, "The Divine Poem," Op. 43
(First time in Boston)

Lento; Luttes — Allegro; Voluptes — Lento; Jeu Divin — Allegro

SOLOIST

VERA JANACOPULOS

There will be an intermission of ten minutes after Ravel's "Shéhérazade"

City of Boston, Revised Regulation of August 5, 1898,—Chapter 3, relating to the covering of the head in places of public amusement

Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn.
Attest: J. M. GALVIN, City Clerk.

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

Midnight Sun Cruise

A New Way to Europe

Visiting Iceland North Cape
Norwegian Fjords
on the way to England or France

The Raymond-Whitcomb annual Midnight Sun Cruise may be taken as the prelude to a summer in Europe, or as a complete 5 or 6 weeks' summer vacation voyage.

On the "Franconia"

The Cruise ship is the newest Cunard liner, ideally perfect for cruising, with wide decks, swimming pool, squash court, gymnasium and large staterooms (70 with connecting baths).

Rates from New York to New York with return on any Cunard sailing (including "Aquitania," "Mauretania," "Franconia" or "Berengaria").

$625 to $2100 without bath
$1325 to $3850 with bath

Send for the Cruise booklet

Europe Tours

General Tours of Western Europe from Italy to Scotland, planned to provide the maximum of comfort and pleasure, leave frequently through the Spring and Summer.

Automobile tours of England and Scotland
Grand Tour of Switzerland

Individual Travel Service

For those who prefer to travel without escort or on their own intinerary. This distinctive Raymond-Whitcomb feature is described in our "Guide to Winter Travel in America" and "Guide to European Travel." Send for them.

Winter tours to California, Florida, Europe

Raymond & Whitcomb Co.

17 Temple Place Boston Tel. Beach 6964

RAYMOND-WHITCOMB
TOURS & CRUISES

OVERTURE TO "A MIDSUMMER NIGHT'S DREAM," CONCERT OVERTURE, E MAJOR, No. 1, OP. 21 . . . . FELIX MENDELSSOHN-BARTHOLDY

(Born at Hamburg, February 3, 1809; died at Leipsic, November 4, 1847)

Translations by Schlegel and Tieck of Shakespeare's plays were read by Mendelssohn and his sister Fanny in 1826. The overture, "A Midsummer Night's Dream," was written that year, the year of the String Quintet in A (Op. 18), the Sonata in E (Op. 6), and some minor pieces. It was written in July and August, and completed on the 6th of the latter month.

Klingemann tells us that part of the score was written "in the summer, in the open air, in the Mendelssohn's garden at Berlin, for I was present." This garden belonged to a house in the Leipziger Strasse (No. 3). It was near the Potsdam gate, and when Abraham Mendelssohn, the father, bought it, his friends complained that he was moving out of the world. There was an estate of about ten acres. In the house was a room for theatrical performances; and the centre of the garden-house formed a hall which held several hundred, and it was here that Sunday music was performed. In the time of Frederick the Great this garden was part of the Thiergarten. In the summer houses were writing materials, and Felix edited a newspaper, called in summer *The Garden Times,* and in the winter *The Snow and Tea Times.*

EDWARD MACDOWELL

Favorite Pianoforte Compositions

IN PASSING MOODS $1.00
Ten representative pieces, chosen from various sources.
(*Schmidt's Educational Series No .164*)

Op. 28. 6 IDYLS AFTER GOETHE 1.00

Op. 31. 6 POEMS AFTER HEINE 1.00

6 LITTLE PIECES AFTER BACH .75

Op. 37. LES ORIENTALES . . .75

Op. 38. EIGHT MARIONETTES 1.00

Op. 39. 12 ETUDES FOR THE DEVELOPMENT OF TECHNIQUE AND STYLE 1.50

Op. 51. WOODLAND SKETCHES 1.25

Op. 55. SEA PIECES 1.25

TWELVE MODERN COMPOSITIONS . . . $1.00
Contains choice selections from the works of Ten-Brink, Cui, Dubois, Huber, Lacombe, Pierné, Rimsky-Korsakov, Matrucci, Reinhold, Stcherbatcheff and Westerhout.
(*Schmidt's Educational Series No. 174*)

Op. 61. FIRESIDE TALES . . 1.25

Op. 62. NEW ENGLAND IDYLS 1.25

PUBLISHED UNDER THE PSEUDONYM OF EDGAR THORN

FORGOTTEN FAIRY TALES . .75

SIX FANCIES 75

IN LILTING RHYTHM 75

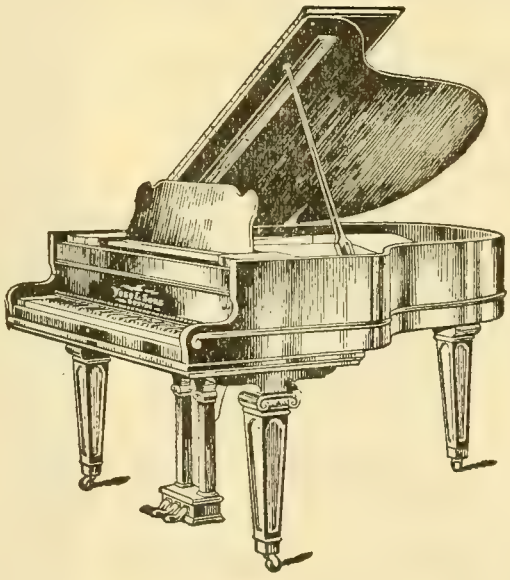
THE ARTHUR P. SCHMIDT CO., 120 Boylston St.

Mendelssohn told Hiller that he had worked long and eagerly on the overture: "How in his spare time between the lectures at the Berlin University he had gone on extemporizing at it on the piano of a beautiful woman who lived close by; 'for a whole year, I hardly did anything else,' he said; and certainly he had not wasted his time."

It is said that Mendelssohn made two drafts of the overture, and discarded the first after he completed the first half. The earlier draft began with the four chords and the fairy figure; then followed a regular overture, in which use was made of a theme typical of the loves of Lysander and Hermia, and of kin to the "love melody" of the present version.

The overture was first written as a pianoforte duet, and it was first played to Moscheles in that form by the composer and his sister, November 19, 1826. It was performed afterwards by an orchestra in the garden-house. The first public performance was at Stettin in February, 1827, from manuscript, when Karl Löwe conducted. The critic was not hurried in those days, for an account of the concert appeared in the *Harmonicon* for December of that year. The critic had had time to think the matter over, and his conclusion was that the overture was of little importance.

The overture was performed in England for the first time on



THE
VOSE GRAND
QUALITY and
REPUTATION
enable you to know
in advance that the
VOSE is a most
satisfactory piano.

WE CHALLENGE
COMPARISON

VOSE & SONS PIANO CO.
160 Boylston St., Boston, Mass.

L. P. HOLLANDER CO.

Est. 1848

HATS

From England and France
For Early Spring and Travel Wear
Featuring a

New Felt Hat in
Street Colors at $15

Double Milan Straw Hats
Ribbon-trimmed at $15 and $18

202-214 BOYLSTON STREET, BOSTON

LIMA-FISK, INC.

230 BOYLSTON STREET

Opposite the Public Gardens

Second Floor

DIAMONDS PEARLS

ORIENTAL PEARL NECKLACES

WATCHES

PLATINUM DIAMOND JEWELRY

GOLD JEWELRY

$5 TO $5,000 AND UPWARD

June 24 (Midsummer Day), 1829, at a concert given by Louis Drouet* in the Argyll Rooms, when Mendelssohn played for the first time in that country Beethoven's pianoforte concerto in E-flat major. Mendelssohn conducted the performance of the overture.

*Louis Drouet, distinguished flute player, was born at Amsterdam in 1792, the son of a barber. He died at Bern in 1873. A pupil of the Paris Conservatory, "he played there and at the Opéra when he was seven years old." From 1807 to 1810 he was teacher to King Louis of Holland; in 1811 he was flute player to Napoleon and later to Louis XVIII. He went to London in 1815, and then traveled extensively as virtuoso. In 1836 he was appointed conductor at Coburg, and in 1854 he visited the United States. He composed over one hundred and fifty pieces for the flute, and it is said that he wrote "Partant pour la Syrie" from Queen Hortense's dictation. William Hazlitt heard Drouet in April, 1816, and wrote: "Mons. Drouet's performance on the flute was masterly, as far as we could judge. The execution of his variation on 'God save the King' astonished and delighted the connoisseurs. Those on 'Hope told a flattering tale' were also exquisite. We are, however, deep versed in the sentiment of this last air; and we lost it in the light and fantastic movements of Mons. Drouet's execution. He belongs, we apprehend, to that class of musicians, whose ears are at their fingers' end; but he is perhaps at the head. We profess, however, to be very ignorant in these matters, and speak under correction" (*The Examiner:* article "The Oratorios," April 14, 1816).

ADVANTAGES

¶ The *quality* of books displayed on our shelves.
¶ *Knowledge* of the contents of a book.
¶ *Freedom* for the customer.
¶ *Promptness* in importation.
¶ *Location*—one hundred yards from the Harvard Square Subway.

DUNSTER HOUSE BOOKSHOP
26 HOLYOKE STREET & MT. AUBURN
Cambridge, Mass.

1847 T. E. MOSELEY & CO. 1924



Blue and Silver Brocade Slipper
Silver Kid Trimming
Also in Black Velvet

New Location, 39 WEST STREET
near Tremont Street
BOSTON

E. T. Slattery Co.

OPPOSITE BOSTON COMMON



What's New for Spring?

Suits! Tailored — and mannish. Saved from severity by feminine trifles—trifles that make costume-perfection—tiny cloches and tricornes—tailored blouses—scarfs—bags—fobs—gloves.

And glorifying suits, and not only suits, but coats and gowns as well—*black satin!* Satin, plain, or blossoming into tuckings and pleatings and sashes.

In short, a season of smart simplicity — the kind of artful simplicity which only the finest materials, the most capable designing, the most competent tailoring can achieve — the kind one finds at Slattery's!

The composer conducted it again in London, July 13, 1829, at a concert given by Henriette Sontag for the benefit of the inundated Silesians. The singers at this concert were Mmes. Malibran, Sontag, Camporese, Pisaroni and Messrs. Velluti, Pellegrini, Zuchelli, Curioni, Donzelli, De Begnis, Torri, Graziani, Bordogni. Among the instrumental performers were the pianists Moscheles and Mendelssohn, the flutist Drouet, Puzzi, horn player, Bohrer, and Lindley, violoncellist.

Sir George Smart, who returned from the concert of June 24, with Mendelssohn, left the score of the overture in a hackney coach. So the story is told; but is it not possible that the blameless Mendelssohn left it? The score was never found and Mendelssohn rewrote it. The overture was played in England for the first time in connection with Shakespeare's comedy at London, in 1840, when Mme. Vestris appeared in the performance at Covent Garden.

The orchestral parts were published in 1832; the score in April, 1835.

The overture dedicated to his Royal Majesty the Crown Prince of Prussia is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, ophicleide, kettledrums, and the usual strings.

The original title was Concert Overture: "Midsummer Night's Dream," and the original opus number was 21.

The overture opens Allegro di molto, E major, 2-2, with four

Bonds of the highest grade

Harris, Forbes & Co
Incorporated
Harris Forbes Building
24 Federal St., Boston

Ghandler & Co.

TREMONT ST., NEAR WEST

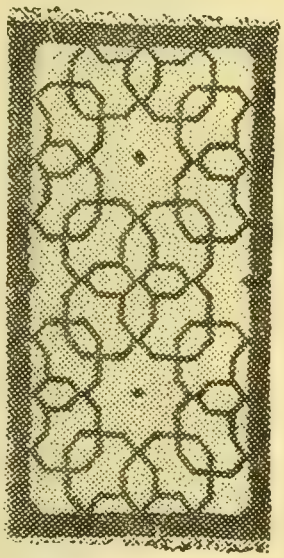
India Druggets

Hand Woven — Reversible

Woven to our order in India. Imported direct at great savings

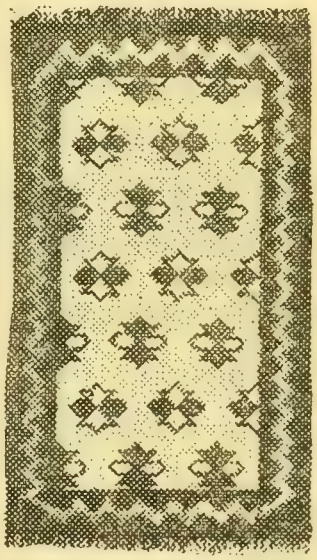
From expert analysis our Druggets are shown to be the best, being heavier and with a stronger warp than ordinary Druggets. Our assortment of India Druggets is probably one of the largest in the country.

Note the attractive patterns and the low prices



No. 502. Tile Pattern

Size	Price
10x14 ft.	57.50
9x12 ft.	45.00
8x10 ft.	32.50
6x9 ft.	22.50
4x7 ft.	12.00
3x6 ft.	8.00
2.3x5 ft.	5.00
Mats	2.00
4x4 ft.	6.50
3x3 ft.	4.00
2.3x15 ft.	14.50



No. 440. Star Pattern

SUITABLE FOR living rooms, bedrooms, dining rooms, halls, sun parlor, country and shore houses.

PATTERNS — Tile pattern, Mosaic pattern, plain centre, band border, star patterns, wave pattern. In Greens, Blues, Browns, Blacks, Reds, Yellows — all on undyed Natural Gray grounds.

UPON REQUEST WE WILL MAIL TO YOU COLORED PHOTOGRAPHS OF THESE DRUGGETS — MAIL ORDERS FILLED

prolonged chords is the wood-wind. On the last of these follows immediately a pianissimo chord of E minor in violins and violas. This is followed by the "fairy music" in E minor, given out and developed by divided violins with some pizzicati in the violas. A subsidiary theme is given out fortissimo by full orchestra. The melodious second theme, in B major, begun by the wood-wind, is then continued by the strings and fuller and fuller orchestra. Several picturesque features are then introduced: the Bergomask* dance from the fifth act of the play; a curious imitation of the bray of an ass in allusion to Bottom, who is, according to Maginn's paradox, "the blockhead, *the* lucky man on whom Fortune showers her favors beyond measure"; and the quickly descending scale-passage for violoncellos, which was suggested to the composer by the buzzing of a big fly in the Schoenhauser Garten. The free fantasia is wholly on the first theme. The third part of the overture is regular, and there is a short coda. The overture ends with the four sustained chords with which it opened.

*Bergomask, or, properly, Bergamask Dance: A rustic dance of great antiquity, framed in imitation of the people of Bergamo, ridiculed as clownish in their manners and dialect. The buffoons throughout Italy delighted in imitating the jargon of these peasants, subject to the Venetians, and the custom of imitating their dancing spread from Italy to England. (Piatti, a native of Bergamo, took a peculiar pleasure in arranging Mendelssohn's dance for violoncello and pianoforte.) But see Verlaine's lines:—

Votre âme est paysage choisi
Que vont charmant masques et bergamasques
Jouant du luth et dansant et quasi
Tristes sous leurs déguisements fantasques.



Jays

BOSTON
TEMPLE PLACE
ELEVEN



Investing at Jays

Dividends in satisfaction we are sure will be yours, if you invest in Jays clothes. Satisfaction which comes from choosing fashions that are unusual and that are suited to your type. It is our endeavor to serve you so that the returns on your Jays-investment will yield not merely simple interest, but a compound interest which will bring you back to us again and again.

We sell Dresses, Coats, Suits, Scarfs Skirts, Sweaters and Blouses

BOSTON TEMPLE PLACE ELEVEN

The overture was played in Boston for the first time at a concert of the Boston Academy of Music, February 21, 1846. When the Germania Musical Society first visited Boston, and gave twenty-nine concerts in the Melodeon in six weeks,—the first concert was on April 14,—the overture was played thirty-nine times. This orchestra was made up of only twenty-three players, and there was one violoncellist. Thomas Ryan in his memoirs tells an entertaining story about his attempt to introduce the overture in Boston.

* * *

In 1843 King Frederick William the Fourth of Prussia wished Mendelssohn to compose music for the plays, "Antigone," "A Midsummer Night's Dream," "Athalie," which should be produced in September. During March and April of that year Mendelssohn, who had written the overture in 1826, composed the additional music for Shakespeare's play. Tieck had divided the play into three acts, and had said nothing to the composer about the change. Mendelssohn had composed with reference to the original division. The first performance was in the Royal Theatre in the New Palace, Potsdam, October 14, 1843, on the eve of the festival of the king's birthday. Mendelssohn conducted. The play was performed at the Royal Theatre, Berlin, on October 18, 1843, and the two following nights under Mendelssohn's direction. At the first performance the cast was as follows: Theseus, Rott; Lysander, Devrient; Demetrius, Grau; Squenz, Schneider; Schnock, Rüthling; Zettel (Bottom), Geru; Flaut, Krüger; Schnauz, Weiss; Schlucker, Wiehl; Hippolita,

TORREY, BRIGHT & CAPEN CO.

Importers and Dealers in

FINE CARPETS

AND

ORIENTAL RUGS

116 Boylston Street

BOSTON



ROSENTHAL

American Tour, Season 1923-1924

KNABE EXCLUSIVELY

AMPICO RECORDINGS

Representatives in Boston

C·C·HARVEY Co·

144 Boylston Street

Mme. Werner; Hermia, Miss Stich; Helena, Miss Schulz; Oberon, Miss Aug. von Hagn; Titania, Marie Freitag; Puck, Miss Charl. von Hagn. The play puzzled: highly respectable persons declared it to be vulgar, but the music pleased.

The first performance in concert was in the Hanover Square Rooms, London, May 27, 1844, at the fifth concert of the Philharmonic Society. Mendelssohn led from manuscript. The solo sopranos were Miss Rainforth and Miss A. Williams. The first concert performance with spoken text was at Münster, May 24, 1851, at a concert of the Cecilia Society led by Karl Müller.

The score was published in June, 1848; the orchestral parts in August of that year. The first edition for pianoforte was published in September, 1844.

Mendelssohn's music to the play consists of thirteen numbers: I. Overture; II. Scherzo, Entr'acte after Act I.; III. Fairy March in Act II.; IV. "You spotted snakes," for two sopranos and chorus, in Act II.; V. Melodrama in Act II.; VI. Intermezzo, Entr'acte after Act II.; VII. Melodrama in Act III.; VIII. Notturno, Entr'acte after Act III.; IX. Andante in Act IV.; X. Wedding March after the close of Act IV.; XI. Allegro Commodo and Marcia Funebre in Act V.; XII. Bergomask Dance in Act V.; XIII. Finale to Act V. Many of the themes in these numbers were taken from the overture.

Twice a day — at least

J·McD·&·S

Crockery
China
Glassware
Gifts

Breakfast and dinner bring the family together. Part of it meet at luncheon; sometimes there are guests. Informal suppers also send the family and friends into the dining-room, while afternoon tea brings the tea service into the living-room.

Every one of these meals means the use of china and glass; china and glass play large parts in the charm and comfort of the home. Our Open Stock Dinnerware and Glassware make it possible for you to keep your table well set, for you can replace broken pieces or buy additional ones in accordance with your needs.

Jones, McDuffee & Stratton
CORPORATION
Established 1810 33 Franklin St., Boston
Just off Washington Street

"SILK ALPACA"

A new (Silk and Fibre) fabric with weave similar in appearance to the old time alpaca. It is soft and supple as a Crepe and with a natural lustre. Street shades, Black and White.

R. H. STEARNS CO.

TWO SHORT PIECES FOR ORCHESTRA . . . . ETHEL LEGINSKA

(Born at Hull in Yorkshire, England; now living in New York)

These Two Poems, now performed for the first time, were inspired by poems from "The Gardener" of Tagore.

POEM I

You are the evening cloud floating in the sky of my dreams.
I paint you and fashion you ever with my love longings.
You are my own, my own, Dweller in my endless dreams!

Your feet are rosy-red with the glow of my heart's desire,
Gleaner of my sunset songs!
Your lips are bitter-sweet with the taste of my wine of pain.
You are my own, my own, Dweller in my lonesome dreams!

With the shadow of my passion have I darkened your
eyes, Haunter of the depth of my gaze!
I have caught you and wrapt you, my love, in the net of
my music.
You are my own, my own, Dweller in my deathless dreams!

The score calls for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, two horns, two trumpets, kettledrums, cymbals, triangle, tambourine, bells, xylophone, celesta, harp, and double string quartet.

POEM II

We are to play the game of death to-night, my bride and I.

PIERCE-ARROW

In the building of the Pierce-Arrow there is an honest satisfaction born of the knowledge of work conscientiously done, and a justifiable pride in the public's estimate of it.

Pierce-Arrow Motor Cars

J. W. MAGUIRE COMPANY

AGENTS FOR EASTERN MASSACHUSETTS
AND NEW HAMPSHIRE

741-743-745 BOYLSTON STREET - - - BOSTON

TELEPHONE, BACK BAY 2316-2317



More than 100 years in business

VISIBLE MUSIC!

. . . . . OPERA, because it is the newest of the arts, need never speculate about its father. The memory of man runs back to its nativity. But of the birth of rug-making, recorded history tells but little.

. . . . . However, the hill men of Persia, back through the teeming centuries, from swarthy father to swarthy son, have passed along the legend of Kasha, who, tending his flocks at the hush of sunset, the while he played upon his flute, pensive grew at the fleetness of the beauty of music, passing as the flaming colors of the sky.

. . . . . And Parara, god of beauty, seeing his thoughts, stood before him.

. . . . . "Give unto me the flute and I will play you visible music," and as the dancing notes struck the air they fashioned themselves into a rhythmic pattern and took on shape and the colors of the dying sky, and behold!—suspended in mid air before the eyes of Kasha, *a tangible, beautiful rug of the Orient.*

John H. Pray & Sons Co.

646 WASHINGTON STREET, BOSTON

Oldest Rug House in America

The night is black, the clouds in the sky are capricious, and the waves are raving at sea.

We have left our bed of dreams, flung open the door and come out, my bride and I.

We sit upon a swing, and the storm winds give us a wild push from behind.

My bride starts up with fear and delight, she trembles and clings to my breast.

Long have I served her tenderly.

I made her a bed of flowers and I closed the doors to shut out the rude light from her eyes.

I kissed her gently on her lips and whispered softly in her ears till she half swooned in languor.

She was lost in the endless mist of vague sweetness.

She answered not to my touch, my songs failed to arouse her.

To-night has come to us the call of the storm from the wild.

My bride has shivered and stood up, she has clasped my hand and come out.

Her hair is flying in the wind, her veil is fluttering, her garland rustles over her breast.

The push of death has swung her into life.

We are face to face and heart to heart, my bride and I.

EARL G. MANNING
200 DEVONSHIRE ST BOSTON MASS

That Daughter of Yours

Nothing quite takes the place in a father's heart of a beloved daughter.

Most fathers love to bring home things to their daughters—and daughters love to be brought things.

Recently I suggested to a man that it would be a nice thing for him to arrange with our Company to have us bring her $100 a month, to be payable after his death, as long as she lived—just to bring back to her occasionally the little thoughtful things that he used to do when he was alive.

He took $25,000 insurance and we arranged it for him.

If you would like to have a similar arrangement for your daughter, feel free to consult me.

EARL G. MANNING, *Associate General Agent*
JOHN HANCOCK MUTUAL LIFE INSURANCE COMPANY
200 Devonshire Street, Boston, Mass. Telephone, Congress 7840

Chartered
1792

Foreign Department

A well trained staff and carefully chosen connections abroad enable our Foreign Department to give complete service in making remittances or collections, issuing Travelers' Checks and Letters of Credit, and in obtaining commercial reports on foreign business houses.

National Union Bank

Washington Street *Boston* Head of State Street

The score calls for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, three trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, celesta, two harps and the usual strings.

"Two Short Poems" were composed at New York in 1920 for string quartet. They were orchestrated in 1922. They and two other Poems were performed in London by the London String Quartet on June 19, 1921.

*
* *

Mme. Leginska (Ethel Leggins) received her first musical instruction at Hull. At the age of ten she won a scholarship at the Hoch Conservatory, Frankfort, where her teachers were Kwast for piano and Sekles and Knorr for harmony. She afterwards studied for three years with Leschetizky, and began touring as a virtuoso at the age of seventeen. After a time she resumed her study of harmony, with Rubin Goldmark, and of composition, with Ernest Bloch. Her most important works include, besides those performed to-day: a symphonic poem for orchestra, "Beyond the Fields We Know"; "Six Nursery Rhymes" for chamber orchestra and soprano; a fantasy, "From a Life," for woodwind, string quartet, and piano; four Poems after Tagore, for string quartet; numerous piano pieces and songs.

It was Mrs. Arthur Wilson of Tranby Court who saw to it that she could study with Leschetizky. Mme. Leginska, as a child, played in London in 1896. She gave a concert in London on June

In the Sheraton Tea Room

FROM SEVEN TO NINE

A Sunday Evening Concert

IS GIVEN EVERY SUNDAY BY THE COPLEY PLAZA SYMPHONIC ORCHESTRA
ASSISTED BY MANY WELL KNOWN ARTISTS

THE first series of these Sunday Evening Concerts was given last fall. The Concerts were so much enjoyed that requests for a new series came from all sides. The Copley Plaza management were pleased to accede and they cordially invite you to attend.

DINNER DE LUXE

Served in Main Restaurant.....Three Dollars

TEA DANCES — SATURDAYS — FOUR TO SEVEN

OLD COLONY TRUST COMPANY

SAFEGUARDS

For your protection, all fees charged by this company as executor or trustee under wills, are subject to the approval of the Probate Court. All trust funds handled by this company are subject to examination without notice by the State Bank Commissioner and the Federal Reserve Bank.

Send or write for Booklet S 51
"Concerning Trusts and Wills."

OLD COLONY TRUST COMPANY

BOSTON

52 Temple Place **17 Court Street** 222 Boylston St.

Member of the Federal Reserve System

15, 1906 (Henselt's Concerto and Rubinstein's in D minor). She married Roy Emerson Whittern (known professionally as Emerson Whithorne), an American composer, in July, 1907. (She was awarded a court decree of separation from him at Cleveland in February, 1918.) Having played in Paris, Petrograd, Berlin, Vienna, and other European cities, she gave a concert in New York on January 20, 1912. It was then said that this was her first appearance in the United States; but the Cleveland *Leader* of February 24, 1909, publishing an account of her disappearance from London when she was suffering from nervous depression, said that she was well known in Cleveland: "She played in a number of concerts here, notably one at the Hippodrome over a year ago." Since her appearance in New York in 1912 she has been a prominent figure in the concert field. Her first of several recitals in Boston was on November 9, 1914, when her programme contained only pieces by Chopin. She played in Boston at a concert of the Boston Symphony Orchestra on February 22, 1918 (Liapounov's Concerto, Op. 4, first time in Boston).

Mme. Leginska's symphonic poem "Beyond the Fields We Know," composed in 1921, was performed in New York by the New York Symphony Orchestra in February 12, 1922.

Her "Cradle Song," "Dance of a Puppet," "Scherzo," "Dance of a Little Clown," "Gargoyles of Notre Dame," and "At Night," for pianoforte, have been played by her in Boston.

Ruby GOWNS, SUITS and HATS

277 Dartmouth Street, Boston Summer Branch at Magnolia

DOLL & RICHARDS
WATER COLORS BY CARL GORDON CUTLER
PORTRAITS BY KLEBER HALL
ETCHINGS BY GEORGE T. PLOWMAN
71 NEWBURY ST. BOSTON

Jordan Marsh Company



Social Values

THERE CAN BE NO DOUBT as to the social value of carefully chosen stationery. It carries its impress of your personality where you yourself may not go for years, and to those for whom you may care most as friends.

CONSIDER THE PRESTIGE implicated by the use of our Imported English Vellum, hand made and hand deckled, which comes in all the accepted sizes of white and azure.

And think of the sophistication of our new French Papers with their beautiful linings.

We are also showing the newer styles of monogram dies for marking your Stationery.

Madam VERA JANACOPULOS was born at Petropolis, near Rio Janeiro, of Greek parentage. She began her musical career in Paris by studying the violin with Enesco, but she soon turned her attention to singing and studied with Madam Rega Bauer, Jean de Reszke, and Jean Périer; with W. Thorner in New York, and at last with Lilli Lehmann, with whom she hopes to be next summer.

She began to sing in public in Paris three months before the war, which stopped musical activity. In 1918 she came to the United States, and made her début in New York on December 14, 1918. After a few concerts she went to Brazil in 1919, where she made two tours, also one in Argentina, where she sang under Weingartner's direction. She was in 1921 again in Paris, which is her home. For the last three years she has been singing in France, Belgium, Switzerland, Spain, and Portugal. She has sung the songs of Stravinsky, Prokofiev, de Falla, Milhaud, Poulenc, Enesco, Griffes, with the composers playing the pianoforte or conducting.

The "Scheherazade" of Ravel was studied with the composer and has been sung by Madam Janacopulos through Europe with Messrs. Monteux, Ansermet, Ruhlmann, Kussevitsky and others conducting, and with Bodansky in New York. The performance in Paris with Mr. Monteux especially pleased Ravel. Her repertoire comprises

Berry INC.

ANNOUNCE

A SHOWING OF
THE MOST EXCLUSIVE AND DISTINCTIVE CREATIONS for the SOUTH
INCLUDING
SPORT COSTUMES, DRESSES AND COATS
ALSO
AFTERNOON AND EVENING DRESSES AND WRAPS
Special attention given to the requirements of Brides and Bridesmaids
651-653 BOYLSTON STREET, BOSTON

WHY BUY BACHRACH PORTRAITS?

Because — they form a permanent record of the most precious moments in one's life — moments that cannot come again. Take care that these memories are carefully preserved by the best portraits obtainable — taken by artists of creative ability and superior craftsmanship.

Bachrach
ESTABLISHED 1868
PHOTOGRAPHS OF DISTINCTION
647 BOYLSTON ST. - Back Bay 4155





CHARLES M. STIEFF, Inc.

156 Boylston Street

BOSTON, MASS.

Established 1842

more than five hundred songs, and her purpose is to sing every song in its own language, which means acquaintance with twelve languages.

Her first appearance in Boston was at one of Mrs. Hall McAllister's Morning Musicales, December 8, 1919.

She sang with the Boston Symphony Orchestra in Cambridge on November 13, 1919.

"Shéhérazade" Three Poems for Voice and Orchestra

Joseph Maurice Ravel

(Born at Ciboure, Basses-Pyrénées; France; living near Paris)

"Shéhérazade," a suite of three songs: "Asia," "The Enchanted Flute," and "The Indifferent One," poems by Tristan Klingsor,* com-

*Tristan Klingsor, whose real name is Tristan Leclère, poet, musician, painter, was born at La Chappelle (Oise), France, on August 8, 1874. He contributed to many Parisian journals and magazines beginning with *La Plume* in 1892. He founded the *Ibis*. His "Shéhérazade" was published in 1903. Other collections of his poems are entitled "La Valet de Cœur" and "Poèmes de Bohème." He has composed chamber music and music for his songs, as "Chansons de ma Mère l' Oie," "Chansons de bonne humeur," "Chansons des Quatres Buveurs," etc.

Choice Theatre Tickets

BURKE ADAMS HOUSE

PHONES, BEACH 0935, 0942, 2430

ANNA WALKER WAKEFIELD

ANNOUNCES HER REMOVAL ON OCTOBER FIRST TO

39 TRINITY PLACE

BOSTON

(Trinity Place is between the Copley Plaza and Westminster Hotels)

AMPLE PARKING SPACE AND GREATLY IMPROVED FACILITIES WILL ENABLE MISS WAKEFIELD TO SERVE HER PATIENTS AND CUSTOMERS MORE EFFICIENTLY THAN EVER BEFORE

TELEPHONE, BACK BAY 7598



The Valley of Diamonds

SINDBAD, you remember, was carried into the valley of diamonds by a roc, to whose leg he had bound himself.

As soon as the roc alighted, Sindbad freed himself from the huge bird and gazed about in amazement. The ground was strewn with enormous diamonds.

Sindbad made haste to fill his pockets only to discover that there was no way out of the valley. It was cut off from the rest of the world by a circle of steep mountains. After a night of terror because of dreadful serpents that were all about, he was further frightened by something tumbling down the mountain side.

It was an immense piece of meat which rolled over and over, picking up diamonds with each revolution. An eagle swooped upon it and flew upward. Sindbad saw the eagle caught by a band of natives, who used this method of getting the diamonds, otherwise inaccessible. Sindbad was shrewd, so he tied himself and his diamonds to the next piece of meat and thus escaped to fame and fortune.

Our collection of diamonds is not hidden in an inaccessible valley. It awaits your approval at the front of our store. We believe that you will find the diamonds worthy of your purchase at prices commensurate with their value.

Shreve, Crump and Low Company

Founded in 1800

Jewelers, Watchmakers, Silversmiths

147 Tremont Street — Boston, Massachusetts

© 1924. S. C. & L. Co.

posed in 1903, were sung for the first time with orchestra at a concert of the Société Nationale de Musique, Paris, on May 17, 1904, by Jeanne Hatto.* At the same concert Mrs. Richard J. Hall of Boston played Vincent d'Indy's Chorale for saxophone written for her.

Ravel's overture "Shéhérazade," composed in 1898 and performed at a concert of the Société Nationale, Paris, on May 27, 1899, has not been published.

ASIE

Vieux pays merveilleux des contes de nourrice
Ou dort la fantaisie comme une impératrice
En sa forêt tout emplie de mystère,
Je voudrais m'eñ aller avec la goëlette
Qui se berce ce soir dans le port
Mystérieuse et solitaire
Et qui déploie enfin ses voiles violettes
Comme uñ immense oiseau de nuit
Dans le ciel d'or.

Je voudrais m'en aller vers des îles de fleurs,
En écoutant chanter la mer perverse
Sur un vieux rhythme ensorceleur.
Je voudrais voir Damas et les villes de Perse

*Jeanne Marguerite Frère, called Hatto, was born at Saint-Amour, Jura, on January 30, 1879. Having studied at the Lyons Conservatory, she entered the Paris Conservatory and in 1899 took a first prize for singing, as a pupil of Warot; a first prize for opera, as a pupil of Giraudet; and a second prize for opéra-comique as a pupil of Achard. She made her début at the Paris Opéra as Brunehilde in Reyer's "Sigurd," on December 29, 1899. Among her rôles are Salammbô, Elisabeth, Eva, Iole (in "Astarte"), Floria (in "Les Barbares"), Iphigenia ("Iphigenia in Aulis").

Massachusetts Trust Company

(MEMBER FEDERAL RESERVE SYSTEM)

UPTOWN BRANCH SITUATED DIAGONALLY ACROSS FROM SYMPHONY HALL

Cordially offers you every facility consistent with sound banking.
Commodious Safe Deposit Boxes. Storage Space for Valuables.
Largest Electrified Burglar-proof Safe in the World.
Ample Parking Space.

MAIN BANK
Massachusetts Trust Building
Corner Federal and Franklin Streets

HAYMARKET BRANCH
46 Canal Street
near North Station

HEWINS & HOLLIS

MEN'S FURNISHING GOODS

4 HAMILTON PLACE, BOSTON

OPPOSITE PARK ST. CHURCH

T. D. Whitney Company

Linen Specialists Since 1796

BOYLSTON STREET SHOP

Linens

of Character Always

Featuring Gift Linens and a complete assemblage of finest Household Linens

Decorative Linens, Damasks, Yarns, Handkerchiefs, Blankets, Puffs and Edwin C. Foss Art Embroideries

---

T. D. Whitney Company

Everything in Linens

Temple Place through to West Street

288 Boylston Street *Boston, Mass.*



Avec les minarets légers dans l'air.
Je voudrais voir de beaux turbans de soie
Sur des visages noirs aux dents claires;
Je voudrais voir des yeux sombres d'amour
Et des prunels les brillantes de joie
En des peaux jaunes comme des oranges:
Je voudrais voir des vêtements de velours
Et des habits à longues franges.

Je voudrais voir des calumets entre des bouches
Tout entourées de barbe blanche;
Je voudrais voir d'âpres marchands aux regards louches
Et des cadis, et des vizirs,
Qui du seul mouvement de leur doigt qui se penche
Accordent vie ou mort au gré de leur désir.

Je voudrais voir la Perse, et l'Inde, et puis la Chine,
Los mandarins ventrus sour les ombrelles,
Et les princes aux mains fines.
Et les lettrés qui se querellent
Sur la poésie et sur la beauté,

Je voudrais m'attarder au palais enchanté
Et comme un voyageur étranger
Contempler à loiser des paysages peints
Sur des étoffes en des cadres de sapin
Avec un personage au milieu d'un verger;
Je voudrais voir des assassins souriant
Du bourreau qui coupe un cou d'innocent
Avec son grand sabre courbé d'Orient.
Je voudrais voir des pauvres et des reines;
Je voudrais voir des roses et du sang;
Je voudrais voir mourir d'amour ou bien de haine.

DINE and DANCE at

NO COVER CHARGE

YOENG'S

POPULAR PRICES

AMERICAN AND CHINESE
RESTAURANT

NOONDAY LUNCHEON EVERY WEEK DAY FROM 11 A.M. TO 2.30 P.M.

CATERING TO BANQUETS, AUTOMOBILE AND PRIVATE PARTIES A SPECIALTY.

ALL KINDS OF ORDERS PUT UP IN PERFECT CONDITION TO TAKE OUT.

TABLE D'HOTE DINNER EVERY DAY, SUNDAYS AND HOLIDAYS.

"AFTER THEATRE PARTIES" A SPECIALTY.

200 Huntington Ave.

Near Massachusetts Ave.

Tel. Back Bay 2014

Henry F Miller



Lyric Grand Style A

In Mahogany or Walnut

Length 5 ft. 7 in.

COLLECTIVE knowledge, countless experiments, technical education and musical genius of the Miller family for three generations, placed the Henry F. Miller Piano where it stands today.

Henry F. Miller & Sons Piano Co.

395 Boylston Street **Near Arlington Subway Station, Boston**

Et puis m'en revenir plus tard
Narrer mon aventure aux curieux de rèves
Et élevant comme Sindbad ma vielle tasse arabe
De temps en temps, jusqu' à mes lèvres
Pour interrompre le conte avec art.

Marvellous old country of nurses' tales where the fantastic reigns as an empress reigns in her forest charged with mystery. I would fain go there on the vessel that this evening rocks in the mysterious, solitary harbor and at last unfolds its violet sails as a huge bird of night in the golden sky.

I would fain go towards the flowery isle, hearing the wayward sea sing to an old enchanting rhythm. I would fain see Damascus and Persian cities with slender minarets in air; beautiful silk turbans on swarthy faces with shining teeth; eyes dim with love and eyeballs glowing with joy in skins yellow as the orange; garments of velvet, fringed garments; peaceful pipes in mouths encircled by white beards; sharp merchants with their suspicious looks, and cadis and vizirs, who with a single gesture of a bent figure grant life or death according to their will.

Fain would I see Persia, the Ind, then China; tun-bellied mandarins under their umbrellas; princes with slender hands; the learned who wrangle over poesy and beauty.

I would loiter in enchanted palaces and, like unto a journeying stranger, look leisurely on landscapes painted on fabrics framed in fir-wood, with some one in the midst of an orchard. I would fain see assassins smiling while the headsman cuts with his great curved sword of the East an innocent neck. Fain would I see queens and the poor, roses and blood, those dying from love or hate.

And then to return later, to tell my tale to those curious about dreams, raising, like Sindbad, my old Arabian cup now and then to my lips, artfully to interrupt my story.



The Sure Sign of Superiority

S. S. PIERCE CO.

BOSTON BROOKLINE

SINCE 1831

CONFECTIONERY

IN UNLIMITED VARIETY
UNSURPASSED FOR QUALITY, PURITY, AND DELICIOUSNESS

YOUR PERSONAL ASSORTMENT

Among the many delightful S. S. PIERCE Candies are some perhaps which please you even more than the others. We will gladly record these so that thereafter when ordering you need simply specify

"MY PERSONAL ASSORTMENT"



VLADIMIR

DE PACHMANN

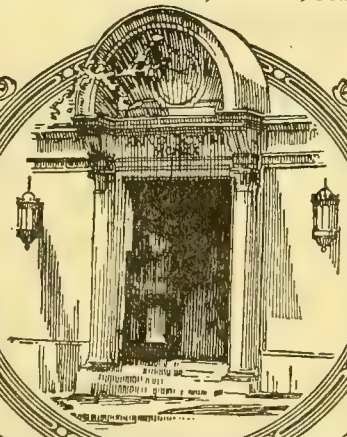
uses and endorses

The Baldwin Piano

exclusively

The Baldwin Piano Co.

Represented by
The A. M. HUME MUSIC CO.
196 Boylston Street, Boston, Mass.



La Flute Enchantée

Dedicated to Mme. de Saint Marceaux

L'ombre est douce et mon maitre dort
Coiffé d'un bonnet conique de soie,
Et son long nez jaune en sa barbe blanche.
Mais moi, je suis e'veillée encor
Et j'écoute au dehors
Une chanson de flute ou s'épanche
Tour à tour la tristesse ou la joie.

Un air tour à tour langoureux ou frivolle
Que mon amoureux chéri joue;
Et quand je m'approche de la croisée
Il me semble que chaque note s'envoie
De la flûte vers ma joue
Comme un mystérieux baiser.

The shade is sweet; my master sleeps with head covered with a peaked silk cap, with his long yellow nose in his white beard. As for me I am awake and I hear outside a flute-song that pours out in turn joy or sadness.

An air now languourous or trifling played by my beloved; and when I near the window it seems that each note of the flute flies towards my cheek like a mysterious kiss.

L' Indifférent

Dedicated to Mme. Sigismund Bardac

Tes yeux sont donx comme ceux d'une fille, jeune étranger,
Et la courbe fine
De ton beau visage de duvet ombrage
Est plus séduisante encor de ligne.
Ta lèvre chante sur le pas de ma porte
Une langue inconnue et charmante
Comme une musique qui fausse.

THE P T RADIO RECEIVER

Unquestionably the Finest Set in Boston

This Receiver is a Masterpiece of Radio Craftsmanship, embodying unique, exclusive features, and has demonstrated its superiority in comparative tests. Custom Built. London, Mexico City and Los Angeles have been received on loudspeaker with indoor aerial, yet a novice can learn to operate the set perfectly within five minutes. *A card is furnished, specifying exact adjustments necessary to tune in the various broadcasters.*

Reception of Los Angeles guaranteed.

We shall be glad to give you a demonstration by appointment.

PAUL T. PLATT RADIO SERVICE

29 VANE STREET - - - NORFOLK DOWNS, MASS.

Phone, Granite 5035-W

Designer of distinctive gowns

247 NEWBURY STREET

near Fairfield Street

"Go-to-Meeting" Things

There was a time, back in the slower-moving days of a by-gone generation, when good people reserved their best cravats, finest ribbons and newest broadcloths for Sabbath meeting. Social communication was slow, then, and public assembly a rarity. But to appear at one's best always has been a mark of respectability, no less important in those earlier times, than now.

Our opportunities are greater today, our social contacts vastly more frequent, and our commercial duties demanding constantly that we present ourselves, our merchandise and our worthiness, always *at their best.*

The PRINTED WORD is used generally to carry our prestige into many individual spheres. By putting forth, truthfully and sincerely, our business ideals and the goods or services that represent our skill, industry and judgment, good printing is a valuable, creative instrument.

In our service to customers, we endeavor to make their printed material appear to best advantage.

The Quality Mark  *of Printing Service*

GEO. H. ELLIS CO.

Incorporated

272 CONGRESS STREET BOSTON, MASS.

The average annual expenses of the Boston Sympho
This operating deficit is met by subscriptions. A list of tho

Abbott, Gordon
Adams, Miss Clara A.
Agassiz, Mrs. George R.
Aiken, Mr. and Mrs. Alfred
Ames, Mrs. F. L.
Ames, Mrs. Hobart
Ames, Hobart
Ames, John S.
Ames, Oakes
Ames, Mrs. William H.
Amory Mrs. Harcourt
Anonymous (3)
Anthony, Mrs. Margaret
Anthony, Miss A. R.
Apsey, Laura Soule
Apthorp, Mrs. H. O.
Atherton, Percy L.
Atwill, Miss Elizabeth M.
Aubin, Miss Margaret H.

Bacon, Mrs. William
Baker, Mr. and Mrs. G. B.
Baker, Miss Helen S.
Balch, Mrs. John
Barbour, Thomas
Barkhouse, Mrs. Arthur J.
Barlow, R. S.
Barnet, Mr. and Mrs. S. J.
Barrett, Mrs. William E.
Bartol, Mrs. John W.
Bates, The Misses
Bates, Mrs. Oric
Baylies, Mrs. Walter C.
Beal, Miss Ida G.
Beebe, Frank H.
Beebe, E. Pierson
Beebe, Miss Sylenda
Berwick-Walker, Clara
Best, Mrs. Edward H.
Bigelow, Dr. W. S.
Bishop, Miss Margaret
Blake, Mrs. Arthur W.
Blake, Estate of William P.
Bliss, Henry W.
Boit, Mrs. John E.
Bostwick, Juliette C.
Bradford, Mary G.
Bradlee, Mrs. Arthur T.
Bradlee, Mr. and Mrs.Thos. S.
Bradlee, Miss S. C.
Brandegee, Mr. and Mrs. E. D.
Bremer, Mrs. J. L.
Brewer, F. R.
Brigham, Mrs. Cyrus
Brown, George W.
Browning, Mrs. C. A.
Bruzza, L., Brooklyn, N.Y.
Buckingham, Miss M. H.
Bullard, Miss Ellen T.
Burdett, Everett W.
Burnham, Miss Helen C.
Burnham, Miss M. C.
Burnham, Mrs. W. A.
Burr, Mrs. Heman
Burr, I. Tucker

Cabot, Miss Amy W.
Cabot, Mrs. Arthur T.
Cabot, Frederick P.
Cabot, Henry B.
Cabot, Mrs. Sewall
Carter, Mrs. J. W.
Case, Miss Louise W.
Cate, Martin L.
Chadbourne, Mrs. J. H.
Chapin, Horace D.
Chapin, Miss Mabel H.
Chase, Mrs. Henry M.
Cheever, Dr. and Mrs. D.
Chromatic Club
Coale, George O. G.
Coale, Mrs. George O. G.
Codman, Miss C. A.
Codman, Mrs. Russell S.
Coffin, Winthrop
Colby, A. E.
Coleman, Miss E. L.
Colt, Mr. and Mrs. James D.
Conant, Mrs. William C.
Converse, Mrs. Costello C.
Converse, M. M.
Coolidge, Mr. and Mrs. Harold J.
Coolidge, Mrs. J. G.
Coolidge, Mrs. J. T.
Coolidge, Julian L.
Coolidge, Mrs. T. J.
Coonley, Howard
Corey, Mrs. H. D.
Cotting, Mrs. C. E.
Cotton, Miss Elizabeth A.
Courtney, Mr. and Mrs. Paul G.
Crafts, Mrs. George P.
Craig, Mrs. Helen M.
Crosby, Mrs. S. V. R.
Crowninshield, Mrs. F. B.
Cummings, Estate of Mrs. Charles A.
Cummings, Mr. and Mrs. Charles K.
Cunningham, Miss Mary
Curtis, Mrs. G. S. (Estate
Curtis, Miss Harriot S.
Curtis, Miss Mary G.
Cushing, Sarah P.
Cushing, Mrs. W. E.
Cutler, Mrs. C. H.
Cutler, Miss Elisabeth A.

Dabney, Mr. and Mrs. Geo
Dana, R. H.
Dane, Mr. and Mrs. Ernes
Daniels, Miss Mabel W.
Davenport, Mrs. George W
Day, Mrs. Henry B.
Derby, Miss Elizabeth P.
Dexter, Miss Rose L.
Dixey, Mrs. Richard C.
Dodd, Mrs. Henry
Dole, Mrs. Charles F.
Dunne, F. L. and Company
Dupee, W. A.

Eager, Miss Mabel T.
Eaton, Miss B. L.
Eaton, Miss L. H.
Edwards, Robert J.
Eisemann, Julius
Eisemann, Ludwig
Ellery, Mr. and Mrs. Willia
Elliot, Mrs. John W.
Ely, Miss Augusta C.
Ely, Elizabeth B.
Endicott, S. C
Ernst, Mrs. Harold C.
Eustis, H. D.
Eustis, The Misses

Farlow, Dr. and Mrs. John
Farlow, Mrs. William G.
Farrington, Robert D.
Faulkner, Miss Fannie M.
Fay, Mrs. D. B.
Fenollosa, William S.
Fish, Frederick P.
Fisher, Miss Edith
Fisher, Frances B.
Fitch, Miss Carrie T.
Fitz, Mrs. R. H.
Fitz, Mrs. W. Scott
Foote, Arthur
Foote, George L.
Forbes, Allan
Forbes, Mrs. Ralph E.
Forbes, Mrs. Waldo E.
Fox, Miss Alice M.
Fox, Felix

The Orchestra can be carried on only by the generosity of those financially. All such are invited to join in sustaining the Orchestra.

Orchestra exceed its average income by about $95,000.00. ho have subscribed for the season 1923-24 follows:

ench, Miss Katharine
ench, Mrs. Hollis
ankenstein, Lina H.
iend
othingham, Mrs. Langdon
othingham, Mrs. Louis A.
ıller, Alvan T.

ıy, E. Howard
ıston, Mrs. W. A.
lbert, Mrs. Ellen J.
lmore, Mrs. G. L.
odwin, Miss Frances
andin, Mrs. John L., Jr.
eene, Mr. and Mrs. Edwin Farnham
eenfield, Joseph Baram
eenough, Mrs. H. V.
eenwood, Mr. and Mrs. Levi H.
iswold, Roger
over, Mrs. Frances L.
ıild, Miss Eleanor
ıild, Miss S. L.

ıll, Mrs. H. S.
ıll, Mrs. John L.
ıllowell, Mr. and Mrs. Frank W.
ıllowell, N. Penrose
ımmond, Mrs. Edward
ırding, Emor H.
ırrington, Mrs. Francis B.
ırris, Miss Frances K.
ırte, Mrs. Richard
ıthaway, Miss Ellen R.
ıughton, Mrs. M. G.
ıven, Parkman B.
ıwley, Mr. and Mrs. George
ayward, Mrs. G. G.
eilman, William C.
erman, Mrs. Joseph M.
icks, Mrs. John Jay
igginson, Mrs. F. L.
igginson, F. L., Jr.
ill, Arthur D.
ill, Mr. and Mrs. Edward B.
ill, Mrs. John F.
obart, Philip W.
olmes, Mr. and Mrs. E. J.
olmes, Ida E.
omans, Miss Katharine A.
omans, Miss Marian
ood, Miss Helen
oughton, Clement S.
oughton, Elizabeth G.
owe, Mrs. George D.
owe, Henry S.
Howe, Mrs. Henry S.
Howe, M. A. DeWolfe
Howe, Mrs. J. Murray
Hoyt, Mrs. C. C.
Hyde, Mrs. Katharine H.
Hunnewell, Mrs. Arthur
Hunnewell, Mrs. Henry S.
Hunt, Miss Abby W.

Ivers, Miss Ella F.

Jackson, Mrs. Henry
Jackson, Mrs. James, Jr.
Jackson, Miss Marian C.
Jaques, Miss H. L.
Johns, Clayton
Johnson, Mr. and Mrs. Arthur S.
Johnson, Miss Edith Morse
Johnson, Mrs. E. J.
Jordan, Helen L.

Kaffenburgh, Mr. & Mrs. Albert W.
Kaufman, M. B.
Keeler, Mrs. A. M.
Kent, Mrs. Edward L.
Kimball, The Misses
King, Mrs. Henry P.
King, The Misses
Koshland, Mr. and Mrs. Abraham
Koshland, Mr. and Mrs. Jesse

Lamb, Miss Aimee
Lamb, Horatio A.
Lamson, Clement R.
Lane, Mrs. G. M.
Lang, Mrs. B. J.
Lang, Miss Margaret Ruthven
Lanz, Jeanne M., Brooklyn, N.Y.
Lapham, Henry G.
Lasell, Miss Elizabeth
Lasell, Josiah M.
Latimer, Miss J. W., Brooklyn, N.Y.
Lawrence, Mrs. John
Lawrence, Miss Sarah
Lee, Miss Bertha
Lee, Mrs. F. H.
Lee, George C.
Lee, Mr. and Mrs. James S.
Lee, Joseph
Leland, Mrs. Lester
Leman, J. Howard
Lewis, Mrs. George
Lilly, Mrs. Channing
Lodge, John E.
Lombard, Mrs. Ephraim
Loring, Miss Louisa P.
Loring, Mrs. Thacher
Loring, William Caleb
Lothrop, Mrs. Thornton K.
Lothrop, Mrs. William S. H.
Luce, Stephen B.
Lowell, Miss Lucy
Lyman, Arthur
Lyon, Mrs. George Armstrong
Lyon, Mrs. W. H.

Macomber, John R.
Maguire, Mrs. Emily M.
Manning, Mr. and Mrs. Earl G.
Mason, Miss Fanny P.
McMichael, Mrs. L. G.
In Memoriam—C. S. D.
Miller, Miss Mildred A.
Milliken, Arthur N.
Milliken, Mrs. James I.
Moir, Mrs. John
Moore, Mrs. Edward C.
Moors, Mrs. Arthur W.
Morison, Mrs. John H.
Morse, Miss Frances R.
Morse, Henry Lee
Morse, Miss J. G.
Morse, J. Torrey, Jr.
Morss, Mr. and Mrs. Charles A.
Motley, Mrs. E. Preble
Mumford, Mrs. George S.
Murdock, Mr. and Mrs. Harold
Murfitt, Mrs. S. C.
McKibbin, Miss Emily W.
MacLaurin, Mrs. Richard C.

Newell, Mrs. Edward A.
Nichols, Mrs. Henry G.
Nickerson, William E.
Norcross, Mrs. Otis
Nutter, George R.

Oakes, Francis J., Jr.
Osgood, Emily L.

Paine, Rev. George L.
Paine, R. T. 2d
Parker, Mrs. Edward L.
Parkman, Henry
Parkman, Mrs. Henry
Patton, James E.
Peabody, Charles
Peabody, Mrs. Endicott
Peabody, Mrs. Francis
Peabody, Mrs. H. Rodman

(Continued on following page)

believe it important in the life of Boston and are willing to help it

Peabody, Margaret
Perera, Mrs. Gino L.
Peters, Mrs. William Y.
Pfaelzer, Mrs. Franklin T.
Phillips, Mrs. John C.
Phillips, Mrs. W.
Pickman, Dudley L.
Pickman, Edward M.
Pierce, Mrs. M. V.
Pitman, Mrs. B. F.
Post, Mrs. John R.
Potter, Mrs. Murray A.
Pratt, Mrs. L. Mortimer, Jr.
Pratt, Mrs. Walter W.
Putnam, Mrs. James J.
Putnam, Marion C.

Rand, E. K.
Ranney, Miss Helen M.
Rantoul, Harriet C.
Rantoul, Mrs. Neal
Reed, Miss Emily
Reed, Miss Ida B.
Richardson, Mrs. Charles F.
Richardson, Mrs. F. L. W.
Richardson, Mrs. John
Richardson, W. K.
Robb, Russell
Robinson, B. L.
Rogers, H. L.
Rollins, Mrs. J. W.
Rothschild, John
Rousmaniere, Mrs. E. S.
Rothwell, Bernard J.
Russell, Mrs. Richard S.
Russell, Mrs. Robert S.

Sachs, Prof. Paul J.
Sagendorph, George
Saltonstall, Mrs. John
Saltonstall, Leverett
Saltonstall, Miss Muriel Gurdon
Saltonstall, Mrs. Philip L.
Saltonstall, Richard
Saltonstall, Mrs. R. M.
Sanger, Mrs. Charles R.
Sanger, Mrs. George P.
Saville, Mrs. William
Sawyer, Mr. and Mrs. Henry B.
Schneider, Miss Elizabeth
Sears, Miss Annie L.
Sears, Miss Mary P.
Sears, Mrs. Montgomery
Sears, Mr. and Mrs. Richard D.
Sears, Richard D.
Sears, William R.
Shaw, Mrs. Henry S.
Shaw, Mrs. Henry S., Jr.
Shaw, Mrs. Q. A., Jr.
Sheldon, Katharine H.
Shepard, Mrs. Willis S.
Silsbee, Mrs. George S.
Slocum, Mrs. William H.
Smith, F. Morton
Sortwell, Mrs. A. F.
Spalding, Walter R.
Spaulding, Miss Emma F.
Sprague, Mrs. Phineas W.
Stackpole, Mrs. Frederick D.
Stackpole, Mr. and Mrs. Pierpont L.
Staniford, Mrs. Daniel
Stanton, Katharine
Steinert, Alexander
Steinway, Frederick T., New York, N.Y.
Stevenson, Mr. and Mrs. R. H., Jr.
Stone, Galen L.
Stone, Mrs. Galen L.
Stone, Nathaniel H.
Streeter, Mrs. E. C.
Sturges, Alice K.
Sturgis, The Misses
Swallow, Maude C.
Swift, Miss Lucy W.
Swift, Newton

Taft, Edward A.
Tapley, Miss Alice
Tapley, Henry F.
Tappan, Miss Mary A.
Thayer, Mrs. W. H.
Thorndike, Mrs. J. L.
Torbert, Dr. James R.
Tower, Florence E.
Tuckerman, Mrs. L. S.
Turner, Nellie B.

Vaughan, Bertha H.
Vaughan, Mrs. Henry G.
Vorenberg, Felix

Wadsworth, Mrs. A. F.
Ward, Prof. R. DeC.
Ware, Mrs. Arthur L.
Waring, Mrs. Guy
Warner, Elizabeth
Warren, Mrs. Bayard
Warren, Mr. and Mrs. Bentley W
Warren, Mr. and Mrs. E. R.
Watson, Mrs. Thomas R.
Webster, Mr. and Mrs. Edwin S
Weeks, Mr. and Mrs. Robert S.
Weeks, Sinclair
Welch, E. Sohier
Weld, Mrs. Bernard C.
Weld, Mrs. Charles G.
Weld, Miss Mary
Wells, Mrs. Webster
Wendell, Mrs. Barrett
Wheatland, Richard
Wheelwright, A. W.
Wheelwright, Miss Mary C.
White, Miss Gertrude R.
White, Miss Susie E.
Whitin, Mrs. G. Marston
Whiting, Mrs. Jasper
Whitman, William
Whitney, Mrs. Margaret F. G.
Whittier, Mrs. Albert R.
Whitwell, Mr. and Mrs. Frederick S.
Williams, Moses
Wilson, Miss A. E.
Winsor, Mrs. Alfred
Wolcott, Mrs. Roger
Wood, William E.
Wright, A. M.

Edmands, Miss Violet
Fay, A. D.
Lyman, Mrs. G. H., Jr.
Sargent, Mr. and Mrs. Edward H.
Scott, Mrs. Arnold
Squibb, Dr. Edward H., Brooklyn, N. Y.
Tozzer, Mr. and Mrs. Alfred M.

Badger, Dr. and Mrs. George S. C.
Beckwith, Mrs. Daniel, Providence, R. I.
Cochran, Mrs. Edwin Paul, New Haven, Conn.
Frost, Horace W.
Hornblower, Henry
Hornblower, Mrs. Henry
Kaffenburgh, Mr. and Mrs. Carl J.
Lyons, John A.
Moseley, Mrs. F. S.
Stevens, Moses T.
Tappan, Mrs. Frederick H.
Ware, Henry

Beach, John P.
Bemis, Mr. and Mrs. A. Farwell
Carr, Cornelia P.
Chapin, Mrs. Mary G., Providence, R. I.
Clark, Mrs. Myron H.
Dana, Dr. Harold W.
Dowse, William B. H.
DuBois, Mrs. L. G.
Farnsworth, William
Holbrook, Miss Mary S.
Hutchins, Mr. and Mrs. Edward
Little, Mrs. David M.
Metcalf, Mr. and Mrs. Jesse H., Providence, R. I
Milliken, Miss Lois H.
Palmer, Mrs. Marion C.
Platner, Mrs. John Winthrop
Ripley, Edward L.
Selfridge, Mrs. G. S.
Shattuck, Lillian
Sibley, Mrs. Henry C.
Steedman, Mrs. C. J., Providence, R. I.
Thayer, Mrs. John E.

atimer, Mr. and Mrs. George D.
armichael, Dr. and Mrs. Henry
Friend
Guild, Courtenay
Sampson, Charles E.
In Memory of Albert van Raalte
Harwood, Mrs. John H.
Huntsman, Ray

Pledges received from New Subscribers, February 25th

Galacar, Mr. and Mrs. Frederic R.
Jackson, Mrs. Arthur E.
Loeffler, Mrs. C. M.
Shrigley, Mrs. Wilfred R.

Subscriptions to date for season of 1923-24 -	$79,803.34
Endowment Fund - - - - -	146,475.52
Endowment Fund, in memory of Henry L. Higginson	10,000.00

Subscriptions are applicable to deductions from the Federal Income Tax.

The list of subscribers to the operating deficit of the Boston Symphony Orchestra, Inc. for 1923-24 was first printed in the programme books of November 16 and 17. Two weeks later, with the names of many new subscribers added in the interval, the pledged amount of $58,706.00 was published. Since then the total has been increased to $79,803.34

This has come about through a greatly extended coöperation in the support of the Orchestra on the part of its patrons. The Trustees, with much appreciation of what has already been done, would be glad to have it generally understood that subscriptions of small and moderate amounts are warmly welcomed from those who cannot make such contributions as they would like to offer. The widest possible distribution of support is as much to be desired as the support itself.

Subscriptions to annual deficit and to the Endowment Fund should be sent to E. B. Dane, Treasurer, 6 Beacon Street, Boston, Mass.

DONORS TO THE ENDOWMENT FUND

Adams, Mrs. Brooks
Adams, Mrs. Charles H.
Alford, Martha A.
Alford, Mrs. O. H.
Allen, Mary O.
Allen, Mrs. Philip R.
Andrews, Miss Katharine H.
Anthony, Miss Margaret
Ashton, Joseph N.
Atherton, Percy L.
Atkinson, Mr. and Mrs. E. W.
Aubin, Miss Margaret H.
Austin, Mrs. Calvin

"B"
Bailey, Miss Alice H.
Baker, H. S.
Barr, Laura M.
Bartlett, Mrs. J. S.
Bartlett, Mary F.
Bartol, Mrs. J. W.
Bayley, Mrs. M. R.
Bazeley, Mr. and Mrs. W. A. L.
Beach, Mr. and Mrs. John
Bearse, Mrs. H. L.
Beebe, Sylenda
Bennett, Mrs. T. W.
Best, Mrs. Edward H.
Bird, Mrs. Frances A.
Bishop, Mrs. C. J.
Bowditch, Dr. and Miss Olivia Y.
Bradlee, Miss S. C.
A. B.
Bradlee, Col. and Mrs. Thomas S.
Brewer, Miss F. R.
Briggs, Miss H. S.
Brigham, Mrs. Clifford
Brooks, Miss Phyllis
Bruce, James L.
Buckingham, Mary H.
Burnham, Miss Alice E.
Burnham, Miss Helen C.
Burnham, Miss M. C.
Burr, Mr. and Mrs. Allston
Burr, Mrs. Heman
Butler, Miss Isabel

Cabot, F. Ernest
Cabot, Frederick P.
Cabot, J. W.
Cabot, Miss Theodora
Carmichael, Dr. and Mrs. Henry
Cary, Miss Georgina S.
Case, Miss Louise W.
Chafee, Mrs. Z.
Chapin, H. D.
Chapin, Miss Mabel H.
Chase, Mrs. Theodore
Clark, Mrs. Frederic S.
Clarke, Marshall G.
Clay, Mrs. B. B.
Codman, Miss C. A.
Cole, Mrs. Mollie R.
Cooper, Charlotte E.
Cram, Robert V.
Curtis, Mrs. Horatio G.
Cushing, Mrs. W. E.
Cutler, Mrs. Elbridge G.

Daly, Mrs. Reginald A.
Davenport, Mrs. George H.
Davenport, Mrs. Mary H.
Day, Mrs. Frank A.
Delano, Miss Julia
Derby, Miss Elizabeth P.
Dickerman, Mrs. Frank E.
Dole, Mrs. Charles F.
Dudley, Frances Gardner
Duff, Mr. and Mrs. John
Duncan, Mrs. Albert Greene
Durkee, A. Imogene

Earle, C. B.
Edwards, Miss Hannah M.
"Cash"
Ellery, Mr. and Mrs. William
Elms, Helen T.
Anonymous
Emery, Mr. and Mrs. Frederick L
Emery, Georgia H.
Emery, Miss M. S.
Ensign, Mrs. C. S., Jr.
Estabrook, Mrs. Ida F.

Fairbanks, Miss Catherine
Farlow, John W.
Fay, Miss Helen B.
Fenollosa, William S.

Ferris, Ida J.
Fisher, Miss Edith S.
Fisher, Miss Frances B.
Fisher, R. B.
Fiske, Arthur P., In Memory of Florence Sumner Fiske
Fitz, Mrs. W. Scott
Fogg, Mrs. Louisa H.
Foote, Arthur
Forbes, Edward W.
Fox, Miss Alice M.
Fox, Felix
Fox, Isidor
French, Miss Katherine
Frothingham, Mrs. L. A.

Gay, E. Howard
Gebhard, Heinrich
Grant, Mrs. Elizabeth
Gray, Elizabeth F.
Gray, Marion E.
Gray, Mr. and Mrs. Russell
Griswold, Mrs. Fitz-Edward
Guild, Miss Charlotte H.
Guild, Miss Eleanor

Harding, Emor H.
Harpham, Mrs. Sherlie B.
Harrington, Mrs. F. B.
Harris, Miss Frances K.
Hatfield, Dr. and Mrs. H. K.
Hayward, Mrs. A. F.
Hayward, Miss Emily H.
Hayward, Mrs. G. G.
Hill, Mr. E. B.
Hill, Miss Marion
Hitch, Miss Julia D.
Hobbs, Mrs. Jane W.
Hofman, H. O.
Holland, Charles P.
Homans, Mrs. William P.
Hooper, Mrs. Susan Thayer
Hopkinson, Miss Leslie W.
Hosmer, Mrs. Elizabeth T.
Howe, Mrs. George D.
Howe, Sarah L.
Hunter, Miss Lillian
Hyde, Mrs. J. M. E.

Ingraham, Mary
Ivers, Ella F.

Jack, Dr. Edwin E.
Jack, Dr. Frederick L.
Friend
Jennison, Miss Katharine A.
Johnson, Miss Edith Morse
Johnson, Mrs. E. J.
Johnson, Ellsworth E.

Kaffenburgh, Carl J.
Kent, Mr. and Mrs. Edward L.
King, Miss Anne P.
King, Miss Caroline W.
King, Franklin

L., J. D.
Lampney, Alice E.
Lancaster, Mrs. Stella C.
Lang, Margaret Ruthven
Lee, Mrs. Francis H.
Lee, Mr. and Mrs. James S.
Friend
Lee, Mr. and Mrs. Joseph
Levey, Mrs. William M.
Lewis, Carrie L. S.
Littell, Miss Harriet R.
Littell, Miss Lucy
Lombard, Annie F.
Loring, Miss Louisa P.
Lothrop, Mrs. Thornton K.
Lothrop, Mrs. W. S. H.
Lowell, Miss Lucy
Lyon, Mrs. W. H.

McCabe, Gertrude B.
McCrary, Mabel S.
McDaniels, Mrs. W. H.
MacFadden, Hamilton
McKibbin, Miss Emily W.
Manson, Miss Elizabeth E.
Marrs, Mrs. Kingsmill
Mayo, Lawrence
Miller, Miss Mildred A.
Minot, Laurence
Moore, Mrs. Edward C.
Moran, Mrs. John J.
Morey, Mrs. Edwin
Morrill, Miss Helen
Morrill, Miss Isabel W.

Neal, Mrs. J. A.
Newell, Mrs. Edward A.
Nickerson, William E.
Norcross, Mrs. Otis

Ogden, Mrs. David B.
Osgood, Miss Emily L.

Paine, Robert Treat, 2d
Parkman, Henry
Parkman, Mrs. Henry
Perera, Mrs. Gino L.
Perkins Institution for the Blind
Phillips, Mrs. A. V.
Powell, Mrs. W. B.
Prather, Miss Elisabeth
Prince, Mrs. Morton P.

Quincy, Elinor

Rantoul, Miss Edith
Rantoul, Harriet C.
Rantoul, Miss Margaret
Rawles, James D.
Raymond, Mrs. Franklin F.
Rider, Mrs. Lelia Y.
Robbins, The Misses
Robinson, Jeannie D.
Robinson, Mrs. J. M.
Rogers, Henry M. and Clara Kathleen
Ropes, Mrs. C. B.
Rueter, Mrs. Helene C.
Russell, Mrs. Robert S.
Sargent, Mrs. Francis W.
Schneider, Elizabeth
Sears, Miss Annie L.
Sears, Miss Mary P.
Sedgwick, Prof. and Mrs. William T.
Selfridge, Mrs. George S.
Anonymous
Shaw, Miss Eleanor
Shaw, Mrs. Henry S.
Sheldon, Edward S.
Shepard, Miss Emily B.
Shepard, Mrs. W. S.
Sherman, Henry H.
Shurtleff, Gertrude H.
Silsbee, Elizabeth W.
Slocum, Mrs. W. H.
Smith, Mrs. Frederick M.
Snell, Miss Frances
Spalding, Miss Dora
Spring, Mr. and Mrs. Romney
Stackpole, Mrs. Frederick D.
Staniford, Mrs. Daniel
Stearns, Mrs. C. K.
Stearns, Mrs. F. P.
Stevens, Mary Louisa
Stewart, Mrs. Cecil
Sturges, Dorothy
Sturges, Mrs. Howard O.
Sullivan, Mrs. T. Russell
Swallow, Maude C.
Swan, Miss M. H.
Swift, Miss L. W.

Taft, Edward A.
Tapley, Miss Alice P.
Tapley, Henry F.
Tappan, Mrs. Frederick H.
Thayer, Mrs. John E.
Thomas, Miss Anna B.
Thompson, C. A.
Thorndike, Mrs. J. L.
Thorndike, Mary D.
Townsend, Miss Annie R.

Wadsworth, Mrs. A. F.
Walton, Alice
Walworth, Harriet E.
Ward, Miss A. S.
Ware, Mrs. Whitman
Waring, Mrs. Guy
Watson, Mrs. Donald C.
Watson, S. L. D.
Weidhorn, Leo
Wheatland, Mrs. Richard
Wheeler, Mrs. H. R.
Whitin, Mrs. G. M.
Whitman, Miss Effie E.
Whitman, Mrs. Florence Lee
Whittier, Mr. Albert R.
Williams, J. Bertram
Wilson, Miss A. E.
Winkley, Hobart W.
Winsor, Mrs. Alfred
Worthington, Miss Julia H.
Wright, Mrs. Walter P.

THREE SONGS
(Op. 11)

By

OSSIP GABRILOWITSCH

1. GOOD-BYE 50
   High, in C# minor; Medium, in B minor
2. I LOVE HER GENTLE FOREHEAD . .75
   High, in F; Medium, in E*b*
3. THE NEW DAY 60
   High, in D*b*; Medium, in C

OLIVER DITSON COMPANY

178-179 Tremont Street, Boston 10 *Order of your local dealer*

SYMPHONY HALL

TUESDAY, MARCH 11 TWO SHOWS ONLY
AFTERNOON, 2.30 Evening, 8.15

The first screen production in America of

"POLIKUSHKA"

Based on the story of serfdom, by
LEO TOLSTOY
Featuring the world-famous
MOSCOW ART THEATRE PLAYERS

SEATS AT BOX OFFICE, $1.10, 85c., 55c., tax paid

WEEMAN, BEAL & HOLMBERG



.. IMPORTERS ..
Violins, Fittings and Repairs
564 Washington Street, Rooms 527-528
BOSTON

Telephone Connection

Entre! Et que mon vin te réconforte.
Mais non, tu passes,
Et de mon seuil je te vois t'éloigner
Me faisant un dernier geste avec grace,
Et la hanche légèrement ployée
Par ta démarche féminine et lasse.

Your eyes, young stranger, are as mild as those of a girl and the fine turn of your handsome face shadowed with down is the more seductive. Your mouth sings on the threshold of my door a speech unknown, as charming as a melody out of tune.

Enter! And let my wine refresh you. No, you go on and from my threshold I see you move away, gracefully saluting me with a final gesture; your hip lightly bent by your womanish and weary gait.

"Asia" was sung in Boston by Lawrence Haynes, tenor, Malcolm Lang, accompanist, on February 18, 1921, and the audience insisted on a repetition.

"La Flute Enchantée" was sung by Mrs. Louise Ford at a concert of the Flute Players Club on January 22, 1922, Malcolm Lang, pianist, Georges Laurent, flute.

The whole Suite was sung with orchestra by Estelle Liebling in New York at a concert of the Friends of Music, January 15, 1922. The programme stated that this was the first performance in the United States; but it was also said at the time that Marguerite Namara had sung the Suite before that date; whether with or without orchestra was not stated.

JOHN A. REARDON, Jr.



Interior Decorator

Draperies Furniture
Wall Papers

103 ST. JAMES AVE., BOSTON
Reardon Building
Telephones, Back Bay { 10974 / 6609

Lewis F. Perry's Sons Co.

PAINTING AND DECORATING

TELEPHONE, MAIN 4335

101 TREMONT STREET
ROOM 211, BOSTON

Decorators of Symphony Hall

TOWN TAXI

TOWN TAXI

LOWEST RATE OF FARE IN BOSTON

Taxi Cabs

AT

SYMPHONY HALL

AFTER ALL CONCERTS

Notify the usher or taxi agent at entrance

TOURING CARS

Low Rates

LIMOUSINES

Quality Service

TOWN TAXI

INCORPORATED

KENMORE 5000

LOWEST RATE OF FARE IN BOSTON

TOWN TAXI

TOWN TAXI

"The Divine Poem," Symphony No. 3, in C minor, Op. 43

Alexander Nicholaevich Scriabin

(Born January 10, 1872,* at Moscow; died there, April 27, 1915)

"Le Divin Poém" was composed in the summer of 1903, probably in Switzerland. It was performed for the first time under the direction of Arthur Nikisch at Paris, May 29, 1905. The score was published in that year.

The first performance in the United States was at a concert of the Russian Symphony Society in New York conducted by Modest Altschuler on March 14, 1907.

The symphony is scored for piccolo, three flutes, three oboes, English horn, three clarinets, bass clarinet, three bassoons, double-bassoon, eight horns, five trumpets, three trombones, bass tuba, kettledrums, two harps, tam-tam, bells, and strings.

When this symphony was produced in New York, Mr. Altschuler, a personal friend of Scriabin, wrote: "The composer of 'Le Divin Poème' has sought to express therein something of the emotional

*Mrs. Newmarch has given the date December 29, 1871 (O.S.). Mr. M. Montagu-Nathan in "Contemporary Russian Composers" (1917) says that since Scriabin's death it has been established, "apparently beyond doubt," that he was born on Christmas Day, 1871. Mr. Montagu-Nathan does not say whether this date is according to the old Russian calendar.

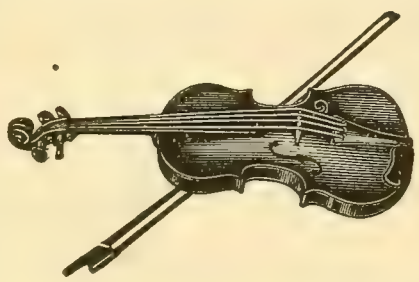
EARLY SPRING and SOUTHERN WEAR OPENING

Strikingly original and delightfully different are the qualities which distinguish Hurwitch clothes for Winter Resort Wear and Early Spring.

Now showing a brilliant assemblage of
SUITS GOWNS COATS SPORTS WEAR

Hurwitch Bros.

Second Floor 344 Boylston Street Boston, Mass.



JACOB THOMA & SON

Importers and Dealers in
Old and New Violins — Bows — Strings — Cases
and Violin-Specialties

Repairers to the Boston Symphony Orchestra
Agents for the Silvestre & Maucotel
Tricolore Tested-Strings

226 TREMONT STREET . BOSTON, MASS.
Opp. Majestic Theatre Telephone, Dewey 1763-W

(and therefore musically communicable) side of his philosophy of life. Mr. Scriabin is neither a pantheist nor a theosophist, yet his creed includes ideas somewhat related to each of these schools of thought. The three divisions of this symphony (they are joined without pause) are entitled 'Luttes' (Struggles), 'Voluptes' (Ecstasies) and 'Jeu Divin' (Creative Force consciously exercised). The first and third parts are marked 'Allegro'; the second is a slow movement.

"A short slow introduction proclaims the opening theme, which to the composer means the affirmation of conscious existence, of the coexistence of matter and spirit in the Ego. This theme, begun by the bassoons and basses, ends with a militant ascending interval in the trumpets that may be the equivalent of '*Je suis*' (I am). The spirit that affirms is affrighted at the audacity of its thought, and sinks into an abyss of mysticism. A struggle begins between two forms of the new allegro theme of the first movement, as in a soul now confident, now obsessed by doubt and fear.

"The slow movement 'Voluptes,' is built upon two contrasting themes. The first, published by the flutes, denotes to the composer the soul's affirmation of the sublime; the second, given out by a solo violin, the desire of the soul for the ecstatic joy of self-annihilation, of the merging of the spirit into nature. Lovely episodes mark this slow movement.

"The final allegro, 'Jeu Divin,' brings up in enlarged and triumphant form the theme of affirmation of the introduction."

Boston Conservatory of Music

INCORPORATED

AGIDE JACCHIA, Director

VIOLIN DEPARTMENT

Irma Seydel — Carmine Fabrizio
Daniel Kuntz — Frederick Mahn
Armando Leuci

250 HUNTINGTON AVENUE, BOSTON 17, MASS.

Telephone Back Bay 2042

CATALOG SENT ON REQUEST

STEINWAY PIANOFORTE

P. CARTONI COMPANY

IMPORTERS

FLORENTINE ARTS AND CRAFTS

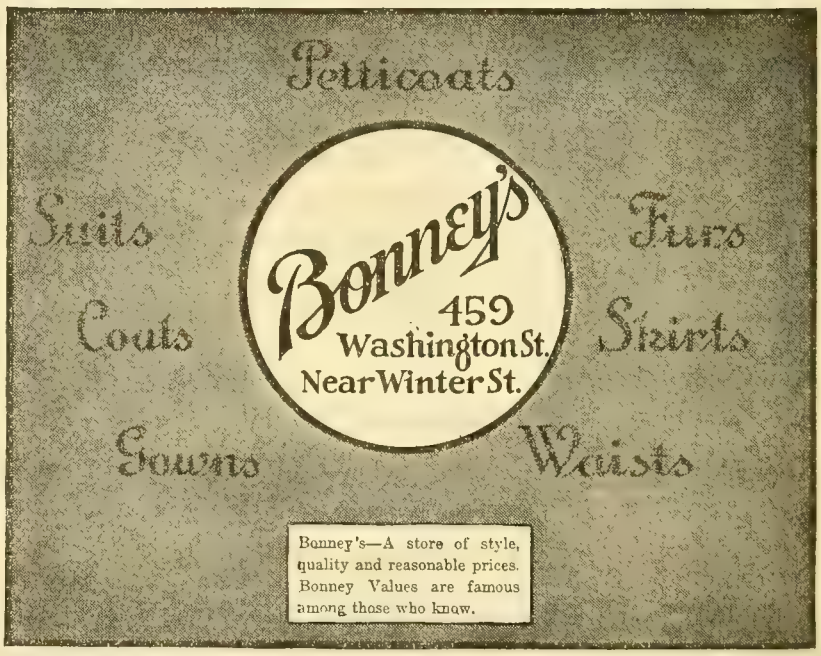
Suitable gifts for all occasions — Visitors welcome

Room 406 — Berkeley Building — 420 Boylston Street

Dr. Eaglefield Hull in "A Great Russian Poet: Scriabin" (London, 1918) writes: "Art as religion and religion as something involving the conception of art is the fundamental idea of Scriabin's music. His first symphony is a 'Hymn to Art,' and joins hands with Beethoven's ninth. His third, the 'Divine Poem,' expresses the spirit's liberation from its earthly trammels, and the consequent free expression of purified personality; while his 'Poem of Ecstasy' voices the highest of all joys—that of creative work. He held that in the artist's incessant creative activity, his constant progression towards the Ideal, the spirit alone truly lives. In 'Prometheus' he reaches the furthest point of his ecstasy in creative energy—a point which was to have been carried astoundingly further by his proposed 'Mystery,' in which sounds, color, odors, and movement were to be united in expressing one fundamental idea."

There is an introduction, Lento, C minor, 3-2 time, in which the three leading motives of the work are exposed. These motives (A for basses; B for trumpets; C for higher strings and woodwind) are entitled by Dr. Hull as follows: A, "Divine Grandeur"; B, "The Summons to Man"; C, "Fear to Approach, Suggestive of Flight"; but he does not say that these titles were authorized by Scriabin. The motives are combined throughout the work. Some of the subjects are derived from them.

I. Main movement: "Luttes" (Struggles), Allegro, *"mystérieux,*



The B. F. Wood Music Co.
Publishers of
Edition Wood.
And the Largest Catalog of Easy Educational Music in the World.
To be had through your Local Dealer
88 ST. STEPHEN STREET BOSTON, 17

M. STEINERT & SONS

New England Distributors for

STEINWAY

STEINERT JEWETT WOODBURY

PIANOS

DUO-ART Reproducing Pianos

Pianola Pianos



VICTROLAS VICTOR RECORDS

DeForest Radio Merchandise

STEINERT HALL

162 Boylston Street

BOSTON MASS.

tragique," C minor, 3-4. The first theme, for violins, is worked. "A Suggestion of Divinity (*avec un tragique effroi*)" is for first violins. The material is taken from the "Divine Theme" (A) while the chief theme is for violoncellos and double-basses. A section (*voilé*) follows, a quiet section which introduces the second theme *"Mystérieux, romantique, légendaire"* (flutes and oboes). This is developed, and a crescendo leads to the reappearance of the Divine Theme (B) fortissimo. In the recapitulation the principle motive is again in the strings, while the second theme is for oboes. The Divine Theme is heard in the trumpets. After development there is a furious coda.

II. "Voluptes" (Sensuous Pleasures), Lento, E major, 3-4. Flutes announce the chief subject. The clarinet has a theme over figuration in the strings. The first subject returns, played by solo violin. There are "ecstatic bursts, 'sensuous, passionately caressing,' " while horns sound resonant phrases. Towards the close, in lively rhythm, a new section "Divine Aspiration" (or "Celestial Flight") is proclaimed in thunderous tones by the brass. This leads without pause to

III. "Jeu Divin" (Divine Activity). Allegro, *avec une joie éclante* (Allegro, with radiant joy), C major 4-4. The chief theme, given to the trumpet, is soon taken up by the first violins. There is a passage marked *"haletant ailé"* (breathlessly winged) which leads to the second theme (flute and violoncellos). Dr. Hull char-

SOLOV-HINDS CO.

SPECIALIZING IN APPAREL FOR MISSES AND WOMEN

Evening and Dinner Gowns
Afternoon and Daytime Dresses
Misses' Frocks and
Dance Dresses
Coats Wraps Hats
Sportswear

468 BOYLSTON STREET

WESTLAND AVENUE GARAGE
INCORPORATED
41–43 WESTLAND AVENUE AND 32–34 ASTOR STREET
ONE MINUTE FROM SYMPHONY HALL
While attending concert store your car at our new and most up-to-date garage. Guard against theft.
Telephones, Back Bay 8862, 8863

acterizes it as the "Ego theme," which is "destined for great things, for it symbolizes the translation of human personality into celestial regions." Violins lead to a section marked "Sweet and limpid." The first melody reappears. It rises to "celestial radiance." There is an appearance of the solemn episode of the second movement; also a short return of the Allegro theme of the first movement. In the climax the subject of "Voluptes," shouted by the brass, is blended with the Divine Theme.

* * *

Scriabin's father, Alexander Ivanovich, was a lawyer; his mother, Luboff Petrovna Stchetinin, a brilliant pupil of Leschetizky at the Petrograd Conservatory, died of consumption on the shore of Lake Garda in April, 1873, when the boy was hardly a year old, and he was brought up by his grandmother and an aunt. When he was six years old he showed a remarkable musical ear and an equally remarkable memory. Intended for the army, he was placed in the Moscow Cadet Corps when he was ten years old, but he took pianoforte lessons of G. E. Konus, later of Zvieriev, and lessons in theory of Tanéïev. He was a cadet in his final course, also a candidate for the Moscow Conservatory of Music, where he studied counterpoint with Tanéïev, and the pianoforte with Safonov. "His taste for composition was to have been cultivated by that ephemerally famous composer, Arensky, who confessed his entire failure to discover any remarkable symptoms of such gifts." Scriabin, dis-





gusted, left his class. At the Conservatory he met the great patron and publisher of music, Belaïev, with whom he became intimate. Belaïev recognized Scriabin's talent. When the latter ended his course in 1891, Belaïev organized a European tour for him. The young virtuoso played in Amsterdam, Brussels, The Hague, Paris, Berlin, and on his return in Russian cities. In the years 1893 to 1897 he toured as a pianist, travelled for pleasure, and composed; for Belaïev, who became the sole publisher of Scriabin's music, made a favorable pecuniary arrangement. In 1897 Scriabin became Professor of Piano Playing at the Moscow Conservatory. In Moscow he was not appreciated as a composer; there was strenuous opposition on the part of professional musicians, while the public, not understanding his compositions, was indifferent or hostile; but Belaïev, Kussevitsky, Safonov, Gunst, Conus, and a few others were his enthusiastic friends. Early in 1903 he resigned his position and gave his time to composition. In 1904 he dwelt at St. Beatenberg, Switzerland. In the winter he went to Paris, where his third symphony, "The Divine Poem," was performed for the first time by Arthur Nikisch (May 29, 1905). For many years he was a wanderer, but he returned often to St. Beatenberg, and going to Brussels in the fall of 1908 he remained there two



William B. Ballard

formerly of V. BALLARD & SONS

Riding Habits Suits

Coats and Gowns

customers' materials used

565 BOYLSTON STREET

Telephone, B. B. 9616

THOMAS

RETTA C. THOMAS

683 BOYLSTON ST.

Imported Models and our own Creations

Gowns, Wraps, Suits, Blouses

Special Attention Given to Reproductions of all French Models

years. He became a theosophist. "We are told," says Dr. Hull, "that Scriabin's theosophy grew out of his music. I can imagine rather that when Scriabin encountered theosophy he immediately embraced a system which harmonized so well with his prevailing musical moods. I do not think, however, we ought to judge theosophy by his music, or his music by theosophy."* In 1905–06 he was near Geneva. From February, 1906, until December 2, 1906, he lived in Geneva. In December he came to the United States. He made his first appearance as a pianist in New York at a concert of the Russian Symphony Orchestra, December 20, when he played his concerto for pianoforte with orchestra. He played in Chicago, Washington, Cincinnati, Detroit, and elsewhere, but not in Boston. Returning to Paris, he spent the summer of 1907 at St. Beatenberg, the winter at his father's, who, having left, some years before, Erzeroum, where he had been Consul, made Lausanne his dwelling-place. Then came the two years in Brussels. In December, 1908, he took with his "Poem of Ecstasy" the second prize (700 roubles), founded by Belaïev "In Memory of Glinka." The first prize (1,000 roubles) was awarded to the symphony of Rachmaninov. Leaving Brussels, Scriabin settled in Moscow. He made tours with Kussevitsky, visited Beatenberg again (1911), toured in Holland, Germany, and Russia. Early in 1914 he visited London for the first

*"Scriabin" by Dr. A. Eaglefield Hull (London, 1916), p. 48. See also in this volume the chapter "The Sources of his Inspiration," pp. 254–258.—Ed.

MADAME SARA announces the opening of an uptown shop, corner Newbury and Dartmouth St., specializing in the most up-to-date Corsets, Brassieres and Lingerie.

LA PATRICIA CORSET SHOPS

80 BOYLSTON ST. Boston, Mass.
147 NEWBURY ST. Boston, Mass.

Miss Farmer's School of Cookery
Established 1902
Home of the Boston Cooking School Cook Book
30 Huntington Avenue, Boston
Practice Classes constanting forming in
Cookery and Household Technique
Demonstration Lectures
Tuesdays and Wednesdays
Miss Alice Bradley, Principal



Hélène Phillips
. Sportwear .
Trinity Pl. Entrance
Copley Plaza Hotel

"New Paris"
PATISSERIE ET CONFISERIE FRANCAISE
K. CONSTANTIN CO.
FRENCH PASTRY
Telephone, Back Bay 2566
CATERERS
407 BOYLSTON STREET
TEA ROOM
FRENCH ICE CREAM
BOSTON, MASS.

time, where he played his concerto (March 14), heard his "Prometheus," which had been brought out there the year before, and gave piano recitals. The war broke out, but he fulfilled engagements in Moscow, Petrograd, and Charkoff. A boil on his lip, which had troubled him in London, appeared again in 1915. It developed into a carbuncle and blood-poisoning set in. "During one of his terrible paroxysms of pain, Scriabin's mind flew back to the English people. He would be 'more self-possessed,' he observed, 'like the English.'" He died on Tuesday morning, April 14, 1915. All the chief Russian musicians attended the funeral mass on April 16. The procession was through crowded streets. The coffin was borne the whole route to a cloister of the Devitschy Monastery, where he is buried. "A number of young people with linked hands made a chain along the procession, singing the great Russian anthem for the dead, 'Eternal Peace to Him.'"

* * *

"He had made for himself a curious personal religion, a bizarre mixture of theosophy and neoplatonism and Bergsonian philosophy, a faith that prescribed transport; and these works (symphonic poems) were in part conceived as rituals. They were planned as ceremonies of elevation and deification by ecstasy, in which performers and auditors engaged as active and passive celebrants.

When you think of dancing

STATE THEATRE BALLROOM

The Highest Class, Best Equipped and most Capacious Ballroom in New England

DANCING ASSEMBLIES EVERY TUES., THURS., and SAT. EVENING
STATE BALLROOM ORCHESTRA, DIRECTION OF LAMBERT BROS.

PERMANENT WAVE SPECIALIST

Twelve years' experience in Permanent Waving has taught me the **only** safe method is the Nestle Lanoil

Miss LILLIAN J. KANE

420 BOYLSTON STREET . . . . . BOSTON
Room 312 Tel. B.B. 8798

SALARIED POSITIONS
FOR
Teachers of Music

in Educational Institutions throughout U. S. and Canada.

Address HENRY C. LAHEE
218 Tremont St., Boston

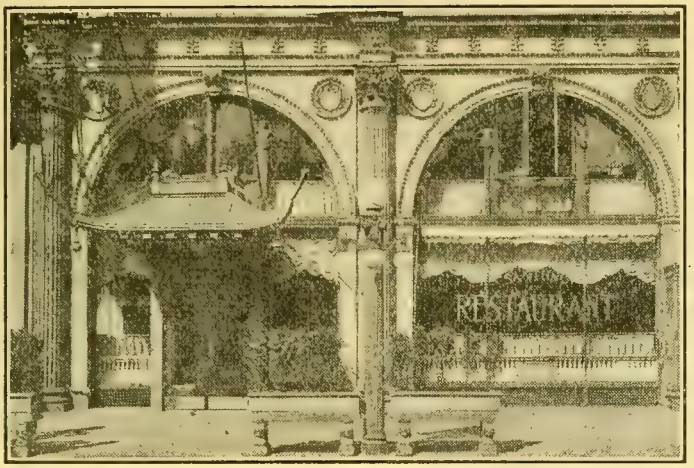
BOUND COPIES of the
Boston Symphony Orchestra's
PROGRAMME BOOKS

Containing Mr. Philip Hale's analytical and descriptive notes on all works performed during the season ("musically speaking, the greatest art annual of to-day."—W. J. Henderson, New York Sun), may be obtained by addressing

PRICE $5.00 SYMPHONY HALL

SANTUNG RESTAURANT

St. James Building
Near Symphony Hall



Telephone, Back Bay
{ 6018
{ 10116

MERCHANT CLUB LUNCHEON
11 a.m. to 2 p.m.

SPECIAL SUNDAY TABLE D'HÔTE DINNER
12 m. to 4 p.m.

MUSIC EVERY DAY AND EVENING

"After Theatre Parties" a Specialty

SPECIALIST IN AMERICAN AND CHINESE DISHES

THE
VERGÉ SHOP

1385 Beacon Street
BROOKLINE

Good Things to Eat

Reservations by Telephone
Brookline 2240

GRACE HORNE'S GALLERIES

Stuart Street at Dartmouth
Trinity Court, Boston, Mass.

EXHIBITION of PAINTINGS during January and February

JOHN WHORF
TOD LINENMUTH and
Dorothy Randolph Byard
WOODCUTS by
WHARTON ESHERICK
MODERN CRAFTS by
GEORGE GEBELEIN
SIDNEY CALLOWHILL
and others
visitors are welcome



PENNELL, GIBBS & QUIRING CO.
INC., DECORATORS & PAINTERS
203, 205 CLARENDON STREET
BOSTON, MASSACHUSETTS

THE SOCIETY OF
Arts & Crafts

Distinctive Gifts
for all occasions

9 PARK ST., BOSTON

Together they were to ascend from plane to plane of delight, experiencing divine struggle and divine bliss and divine creativity. The music was to call the soul through the gate of the sense of hearing, to lead it, slowly, hieratically, up through circle after circle of heaven, until the mystical gongs boomed and the mass emotion reached the Father of Souls and was become God. . . .

"There are solemn and gorgeous pages in the symphonic poems of Scriabin. And yet, despite their effulgence, their manifest splendors, their hieratic gestures, these works are not his most individual and significant. Save only the lambent 'Prometheus' they each reveal to some degree the influence of Wagner. The 'Idyl' of the Second Symphony, for instance, is dangerously close to the 'Waldweben' in 'Siegfried,' although, to be sure, Scriabin's forest is rather more the perfumed and rose-lit woodland, Wagner's the fresh primeval wilderness. The 'Poème de l'Extase,' with its oceanic tides of

Courteous, Efficient and Prompt Service

"THE BEST OF FOOD THE FINEST CUISINE"

MUSIC EVERY EVENING

THE FAR EAST CO. CHINESE AND AMERICAN RESTAURANT

Noon-day Lunch 11-2 p.m. $.40 ∴ Special Dinner 5.00-8 p.m. $.50 up

Open from 11-12 a.m. Sunday Dinner $.85 and $1.25

1088 BOYLSTON STREET Tel. Back Bay 2342 BOSTON, MASS.

New and interesting suggestions for interior decorations

NEW IMPORTED CRETONNES AND WALL PAPERS. FURNITURE DESIGNS AND COLOR SCHEMES

Harlow & Howland

Interior Decorators

282 DARTMOUTH STREET

Foreign Languages Easily Learned

The Berlitz Conversational Method makes the study of any foreign language a surprisingly simple, easy and pleasant matter. Experienced native teachers. Day and Evening Classes and Individual Instruction. Reasonable tuition. Call, write or phone for catalogue.

Trial Lesson Free

BERLITZ

SCHOOL OF

LANGUAGES

Est. 1878 OVER 200 BRANCHES

132 Boylston Street Phone, Beach 3958

BOSTON FESTIVAL ORCHESTRA

BOSTON BAND

GEO. W. STEWART, Manager

Removed to

LITTLE BUILDING, Room 759 Telephone, Beach 0234

Music for all occasions



BOSTON

Maintained for the Benefit of the
South End Music School

UNUSUAL THINGS

NEW MODELS IN SUMMER
DRESSES, HATS AND COATS
MADE TO ORDER
CHILDREN'S COATS AND HATS
DRESSING GOWNS
HAND PAINTED LAMP AND
CANDLE SHADES

30 CHARLES STREET

The Green Door Farm and Garden Shop

39 NEWBURY STREET

Eggs *Eggs* *Eggs*

Remember our Farm Women and order
Fresh Laid Eggs at lowest prices

Do not wait until eggs go into storage and prices go up but put up Eggs in Waterglass NOW

Telephone, B. B. 4198

KAKAS·BROS. INC.

MANUFACTURERS RETAILERS

FURRIERS

RELIABLE FURS RELIABLE INFORMATION
RELIABLE PRICES

NO MISREPRESENTATION AS TO VALUES COLD STORAGE

72 Chauncy St., Boston - - - Tel. Beach 0048

M. E. PACKARD
PIANO TUNER

Reproducing and Player-Piano Expert
191 Willow Avenue, West Somerville
Telephone Connection
Authorized Welte-Mignon Service Man
Formerly with Mason & Hamlin, Ampico Service Man with Chickering & Sons Co.

EST. 1905 B. B. 1693

FRIEDBERG'S
ELECTRIC & LOCKSMITH SHOP

239-241 MASSACHUSETTS AVENUE
ELECTRICAL APPLIANCES
CONTRACTING
FULLY EQUIPPED REPAIR SHOP
VASES CONVERTED INTO LAMPS

voluptuously entangled bodies, is a sort of Tannhäuser 'Bacchanale' modernized, enlarged, and intensely sharpened. For, in spite of the fact that at moments he handled it with rare sympathy, the orchestra was not his proper medium. The piano was his instrument. It is only in composition for that medium that he expressed indelibly his exquisite, luminously poetic, almost disquieting temper, and definitely recorded himself" (Paul Rosenfeld).*

* * *

Scriabin's chief works are as follows† :—

ORCHESTRAL :—

Reverie, Op. 24. Written while a student at Moscow, published in 1908. Produced by Satonov at Moscow. Cincinnati Orchestra in Cincinnati, December 2, 1900.

Symphony in E major, No. 1, Op. 26, with choral epilogue. Composed about 1895, produced about 1897, published in 1900. Produced in New York by the Russian Symphony Orchestra, February 28, 1907.

Symphony, C minor, No. 2. Composed sometime before 1903. Published in 1903.

Symphony, "The Divine Poem," C minor and major, Op. 43. Composed in

* "Musical Portraits" (New York, 1920).

†I am indebted in part for this list, as for certain biographical details given above, to Dr. Hull's "Scriabin."—ED.

AMERICA'S FOREMOST FLORIST

76th year

Thos. F. Galvin INCORPORATED

FLOWERS

BOSTON
1 PARK STREET
AND
549 BOYLSTON STREET

NEW YORK
561 FIFTH AVENUE
AT
46th STREET

NOVELTIES



DADDY & JACK'S JOKE SHOP

FAVORS

CLEVER JOKER NOVELTIES
Dance, Dinner and Party Favors
Mah and Pah Jong Prizes and Favors
Inflated and deflated balloons - Specialties for all holidays

22 Bromfield Street, Boston-9 Mass.

Improved, Scientific and Approved

INSURANCE

EDWIN A. BOARDMAN

WITH

PATTERSON, WILDE & WINDELER

Boston Insurance Exchange

40 BROAD STREET BOSTON, MASS.

Cable Address
"Patwylwin"

Telephone
Congress 7750

NOW, 14 OLIVER STREET, UNTIL MARCH

..Café de Marseille ..

210 HUNTINGTON AVENUE

This is a sample Daily Menu changed every day

SPECIAL 60 CENTS

CHOICE OF SOUPS
Roast Stuffed Chicken or Broiled Sirloin Steak
Fried Cape Scallops, Mashed Potatoes
Salad Dessert Tea or Coffee

LUNCHEON 40 CENTS

CHOICE OF SOUPS
Roast Prime Rib of Beef, au Jus
Ragout of Lamb, Fresh Vegetables
Fried Calf's Liver with Onions
Fried Fillet of Sole, Tartar Sauce
Assorted Cold Cuts, Potato Salad
Salmon Salad, Mayonnaise Dressing

VEGETABLES
Mashed Potatoes Wax Beans

DESSERT
Grape-nut Custard Pudding
Raspberry Jelly, Whipped Cream
Frozen Pudding Assorted Ice Cream
Hot Apple or Mince Pie
Frosted Lemon, Raisin or Squash Pie
Roquefort or Camembert Cheese
Saltine Crackers
Fruit Cake Tea or Coffee

.. Custom Underwear ..

UNION SUITS, PETTICOATS and KNICKERS made to Measure in All Styles and Materials

Miss E. T. DRISCOLL .·. 296 BOYLSTON STREET
formerly 49 Temple Place

1903, published in 1905. Produced at Paris, May 29, 1905; New York, March 14, 1907; Philadelphia, November 19, 20, 1915; Chicago, January 19, 1923.

*"The Poem of Ecstasy," Op. 54, 1907–08. Produced at New York by the Russian Symphony Orchestra, December 10, 1908.

"Prometheus" or "Poem of Fire." Begun at Brussels in 1909, completed at Moscow, April, 1910, published in 1911. Produced March 2, 1911, by Kussevitsky, with Scriabin pianist. Produced at Chicago, March 5, 1915, but without the effects of light. Produced with these effects in New York by the Russian Symphony Orchestra, March 19, 1915.

FOR PIANOFORTE:—

Concerto, Op. 20, F-sharp minor. Written about 1894, while a student. First performed about 1896. A writer stated in *Musical America*, December 1906, that it was produced at Odessa; Scriabin pianist, Safonov conductor.

Sonatas: No. 1, Op. 6, F minor (Moscow, 1892); No. 2, Op. 19, "Fantasy" Sonata in G-sharp minor (1892–97); No. 3, Op. 23, F-sharp minor (1897); No. 4, Op. 30, F-sharp major (1903); No. 5, Op. 53, F-sharp major (1908); No. 6, Op. 62, G major (1911); No. 7, Op. 64, F-sharp (1911, but completed

*Performed by the Boston Symphony Orchestra in Boston, October 22, 1910; October 19, 1917; October 22, 1920.

THOMAS WHITNEY SURETTE

Announces the Tenth Year of his

Summer School of Music

In Concord, Massachusetts, June 30 to July 25 inclusive, 1924

FACULTY: Mr. Surette; Dr. Archibald T. Davison, Professor of Music in Harvard University and Conductor of the Harvard Glee Club; Augustus D. Zanzig, Lecturer in Music, Graduate School of Harvard University; Horace Alwyne, Professor of Music in Bryn Mawr College.

A School for Teachers of Music, for Students and for others who wish to increase their understanding of Music. Complete course in School Music from Kindergarten to College including the teaching of History and Appreciation.

Lectures on Education; on Literature. Ensemble playing and singing. Chamber Music Concerts. Chorus of eighty voices. String orchestra.

Teachers from this School are in charge of Music in some thirty leading schools in the United States and Canada.

Circular on application. Mason & Hamlin Pianos used

SEVENTY YEARS' REPUTATION

BROWN'S BRONCHIAL TROCHES

An old and reliable remedy for throat troubles caused by cold or use of the voice. Free from opiates in any form. Sold only in boxes—never in bulk. Prices, 15c., 35c., 75c., $1.25, at druggists or by mail.

BROWN'S CAMPHORATED SAPONACEOUS **DENTIFRICE**

Will keep the teeth and gums in healthy condition. Price, 30c., at druggists or by mail.

JOHN I. BROWN & SON, BOSTON, MASS.

Unusual Wedding and Engagement Gifts

Remarkable for their variety, good taste and value, displayed in a roomy, restful and refined place to shop.
Beautiful French Pearl Necklaces, also African Ivory, Coral, Crystal, Amber, Jade, etc.
Lamps, Mirrors, Baskets, Rare Brass and Copper Pieces and 1001 other attractive articles.

HENRY LAWRENCE STUDIOS, Inc., *Importers*

"Unusual things from everywhere"

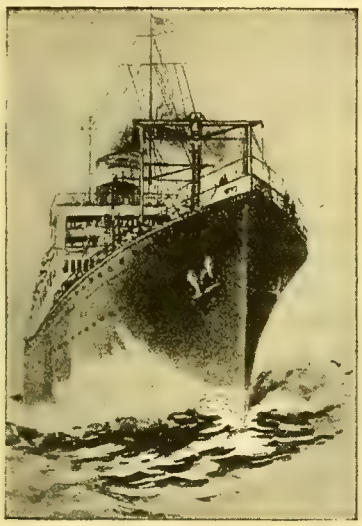
40 LA GRANGE STREET, BOSTON Directly in rear of Hotel Touraine

before the Sixth) ; No. 8, Op. 66, A major (1913) ; No. 9, Op. 68, F major (1913) ; No. 10, Op. 70, C major (1913).

There are many shorter pieces for the pianoforte, fourteen composed when he was a young boy.

"In the summer (1914) Scriabin gave himself up entirely to the realization of his long cherished project, the composition of a great art work entitled 'Mystery.' This was to be a creation involving the unification of all the arts in the service of one perfect religious rite. The secondary arts were to enhance the dominating arts (those subject to the will power). Symphonies of music, words and *mimique* (gesture) were to be accompanied by symphonies of color and perfume.* Such a union already exists to some extent in religious rituals. With Scriabin the onlookers and listeners (the passively initiated) were also to participate in the manifestation of the creative spirit, just as much as the celebrants (or executants) of the

*"This was, however, entirely rewritten by him in the following winter."—A. E. H.



EUROPE 1924

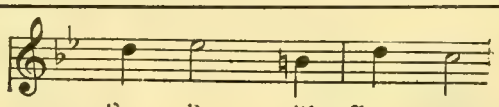
Features

Free chairs and rugs on steamer,
Free suitcase when you enroll,
First-class travel in Italy,
Frequent motor excursions,
Flight with airplanes,
Excellent Hotels,
For $925.00.

Write to

THE WORTHWHILE TOURS
17 ALDWORTH STREET
BOSTON 30, MASSACHUSETTS
Tel. Jamaica 3688-W

F. T. D.



F. T. D.

Florists
Telegraph
Delivery

Symphony
FLOWER SHOP

Faith
Truth
Determination

Flowers and Decorations for all occasions
240 HUNTINGTON AVENUE
Diagonally across from Symphony Hall
Telephones, Back Bay 8241, 8238

rite. In this proposed union of the arts, Scriabin's aim was to have been the production of an ecstatic state, affording a glimpse of higher spiritual planes. He wrote the first libretto for the prologue* in the summer, which was spent in the country near Podolosky. Scriabin then set to work on the music for this introduction and looked forward to its completion by the Spring."

For studies of Scriabin's music see "Contemporary Russian Composers" by M. Montagu-Nathan (New York, 1917), Chapter II., and "Musical Portraits" by Paul Rosenfeld (New York, 1920).

*On December 11, 1891, an adaptation of "The Song of Solomon" by Paul Roinard, "Musical Adaptations" by Flamen de Labrely, was produced in Paris. There was an appeal to eye, ear, and nose. Each scene had its particular color in speech and in scenery, its particular tonality in the accompanying music, and its particular perfume. A somewhat similar experiment was made at the Carnegie Lyceum, New York, October 28, 1902. "A Trip to Japan in Sixteen Minutes" was "conveyed to the audience by a succession of odours." This was the "first experimental Perfume Concert in America." The "Trip to Japan" was also described as "A Melody in Odours (assisted by two Geishas and a Solo Dancer)."—P.H.

A Bit of the Brunswick All Your Own



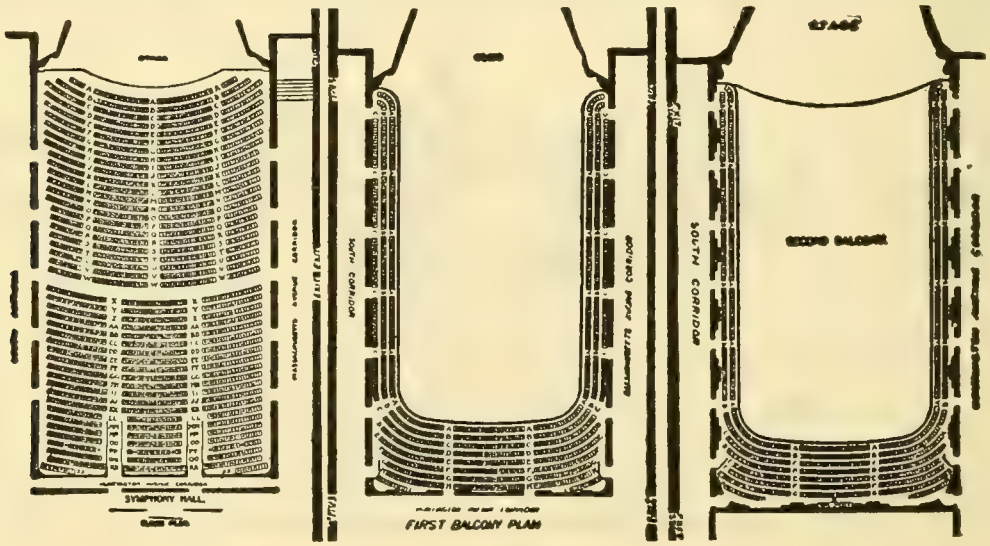
Of course, you know the Brunswick Shoppe — so near Copley Square, so convenient to Boylston Street shopping, so short a distance from the theatres. This delightful little low-beamed salon and all that is within, is a bit of the Brunswick all your own. For luncheon — for afternoon tea — for supper before the theatre — or just to run into at any odd moment for a tiny nibble and chat with the many friends you are sure to meet there. Claim it for your own—as it truly is!

Afternoon Tea

Ices **Favors** **Brunswick Candy**

The Brunswick Shoppe

Boylston Street at Clarendon



At HOTEL VENDOME

THERE ARE UNUSUAL ACCOMMODATIONS for banquets, dinners, luncheons, receptions, weddings and dances—for all social functions requiring correct appointments and perfect service.

Among the hotels in this city, none is better prepared than **THE VENDOME** to make social affairs attractive and pleasant. Its ideal location on **Commonwealth Avenue at Dartmouth Street, only one block from Copley Square,** makes it easily accessible by motor or "a-foot."

The management will be pleased to submit menus, offer suggestions, and make final arrangements by telephone, correspondence or personal interview.

AFTERNOON TEA (tea, toast and marmalade) IS SERVED IN THE SOLARIUM EVERY DAY INCLUDING SUNDAY FROM 4 UNTIL 6 O'CLOCK. FIFTY CENTS PER PERSON

C. H. GREENLEAF, *President* — *EVERETT B. RICH*, *Managing Director* — *FRANKLIN K. PIERCE*, *Associate Manager*

STATE STREET TRUST CO.

Boston, Mass.

Affords its depositors the advantage of three banking offices in excellent locations, each equipped with modern safe deposit vaults.

MAIN OFFICE . . . . . 33 STATE STREET

COPLEY SQUARE OFFICE . 581 Boylston Street

MASSACHUSETTS AVENUE OFFICE

Corner Massachusetts Avenue and Boylston Street

INCORPORATED 1891

MEMBER FEDERAL RESERVE SYSTEM

WEDDING INVITATIONS

CALLING CARDS

STATIONERY



Poulson

HARPER W POULSON

SOCIAL AND COMMERCIAL STATIONER

284 BOYLSTON STREET BOSTON



Local and Suburban Service

Rare Old Violins

VIOLAS and 'CELLOS
of exquisite tone
and splendid condition

ITALIAN VIOLIN STRINGS

MUSICIANS SUPPLY COMPANY
218 Tremont Street and 60
LaGrange Street, Boston, Mass.
Telephone, Beach 1882

Hill, Smith & Co.

Wholesale and Retail
STATIONERS

Engraving, Die Stamping
and Fine Printing

Blank Book Manufacturers
Modern Loose-leaf Devices
and Supplies

8 MILK STREET
Old South Building
Telephone, Main 1590

Lamping-Nolan

.. Beauty Upkeep ..
Expert in every branch
462 Boylston St. Boston
Est. 1905 Tel. B. B. 5174

Largest and Best Equipped Beauty Salon in New England. Marcel and Permanent Waving, Hairdressing, Muscle Strapping, Face Peeling. Most reliable and latest methods by an Expert. New Scalp Treatment, Special for Oily Scalp.
Electric Baths and Swedish Treatments
Our School - 18 NEWBURY STREET
Day and Evening Classes
Classes forming every Monday

SYMPHONY CANDY SHOP

TRY OUR HOME-MADE CANDIES
AND ICE CREAMS 100% QUALITY
272 Huntington Ave., Boston

LA CHATELAINE GOWNS, Inc.

Mme. NOPRE GEORGE L. CURTIS
Successors to Mrs. Potter
ROBES MANTEAUX SPORT
CUSTOM-MADE
READY-TO-WEAR
FRENCH LINGERIE
B. B. 4411 36 NEWBURY STREET

ELIAS HOWE CO. 8 BOSWORTH STREET

OLD VIOLINS, VIOLONCELLOS

VIOLAS, DOUBLE BASSES
MORE THAN 600 IN STOCK

Leather Cases Fine Bows Italian Strings Gold and Silver G Strings
2,000 NEW VIOLINS IN STOCK

ELIAS HOWE CO., 8 Bosworth Street . Boston



Tom put a pitcher of fresh water on the table beside his mother's bed.

"Sure you have everything you want, mother?" he asked. "I must hurry now or I'll be late for work. Johnny's gone."

"Thank you, Tommy. I'll be all right," answered the sick woman. "The nurse will be here around ten o'clock and she always makes me comfortable. Don't worry. I can manage until she comes, even if we have forgotten something. Run along now."

The two boys—seventeen and nineteen years old—work all day and still manage to take care of their bedridden mother and keep the little apartment clean and cheerful for her.

"We couldn't do it without you," they told the nurse. "We would have to send mother to some institution, and she couldn't bear that. Your coming every day makes all the difference of that happening or of our having a home and staying together. We couldn't do it at all if you didn't come."

"I think it is splendid," replied the nurse, "the way you two boys manage the cooking and everything. Don't ever worry. I'll let you know if there's any need for that, and I can come every day as long as you want me. It's better for you all to be together this way."

"It means a lot to us," said the boys.

The COMMUNITY HEALTH ASSOCIATION

BABY HYGIENE ASSOCIATION
INSTRUCTIVE DISTRICT NURSING ASSOCIATION

561 MASSACHUSETTS AVENUE, BOSTON — Ingersoll Bowditch, Treasurer

The Magic Wand in LEWANDOS Changes Colors



LEWANDOS
Cleansers and Dyers

Shops

BOSTON
17 Temple Place
29 State Street
79 Summer Street
284 Boylston Street
248 Huntington Avenue

BROOKLINE MASS
1310 Beacon Street Coolidge Corner

CAMBRIDGE MASS
1274 Massachusetts Avenue

MALDEN MASS
30 Pleasant Street

LYNN MASS
22 Munroe Street

SALEM MASS
72 Washington Street

MANCHESTER MASS
28 Central Street

WALTHAM MASS
193 Moody Street

WATERTOWN MASS
1 Galen Street

SPRINGFIELD MASS
294 Bridge Street

WORCESTER MASS
26 Pearl Street

FITCHBURG MASS
570 Main Street

FALL RIVER MASS
197 Bank Street

NEW BEDFORD MASS
672 Purchase Street

PROVIDENCE R I
137 Matthewson Street

NEWPORT R I
231 Thames Street

BRIDGEPORT CONN
213 State Street

WATERBURY CONN
22 East Main Street

NEW HAVEN CONN
123 Church Street

HARTFORD CONN
47 Farmington Avenue

ALBANY N Y
75 North Pearl Street

PHILADELPHIA PA
1901 Chestnut Street

NEW YORK CITY
10 West 48th Street

Collection and Delivery System

EXECUTIVE OFFICES

286 BOYLSTON STREET BOSTON

Telephone Service Back Bay 3900
Connects All Boston Shops

"YOU CAN RELY ON LEWANDOS"

Eighteenth Programme

FRIDAY AFTERNOON, MARCH 7, at 2.30 o'clock

SATURDAY EVENING, MARCH 8, at 8.15 o'clock

Beethoven . . . . Overture to "Leonore" No. 3, Op. 72

Mozart . . . . Eine Kleine Nachtmusik (K. No. 525)

I. Allegro.
II. Romanza: Andante.
III. Menuetto: Allegretto.
IV. Rondo: Allegro.

Strauss . . . . . Tone Poem, "Don Juan," Op. 20
(after Lenau)

Sibelius . . . . . Symphony No. 2, in D major, Op. 43

I. Allegretto.
II. Tempo andante ma rubato.
III. Vivacissimo; Lento e suave.
IV. Finale: Allegro moderato.

GUEST CONDUCTOR
GEORG SCHNÉEVOIGT

There will be an intermission of ten minutes before the symphony

City of Boston, Revised Regulation of August 5, 1898,—Chapter 3, relating to the covering of the head in places of public amusement

Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn.
Attest: J. M. GALVIN, City Clerk.

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

STEINERT SERIES OF CONCERTS

Symphony Hall, Sunday Afternoon, March 16, at 3.30

Mme.

Ernestine Schumann-Heink

Assisted by FLORENCE HARDEMAN, Violinist
KATHERINE HOFFMANN at the Piano

1.	a.	Vitellia Aria	Mozart
2.	a.	Variations	Tartini-Kreisler
	b.	Ave Maria	Schubert-Wilhelmj
	c.	Caprice Basque	Sarasate
		FLORENCE HARDEMAN	
3.	a.	Ich liebe dich	Beethoven
	b.	Die Allmacht	Franz Schubert
	c.	Die Forelle	Franz Schubert
	d.	Es Muss ein Wunderbares sein	Franz Liszt
	e.	Traume	Richard Wagner
	f.	Wiegenlied	Hans Herrman
	g.	Kennst du das Land	Goethe-Ambroise Thomas
4.	a.	Indian Snake Dance	Burleigh
	b.	Hills	Burleigh
	c.	Dance Rustique	Kuzdo
		FLORENCE HARDEMAN	
5.	a.	Dawn in the Desert	Gertrude Ross
	b.	Danza	G. W. Chadwick
	c.	Some one worth while	Ward Stephens
	d.	There is no Death	O'Hara
		(By request)	
	e.	Agnus Dei (in Latin)	G. Bizet

With violin obbligato by MISS HARDEMAN

STEINWAY PIANO USED

Reserved seats $1, to $2.50 (plus tax) Tickets now at STEINERT and SYMPHONY HALLS.

Steinert Hall, Tuesday Evening, March 4, 1924

PIANO RECITAL

CAROL ROBINSON

PROGRAMME

Sonata, Op. 22	Schumann
Allegro-Andantino-Scherzo-Rondo	
Concert Etude, F Minor	Liszt
Witches' Dance	Liszt
Scherzo, B minor	Chopin
Promenades	Poulenc
A Pied	
A Cheval	
En Chemin de Fer	
En Dilligence (First time in Boston)	
Sumaré (First time in Boston)	Milhaud
Sonatine	Auric
Allegro-Andante-Presto (First time in Boston)	
Chez Petrouchka	Stravinski
Danse Exotique	Alexander Steinert, Jr.
Poeme, Op. 32, No. 2	Scriabin
Ondine	Ravel
Andaluza	deFalla
Ritual Dance of the Fire	deFalla

MISS ROBINSON PLAYS THE STEINERT PIANO

Reserved Seats 50c, $1.00, $1.50 (plus tax)
Tickets are now on sale at Steinert Hall Box Office

SYMPHONY HALL, BOSTON

HUNTINGTON AND MASSACHUSETTS AVENUES

Branch Exchange Telephones, Ticket and Administration Offices, Back Bay 1492

Boston Symphony Orchestra

INC.

PIERRE MONTEUX, Conductor

FORTY-THIRD SEASON, 1923-1924

Programme

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

COPYRIGHT, 1924, BY BOSTON SYMPHONY ORCHESTRA, INC.

THE OFFICERS AND TRUSTEES OF THE BOSTON SYMPHONY ORCHESTRA, Inc.

FREDERICK P. CABOT . . . . . President
GALEN L. STONE . . . . . Vice-President
ERNEST B. DANE . . . . . Treasurer

ALFRED L. AIKEN
FREDERICK P. CABOT
ERNEST B. DANE
M. A. DE WOLFE HOWE
JOHN ELLERTON LODGE
ARTHUR LYMAN
HENRY B. SAWYER
GALEN L. STONE
BENTLEY W. WARREN
E. SOHIER WELCH

W. H BRENNAN, Manager

G. E. JUDD, Assistant Manager

BEETHOVEN
and Nature

Painted for the
Steinway
Collection
by N.C. Wyeth



STEINWAY

THE INSTRUMENT OF THE IMMORTALS

ON the 26th of March, 1827, died Ludwig van Beethoven, of whom it has been said that he was the greatest of all musicians. A generation later was born the Steinway Piano, which is acknowledged to be the greatest of all pianofortes. What a pity it is that the greatest master could not himself have played upon the greatest instrument—that these two could not have been born together! Though the Steinway was denied Beethoven, it was here in time for Liszt and Rubinstein, for Wagner, Berlioz and Gounod. And today, a still greater Steinway than these great men knew, responds to the touch of Paderewksi, Rachmaninoff and Hofmann. Such, in fact, are the fortunes of time, that today, this Instrument of the Immortals, this piano, more perfect than any Beethoven ever dreamed of, can be possessed and played and cherished not only by the few who are the masters of music, but by the many who are its lovers.

Steinway & Sons and their dealers have made it conveniently possible for music lovers to own a Steinway. Prices: $875 and up, plus freight at points distant from New York.

STEINWAY & SONS, Steinway Hall, 109 E. 14th Street, New York

Boston Symphony Orchestra

Forty-third Season, 1923–1924

PIERRE MONTEUX, Conductor

PERSONNEL

Violins.

Burgin, R.	Hoffmann, J.	Gerardi, A.	Hamilton, V.
Concert-master.	Mahn, F.	Krafft, W.	Sauvlet, H.
Theodorowicz, J.			
Gundersen, R.	Pinfield, C.	Fiedler, B.	Siegl, F.
Kassman, N.	Cherkassky, P.	Leveen, P.	Mariotti, V.
Thillois, F.	Gorodetzky, L.	Kurth, R.	Riedlinger, H.
Murray, J.	Goldstein, S.	Bryant, M.	Knudsen, C.
Stonestreet, L.	Tapley, R.	Del Sordo, R.	Messina, S.
Diamond, S.	Erkelens, H.	Seiniger, S.	

Violas.

Fourel, G.	Werner, H.	Grover, H.	Fiedler, A.
Artières, L.	Van Wynbergen, C.	Shirley, P.	Mullaly, J.
	Gerhardt, S.	Kluge, M.	
	Deane, C.	Zahn, F.	

Violoncellos.

Bedetti, J.	Keller, J.	Belinski, M.	Warnke, J.	Langendœn, J.
Schroeder, A.	Barth, C.	Stockbridge, C.	Fabrizio, E.	Marjollet, L.

Basses.

Kunze, M.	Seydel, T.	Ludwig, O.	Kelley, A.	Girard, H.
Keller, K.	Gerhardt, G.	Frankel, I.	Demetrides, L.	

Flutes.	Oboes.	Clarinets.	Bassoons.
Laurent, G.	Longy, G.	Sand, A.	Laus, A.
Bladet, G.	Lenom, C.	Arcieri, E.	Allard, R.
Amerena, P.	Stanislaus, H.	Vannini, A.	Bettoney, F.

Piccolo.	English Horns.	Bass Clarinet.	Contra-Bassoon.
Battles, A.	Mueller, F.	Mimart, P.	Piller, B.
	Speyer, L.		

Horns.	Horns.	Trumpets.	Trombones.
Wendler, G.	Valkenier, W.	Mager, G.	Hampe, C.
Schindler, G.	Hain, F.	Mann, J.	Adam, E.
Hess, M.	Van Den Berg, C.	Perret, G.	Mausebach, A.
Lorbeer, H.	Gebhardt, W.	Kloepfel, L.	Kenfield, L.
		Schmeisser, K.	

Tuba.	Harps.	Timpani.	Percussion.	
Sidow, P.	Holy, A.	Ritter, A.	Ludwig, C.	Zahn, F.
	Delcourt, L.	Polster, M.	Sternburg, S.	

Organ.	Celesta.	Librarian.
Snow, A.	Fiedler, A.	Rogers, L. J.

PIANOMAKERS FOR
100 YEARS

Proposing the exchange of your little used or silent piano—

FOR one which brings with it a rich endowment of the playing of the greatest pianists in the world—the

AMPICO

IN THE

Chickering
Established 1823

Then—the great Rachmaninoff—the captivating Levitzki—the amazing Nyiregyhazi—and scores of others will play your piano for you whenever you desire to hear them.

The cultivating, uplifting, restorative power of music becomes yours—through the daily companionship with the masters.

Let us tell you how easily you may make this treasure of music your own

CHICKERING WAREROOMS
169 TREMONT STREET, BOSTON

Eighteenth Programme

FRIDAY AFTERNOON, MARCH 7, at 2.30 o'clock

SATURDAY EVENING, MARCH 8, at 8.15 o'clock

Beethoven . . . . Overture to "Leonore" No. 3, Op. 72

Mozart . . . . Eine Kleine Nachtmusik (K. No. 525)

I. Allegro.
II. Romanza: Andante.
III. Menuetto: Allegretto.
IV. Rondo: Allegro.

Strauss . . . . . Tone Poem, "Don Juan," Op. 20
(after Lenau)

Sibelius . . . . . Symphony No. 2, in D major, Op. 43

I. Allegretto.
II. Tempo andante ma rubato.
III. Vivacissimo; Lento e suave.
IV. Finale: Allegro moderato.

GUEST CONDUCTOR
GEORG SCHNÉEVOIGHT

There will be an intermission of ten minutes before the symphony

City of Boston, Revised Regulation of August 5, 1898,—Chapter 3, relating to the covering of the head in places of public amusement

Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn.
Attest: J. M. GALVIN, City Clerk.

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

4th Annual Raymond-Whitcomb

MIDNIGHT-SUN CRUISE

visiting

Iceland North Cape Norwegian Fjords

To sail June 26, 1924
by the
S. S. "Franconia" of the Cunard Line

The Ship

This newest Cunard liner was built especially for long cruises. The decks are unusually wide, and the saloons spacious. The staterooms are large; practically all have beds instead of berths, as well as hot and cold running water. Over 70 have connecting private baths. It is the largest ship ever to sail to the North Cape.

The Route

The route includes fascinating Iceland, rarely visited by travelers, the wonderful North Cape, and the famous Fjords of Norway. For a week the Midnight Sun will be visible. France and England will be reached on July 21 — in season for summer travel abroad.

Rates from New York to New York, with return passage on any Cunard steamship (including the "Aquitania,""Mauretania,""Berengaria""Franconia"). $625 to $2100 without bath. $1325 to $3850 with bath

Make reservations now

Suggestions for Winter Travel
California, South America, Florida, Europe

Raymond & Whitcomb Co.

17 Temple Place Boston Tel. Beach 6964

Georg Schneevoight was born on November 8, 1872, at Wiborg, Finland, where his father was a musical director. The son studied at the Helsingfors Conservatory; later at Sondershausen and Leipsic, and having received a state scholarship, at Brussels and Dresden. He taught the violoncello at the Helsingfors Conservatory and was a member of the Philharmonic Orchestra, 1894–99. In 1899 he conducted the German Choral Society, and in 1901 the summer symphony concerts at Riga. At Munich he conducted the Kaim Orchestra, 1904–08, returning to Riga as orchestral conductor in 1909. As a guest, he has led orchestras in many cities; is in summer at Scheveningen. For several years he has conducted the symphony orchestra at Stockholm, his home.

Overture to "Leonore" No. 3, Op. 72 . . Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

Beethoven's opera "Fidelio, oder die eheliche Liebe" with text adapted freely by Joseph Sonnleithner from the French of Bouilly ("Léonore; ou L'Amour Conjugal," a "historical fact" in two acts and in prose, music by Gaveaux, Opéra-Comique, Paris, February 19, 1798) was first performed at the Theater an der Wien, Vienna, November 20, 1805, with Anna Pauline Milder, afterwards Mme. Hauptmann, as the heroine. The other parts were taken as follows: Don Fernando, Weinkopf; Don Pizarro, Meier; Florestan, Demmer;

TWENTY
MODERN AMERICAN SONGS
FROM RECENT CONCERT PROGRAMMES

ERNEST HARRY ADAMS
The Wind-blown Hill. (2 keys) 60
EDWARD BALLANTINE
To Kalé. Medium Voice 50
FLORENCE NEWELL BARBOUR
The Flower Will Bloom. (2 keys) . . .60
MARION BAUER
Orientale. (2 keys) 50
MRS. H. H. A. BEACH
In the Twilight. (Medium Voice) . . .75
ROBERT BRAINE
Winter at the Door. (2 keys) 50
GENA BRANSCOMBE
By St. Lawrence Water. (2 keys) . . .50
G. W. CHADWICK
The Curfew. (2 keys) 60
RALPH COX
To a Hill-top. (3 keys) 60
MABEL W. DANIELS
Glory and Endless Years. (2 keys) . . .50
ARTHUR FOOTE
Tranquillity. (2 keys) 50
G. A. GRANT-SCHAEFER
The Sea. (2 keys) 60
LOUIS EDGAR JOHNS
Rough Wind that Moanest Loud. (2 keys) .50
FRANCES McCOLLIN
O Robin, Little Robin. (2 keys) 50
JOHN W. METCALF
Niawasa. Indian Idyl. (2 keys) 60
HAROLD VINCENT MILLIGAN
April, my April. (3 keys) 60
ANNA PRISCILLA RISHER
Song of the Brown Thrush. (2 keys) . .60
EDWARD ROYCE
Old Ironsides. (Baritone) 60
ROBERT HUNTINGTON TERRY
The Morning Is Calling. (2 keys) . . .50
CLAUDE WARFORD
The Last Wish. (2 keys) 50

THE ARTHUR P. SCHMIDT CO., 120 Boylston St.

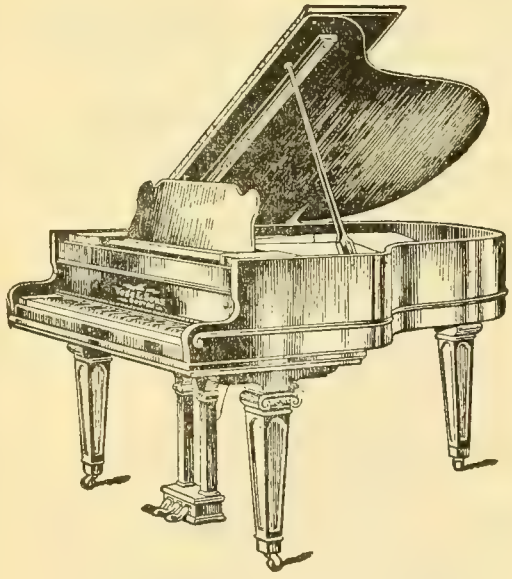
Rocco, Rothe; Marzelline (*sic*), Miss Müller; Jacquino, Caché; Wachthauptmann, Meister. "The opera was hastily put upon the stage, and the inadequacy of the singers thus increased by the lack of sufficient rehearsals." In later years Fidelio was one of Anna Milder's great parts; "Judging from the contemporary criticism, it was now somewhat defective, simply from lack of stage experience."

The first performance in Boston was at the Boston Theatre on April 1, 1857, with Mmes. Johannsen and Berkiel, and Messrs. Beutler,* Neumann, Oehlein, and Weinlich.†

"Leonore" No. 2 was the overture played at the first performance in Vienna. The opera was withdrawn, revised, and produced again on March 29, 1806, when "Leonore" No. 3, a remodelled form of No. 2, was played as the overture. The opera was performed twice, and then withdrawn. There was talk of a performance at Prague in 1807. Beethoven wrote for it a new overture, in which he retained the theme drawn from Florestan's air "In des Lebens Früh-

*Beutler sang that night for the last time. He had a cold and the physician warned him against singing, but the audience filled the theatre and he was persuaded. He became hoarse immediately after the performance, and, as the vocal cords were paralyzed, he never sang again. Mendelssohn, who had given him musical instruction praised his voice, but urged him not to use it in opera, as it would not stand the wear and tear. Beutler then gave up the ambition of his life. In the Revolution of 1848 he and other students at Heidelberg were obliged to leave Germany. He came to the United States, and yielded to the temptation of a good offer from an opera manager. He became an understudy of Mario. Then the misfortune befell him. He was the father of the late Mrs. Clara Tippett, singer and teacher in Boston.

†The last performance in Boston was at the Boston Opera House, April 14, 1923. Lenora, Elsa Alsen; Florestan, Robert Hutt; Marcellina, Lotte Appel; Pizarro, Theodor Latterman; Rocco, Alexander Kipnis; Don Fernando, Desider Zador; Jacquino, Harry Steier.



THE
VOSE GRAND

QUALITY and
REPUTATION

enable you to know in advance that the VOSE is a most satisfactory piano.

WE CHALLENGE
COMPARISON

VOSE & SONS PIANO CO.
160 Boylston St., Boston, Mass.

L. P. HOLLANDER CO.

Est. 1848

Showing

BLOUSES

in the newest Suit Models
from Paris and our
own designing rooms

Blouses to Measure a Specialty

202-214 BOYLSTON STREET, BOSTON

LIMA-FISK, INC.

230 BOYLSTON STREET

Opposite the Public Gardens

Second Floor

DIAMONDS PEARLS

ORIENTAL PEARL NECKLACES

WATCHES

PLATINUM DIAMOND JEWELRY

GOLD JEWELRY

$5 TO $5,000 AND UPWARD

lingstagen," but none of the other material used in Nos. 2 and 3. The opera was not performed, and the autograph of the overture disappeared. "Fidelio" was revived in Vienna in 1814, and for this performance Beethoven wrote the "Fidelio" overture. We know from his diary that he "rewrote and bettered" the opera by work from March to May 15 of that year.

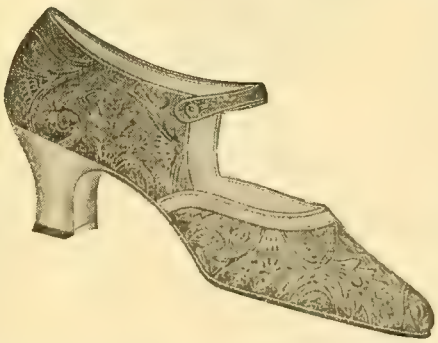
The dress rehearsal was on May 22, but the promised overture was not ready. On the 20th or 21st Beethoven was dining at a tavern with his friend Bartolini. After the meal was over, Beethoven took a bill-of-fare, drew lines on the back of it, and began to write. "Come, let us go," said Bartolini. "No, wait a while; I have the scheme of my overture," answered Beethoven, and he sat until he had finished his sketches. Nor was he at the dress rehearsal. They waited for him a long time, then went to his lodgings. He was fast asleep in bed. A cup and wine and biscuits were near him, and sheets of the overture were on the bed and the floor. The candle was burnt out. It was impossible to use the new overture, which

ADVANTAGES

¶ The *quality* of books displayed on our shelves.
¶ *Knowledge* of the contents of a book.
¶ *Freedom* for the customer.
¶ *Promptness* in importation.
¶ *Location*—one hundred yards from the Harvard Square Subway.

DUNSTER HOUSE BOOKSHOP
26 HOLYOKE STREET & MT. AUBURN
Cambridge, Mass.

1847 T. E. MOSELEY & CO. 1924



Blue and Silver Brocade Slipper
Silver Kid Trimming
Also in Black Velvet

New Location, 39 WEST STREET
near Tremont Street
BOSTON

E. T. Slattery Co.

OPPOSITE BOSTON COMMON



What's New for Spring?

Suits! Tailored — and mannish. Saved from severity by feminine trifles—trifles that make costume-perfection—tiny cloches and tricornes—tailored blouses—scarfs—bags—fobs—gloves.

And glorifying suits, and not only suits, but coats and gowns as well—*black satin!* Satin, plain, or blossoming into tuckings and pleatings and sashes.

In short, a season of smart simplicity — the kind of artful simplicity which only the finest materials, the most capable designing, the most competent tailoring can achieve — the kind one finds at Slattery's!

was not even finished. Schindler said a Leonore overture was played. According to Seyfried the overture used was that to "The Ruins of Athens," and his view is now accepted, although Treitsche asserted that the "Prometheus" overture was the one chosen. After Beethoven's death a score of an overture in C was found among his manuscripts. It was not an autograph score, as I have said, but it was bought by Tobias Haslinger at the sale of Beethoven's effects in November, 1827. This score was not dated, but a first violin part bore the words in the composer's handwriting: "Overtura in C, charakteristische Ouverture. Violino I^{mo}." This work was played at Vienna at a concert given by Bernhard Romberg, February 7, 1828, and it was then described as a "grand characteristic overture" by Beethoven. It was identified later, and circumstances point to 1807 as the date of composition. The overture was published in 1832 or 1833.

The order, then, of these overtures, according to the time of composition, is now supposed to be "Leonore" No. 2, "Leonore" No. 3, "Leonore" No. 1, "Fidelio." It may here be added that Beethoven wished, and for a long time insisted, that the title of his opera should be "Leonore"; and he ascribed the early failures to the substitution of the title "Fidelio." But the manager of the theatre and friends of Beethoven insisted with equal force on "Fidelio," because the same story had been used by Gaveaux ("Léonore," Opéra-Comique, Paris, 1798) and Paër ("Leonora," Dresden, 1805).

It was said that "Leonore" No. 2 was rewritten because certain passages given to the wood-wind troubled the players. Others say

Bonds of the highest grade

Harris, Forbes & Co
Incorporated
Harris Forbes Building
24 Federal St., Boston



Drawn from Hat shown by Chandler & Co..

Millinery— Spring Opening

Ghandler & Co.

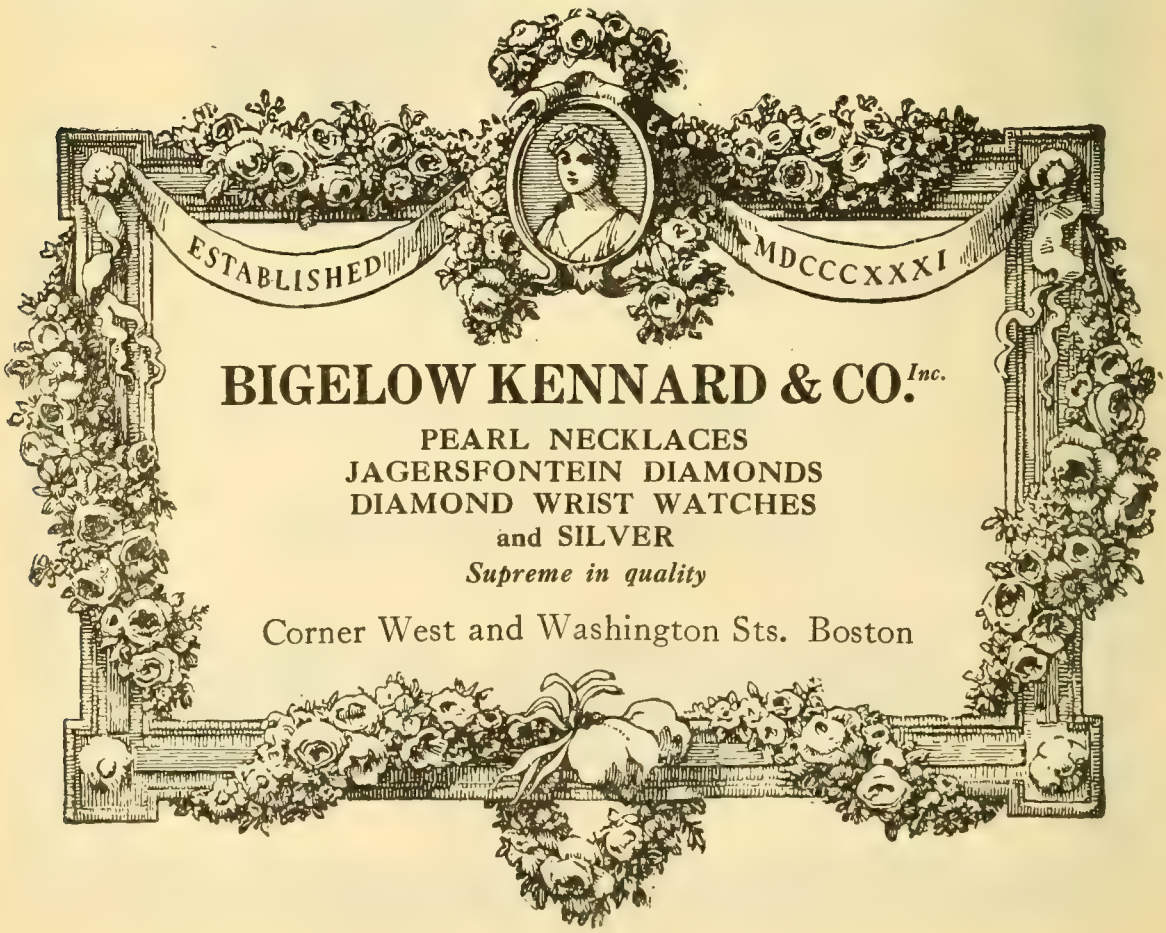
Established Over a Century

150-153 Tremont St., Boston

it was too difficult for the strings and too long. In No. 2, as well as in No. 3, the chief dramatic stroke is the trumpet signal, which announces the arrival of the Minister of Justice, confounds Pizarro and saves Florestan and Leonore.

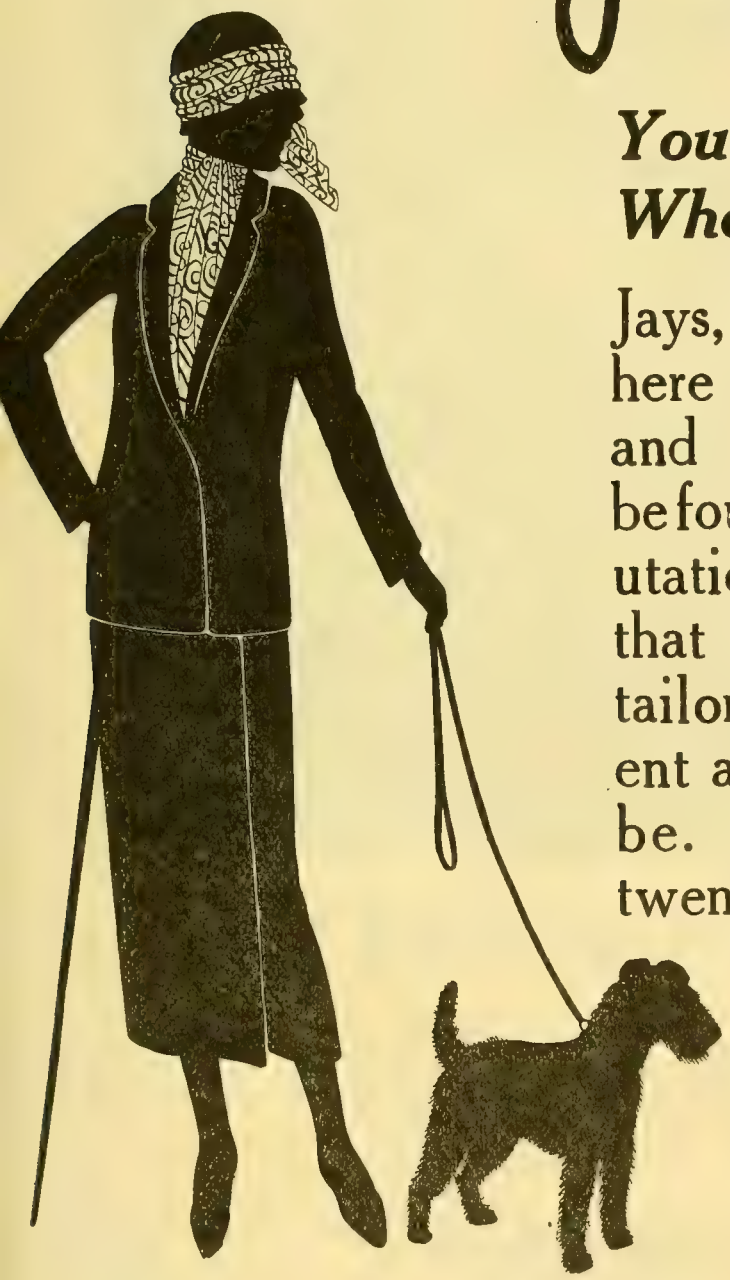
The "Fidelio" overture is the one generally played before performances of the opera in Germany, although Weingartner has tried earnestly to restore "Leonore" No. 2 to that position. "Leonore" No. 1 is not often heard either in theatre or in concert-room. Marx wrote much in favor of it, and asserted that it was a "musical delineation of the heroine of the story as she appears before the clouds of misfortune had settled down upon her."

"Leonore" No. 3 is sometimes played between the acts. The objection to this is that the trumpet episode of the prison will then discount the dramatic ending of the overture when it comes in the following act, nor does the joyous ending of the overture prepare the hearer for the lugubrious scene with Florestan's soliloquy. Bülow therefore performed the overture at the end of the opera. Zumpe did likewise in Munich. They argued with Wagner that this overture is the quintessence of the opera, "the complete and definite synthesis of the drama that Beethoven had dreamed of writing." There has been a tradition that the overture should be played between the scenes of the second act. This was done at Her Majesty's Theatre, London, in 1851, when Sophie Cruvelli took the part of Leonore, and Ferdinand Hiller conducted. When "Fidelio" was performed at the Théâtre Italien, Paris, in 1852 and 1869, the



Jays

BOSTON
TEMPLE PLACE
ELEVEN



Your Tailored Suit— Where To Get It—

Jays, of course—for it is here that best of tailoring and only the best is to be found. True to our reputation for having "things that are different," Jays tailored suits are as different as tailored suits *can* be. Prices begin at twenty-nine dollars.

Besides Suits, we have Dresses, Coats, Skirts, Blouses, Scarfs, Sweaters

BOSTON TEMPLE PLACE ELEVEN

overture was played before the last scene. This scene was then counted a third act. Mottl and Mahler accepted this tradition. The objection has been made to this that after the peroration, the little orchestral introduction to the second scene sounds rather thin. To meet this objection, a pause was made for several minutes after the overture.

The key is C major. A short fortissimo is struck. It is diminished by wood-wind and horns, then taken up, piano, by the strings. From this G there is a descent down the scale of C major to a mysterious F-sharp. The key of B minor is reached, finally A-flat major, when the opening measures of Florestan's air "In des Lebens Frühlingstagen" (act ii. of the opera) is played. The theme of the Allegro, C major, begins pianissimo, first violins and violoncellos, and waxes impetuously. The second theme has been described as "woven out of sobs and pitying sighs." The working-out consists in alternating a pathetic figure, taken from the second theme and played by the wood-wind over a nervous string accompaniment, with furious outbursts from the whole orchestra. Then comes the trumpet-call off stage. The twice repeated call is answered in each instance by the short song of thanksgiving from the same scene: Leonore's words are: "Ach! du bist gerettet! Grosser Gott!" A gradual transition leads from this to the return of the first theme at the beginning of the third part (flute solo). This third part is developed in general as the first part and leads to a wildly jubilant coda.

The overture "Leonore" No. 3 was first played in Boston at a concert of the Musical Fund Society on December 7, 1850. G. J.

TORREY, BRIGHT & CAPEN CO.

Importers and Dealers in

FINE CARPETS

AND

ORIENTAL RUGS

116 Boylston Street

BOSTON



ROSENTHAL

American Tour, Season 1923-1924

KNABE EXCLUSIVELY

AMPICO RECORDINGS

Representatives in Boston

C·C·HARVEY CO·

144 Boylston Street

Webb was the conductor. The score and the parts were borrowed, for the programme of a concert by the Society on January 24, 1852, states that the overture was then "presented by C. C. Perkins, Esq."

The score calls for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and strings.

"Eine Kleine Nachtmusik": Serenade for String Orchestra (K. 525) . . . . . Wolfgang Amadeus Mozart

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791)

This music was composed at Vienna, August 10, 1787. There are four movements:—

I. Allegro, G major, 4-4. The energetic chief theme is exposed at once. It is followed by an episode of a gentler character. Two motives of importance are introduced later. The developments and coda are short.

II. The Romanze, Andante, C major, 2-2, is in rondo form with four themes.

III. Minuet, Allegretto, G major, 3-4. Trio, D major, "sotto voce."

IV. Rondo, Allegro, 2-2. In spite of the title "Rondo," this Finale is not so strictly in Rondo form as the foregoing Romanze.

* * *

Our Catalogue of Brides

J·McD·&·S

Crockery
China
Glassware
Gifts

A BRIDE'S FRIENDS do not wish to give her duplicates nor to send her china or glass that she will not like. So to friends, as to the bride, our Catalogue of Brides offers a happy solution.

The bride-to-be selects from our Open Stock Glass and Dinnerware the pattern of each that she likes the best. Her preference is noted.

When her friends and family come in to choose their gifts we learn from the Catalogue of Brides the patterns selected and the pieces already purchased. It then is a simple matter to buy the proper gift.

Jones, McDuffee & Stratton
CORPORATION
Established 1810 33 Franklin St., Boston
Just off Washington Street

"SILK ALPACA"

A new (Silk and Fibre) fabric with weave similar in appearance to the old time alpaca. It is soft and supple as a Crepe and with a natural lustre. Street shades, Black and White.

R. H. STEARNS CO.

"Serenade" and "aubade" are terms that have been loosely used. If one speaks by the card, an aubade is a concert of voice and instruments, or voices alone and instruments alone, given under the window of some one toward daybreak, *quod sub albam;* yet the aubade is often called serenade, even when the concert is in the morning: witness the morning "serenade" in Rossini's "Barber of Seville." During the sixteenth and the seventeenth centuries serenades were exceedingly popular in Germany. They were composed of vocal music or instrumental; sometimes voices and instruments were united. The vocal serenades were usually male trios, quartets, or quintets. There were serenades also of wind instruments, with music of the chase, or simple fanfares. There were "torchlight serenades." Rousseau, who defines a serenade as a concert given at night, generally with instruments, insists that the delightful effect was due largely to the darkness, and also to the silence, "which banishes all distraction." Georges Kastner comments on this statement, and adds that the celebrated viola player, the mystic Urban, would never play to his friends unless the blinds of his little room were hermetically closed. Kastner mentions ancient collections of serenades and nocturnes that might be called scholastic, written by Praetorius, Werckmeister, and others, and he classes these works with *quodlibets.*

In the eighteenth century* nearly every prince or rich nobleman

*Even in the sixteenth century princes and dukes plumed themselves upon their household musicians. The Duchess of Ferrara had her own orchestra, composed of women.

PIERCE-ARROW

In the building of the Pierce-Arrow there is an honest satisfaction born of the knowledge of work conscientiously done, and a justifiable pride in the public's estimate of it.

Pierce-Arrow Motor Cars

J. W. MAGUIRE COMPANY

AGENTS FOR EASTERN MASSACHUSETTS
AND NEW HAMPSHIRE

741-743-745 BOYLSTON STREET - - - BOSTON

TELEPHONE, BACK BAY 2316-2317



More than 100 years in business

VISIBLE MUSIC!

. . . . . OPERA, because it is the newest of the arts, need never speculate about its father. The memory of man runs back to its nativity. But of the birth of rug-making, recorded history tells but little.

. . . . . However, the hill men of Persia, back through the teeming centuries, from swarthy father to swarthy son, have passed along the legend of Kasha, who, tending his flocks at the hush of sunset, the while he played upon his flute, pensive grew at the fleetness of the beauty of music, passing as the flaming colors of the sky.

. . . . . And Parara, god of beauty, seeing his thoughts, stood before him.

. . . . . "Give unto me the flute and I will play you visible music," and as the dancing notes struck the air they fashioned themselves into a rhythmic pattern and took on shape and the colors of the dying sky, and behold!—suspended in mid air before the eyes of Kasha, *a tangible, beautiful rug of the Orient.*

John H. Pray & Sons Co.

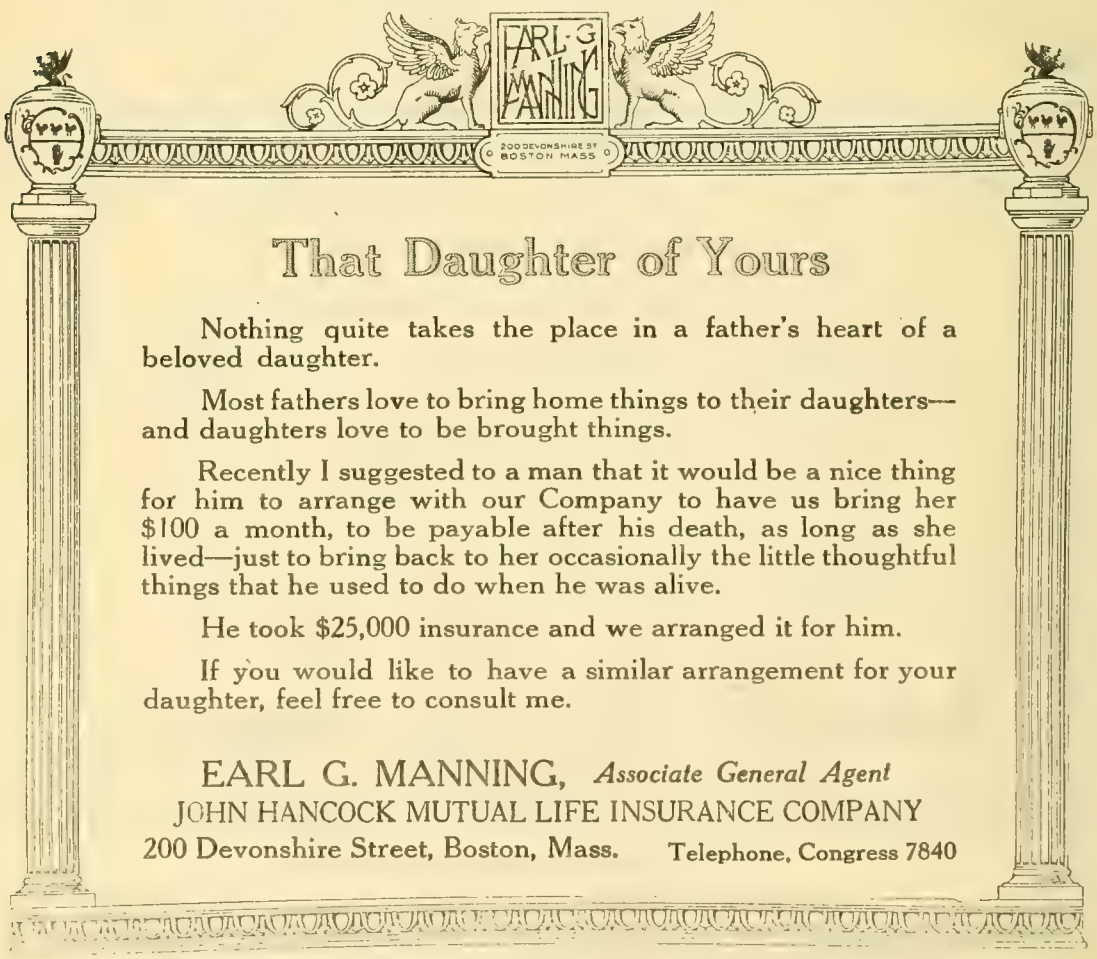
646 WASHINGTON STREET, BOSTON

Oldest Rug House in America

had his own orchestra, which on summer evenings played in a park. In cities, as Vienna, there was much music in the streets, music of a complimentary or amorous nature. The music composed for these open-air and evening concerts was also performed in halls.

Short movements for one instrument or several were known in Germany as Parthien, and they were seldom published. Then there was the *cassazione,* or cassation, from the Latin *cassatio.* This species of music should have been a piece that brought the end of the concert, an overcoat-and-galoshes piece; but the term was applied to any piece suitable for performance in the open air at night. The serenade, which in form is much like the cassation, was performed during parties, dinners, wedding feasts, in the parlors or the gardens of princes or rich merchants. Haydn and Mozart wrote much music of this nature, but did not always distinguish between the cassation and the serenade, according to Michel Brenet, who says that the serenade always opened with a march, and that the movements were separated by *Minuettos.* The number of movements was from one to ten, and the instruments were from four to six. When the pieces were played in the open air, the parts were not doubled. A cassation of four instruments was played by only four musicians.

The Serenade, Notturno, Cassation, and Divertimento differed from the older Suite in that all the movements were not in the same key, and the older dance forms—gavotte, sarabande, passacaglia, courante, bourrée, gigue, etc.—seldom appeared in them. "It is



That Daughter of Yours

Nothing quite takes the place in a father's heart of a beloved daughter.

Most fathers love to bring home things to their daughters—and daughters love to be brought things.

Recently I suggested to a man that it would be a nice thing for him to arrange with our Company to have us bring her $100 a month, to be payable after his death, as long as she lived—just to bring back to her occasionally the little thoughtful things that he used to do when he was alive.

He took $25,000 insurance and we arranged it for him.

If you would like to have a similar arrangement for your daughter, feel free to consult me.

EARL G. MANNING, *Associate General Agent*
JOHN HANCOCK MUTUAL LIFE INSURANCE COMPANY
200 Devonshire Street, Boston, Mass. Telephone, Congress 7840

Chartered
1792

Foreign Department

A well trained staff and carefully chosen connections abroad enable our Foreign Department to give complete service in making remittances or collections, issuing Travelers' Checks and Letters of Credit, and in obtaining commercial reports on foreign business houses.

National Union Bank

Washington Street · *Boston* · Head of State Street

highly probable that compositions of this description were not intended to be played continuously, or with only such short waits between the separate movements as are customary in symphonies or concertos; upon the whole they were not strictly concert music, but intended to be given at festive gatherings. It is most likely that the several movements were intended to be played separately, with long intervals for conversation, feasting or other amusements between. Only in this way can the extreme length of some Serenades be accounted for. We find no instance of concert compositions of such length in other forms in Mozart's and Haydn's day."

Johann Mattheson believed that a serenade should be played on the water: "Nowhere does it sound better in still weather; and one can there use all manner of instruments in their strength, which in a room would sound too violent and deafening, as trumpets, drums, horns, etc. . . . The chief characteristic of the serenade must be tenderness, *la tendresse*. . . . No melody is so small, no piece so great that in it a certain chief characteristic should not prevail and distinguish it from others; otherwise it is nothing. And when one employs a serenade out of its element—I mean effect—in congratulations, pageants, advancement of pupils in schools, etc., he goes against the peculiar nature of the thing. Things of government and military service are foreign to it; for the night is attached to nothing with such intimate friendship as it is to love" ("Kern melodischer Wissenschaft," Hamburg, 1737, p. 101).

The first symphonies of Sammartini (1705–75?) were written for open-air performance, and Mozart wrote his father in 1782 that

In the Sheraton Tea Room

FROM SEVEN TO NINE

A Sunday Evening Concert

IS GIVEN EVERY SUNDAY BY THE COPLEY PLAZA SYMPHONIC ORCHESTRA
ASSISTED BY MANY WELL KNOWN ARTISTS

THE first series of these Sunday Evening Concerts was given last fall. The Concerts were so much enjoyed that requests for a new series came from all sides. The Copley Plaza management were pleased to accede and they cordially invite you to attend.

DINNER DE LUXE

Served in Main Restaurant.....Three Dollars

TEA DANCES — SATURDAYS — FOUR TO SEVEN

OLD COLONY TRUST COMPANY

SAFEGUARDS

For your protection, all fees charged by this company as executor or trustee under wills, are subject to the approval of the Probate Court. All trust funds handled by this company are subject to examination without notice by the State Bank Commissioner and the Federal Reserve Bank.

Send or write for Booklet S 51
"Concerning Trusts and Wills."

OLD COLONY TRUST COMPANY

BOSTON

52 Temple Place **17 Court Street** 222 Boylston St.

Member of the Federal Reserve System

one Martin had obtained permission to give twelve concerts in the Augarten at Vienna and four "grand concerts of night-music" in the finest squares of the town. Volkmann planned his three serenades for concert-hall use. Brahms applied the term "serenade" to his Op. 11 and Op. 16, which were published in 1860, but Hans Volkman in his biography of Robert Volkmann (Leipsic, 1903) says that the latter did not know these works of Brahms when he composed his own serenades. Those of Brahms are more in the symphonic manner; while the purpose of Volkmann was perhaps to write music that would satisfy the dictum of the talker reported by Athenæus: "Music softens moroseness of temper; first dissipates sadness, and produces affability and a sort of gentlemen-like joy." Yet Volkmann's third Serenade begins in doleful dumps.

"Don Juan," a Tone-poem (after Nicolaus Lenau), Op. 20

Richard Strauss

(Born at Munich, June 11, 1864; now living at Vienna)

"Don Juan" is known as the first of Strauss's symphonic or tone-poems, but "Macbeth," Op. 23, although published later, was composed before it. The first performance of "Don Juan" was at the

Ruby GOWNS, SUITS and HATS

277 Dartmouth Street, Boston Summer Branch at Magnolia

DOLL & RICHARDS

WATER COLORS BY CARL GORDON CUTLER

PORTRAITS BY KLEBER HALL

ETCHINGS BY GEORGE T. PLOWMAN

71 NEWBURY ST. BOSTON

Jordan Marsh Company



Complimentary

IN EVERY WAY are these new blouses and sweaters: complimentary to one's costume, and, if chosen carefully, to one's particular type; complimentary to the occasion and to the taste of the wearer. You are invited to see them on our Second Floor, Main Store.

Watch this space in next week's programs for the announcement of our Spring Opening.

second subscription concert of the Grand Ducal Court Orchestra of Weimar in the fall of 1889. The *Signale,* No. 67 (November, 1889), stated that the tone-poem was performed under the direction of the composer, "and was received with great applause." (Strauss was a court conductor at Weimar 1889–94.) The first performance in Boston was at a Symphony concert, led by Mr. Nikisch, October 31, 1891. The piece has also been played at these concerts: November 5, 1898; November 1, 1902; February 11, April 29, 1905; October 27, 1906; October 9, 1909; October 17, 1914; February 2, 1917; October 8, 1921.

"Don Juan" was played here by the Chicago Orchestra, Theodore Thomas conductor, March 22, 1898.

The work is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, two bassoons, double-bassoon, four horns, three trumpets, three trombones, tuba, a set of three kettledrums, triangle, cymbals, Glockenspiel, harp, strings. The score is dedicated "To my dear friend, Ludwig Thuille," a composer and teacher, born at Bozen in 1861, who was a fellow-student at Munich. Thuille died in 1907.

Berry INC.

ANNOUNCE

A SHOWING OF
THE MOST EXCLUSIVE AND DISTINCTIVE CREATIONS for the SOUTH
INCLUDING
SPORT COSTUMES, DRESSES AND COATS
ALSO
AFTERNOON AND EVENING DRESSES AND WRAPS
Special attention given to the requirements of Brides and Bridesmaids
651-653 BOYLSTON STREET, BOSTON

Bachrach
announces a New Department of
CHILD PORTRAITURE
Long a specialty with the Bachrach organization, but at the present time of unusual interest due to the fact that these photographs are larger and better than any ever made before by Bachrach at these prices.
$10, $15 and $20 the dozen
Bachrach
ESTABLISHED 1868
PHOTOGRAPHS OF DISTINCTION
647 BOYLSTON ST. - Back Bay 4155
Studios also in Thirty other large Eastern Cities





CHARLES M. STIEFF, Inc.

156 Boylston Street

BOSTON, MASS.

Established 1842

Extracts from Lenau's* dramatic poem, "Don Juan," are printed on a fly-leaf of the score. We have taken the liberty of defining the characters here addressed by the hero. The speeches to Don Diego are in the first scene of the poem; the speech to Marcello, in the last. These lines have been Englished by John P. Jackson†:—

DON JUAN (*to Diego, his brother*)

O magic realm, illimited, eternal,
Of glorified woman,—loveliness supernal!
Fain would I, in the storm of stressful bliss,
Expire upon the last one's lingering kiss!
Through every realm, O friend, would wing my flight,
Wherever Beauty blooms, kneel down to each,
And, if for one brief moment, win delight!

. . . . . .

*Nicolaus Lenau, whose true name was Nicolaus Niembsch von Strehlenau, was born at Cstatad, Hungary, August 13, 1802. He studied law and medicine at Vienna, but practiced neither. In 1832 he visited the United States. In October, 1844, he went mad, and his love for Sophie von Löwenthal had much to do with the wretched mental condition of his later years. He died at Oberdöbling, near Vienna, August 22, 1850. He himself called "Don Juan" his strongest work. The first volume of the life of Lenau by Professor Heinrich Bischoff of Liége has been published. Lenau's unhappy sojourn in the United States will be described in the second volume.

†John P. Jackson, journalist, died at Paris on December 1, 1897, fifty years old. For many years he was on the staff of the New York *Herald*. He espoused the cause of Wagner at a time when the music of that composer was not in fashion, and he translated some of Wagner's librettos into English.

Choice Theatre Tickets

BURKE ADAMS HOUSE

PHONES, BEACH 0935, 0942, 2430

ANNA WALKER WAKEFIELD

ANNOUNCES HER REMOVAL ON OCTOBER FIRST TO

39 TRINITY PLACE

BOSTON

(Trinity Place is between the Copley Plaza and Westminster Hotels)

AMPLE PARKING SPACE AND GREATLY IMPROVED FACILITIES WILL ENABLE MISS WAKEFIELD TO SERVE HER PATIENTS AND CUSTOMERS MORE EFFICIENTLY THAN EVER BEFORE

TELEPHONE, BACK BAY 7598

T. D. Whitney Company

Linen Specialists Since 1796

BOYLSTON STREET SHOP

Linens

of Character Always

Featuring Gift Linens and a complete assemblage of finest Household Linens

Decorative Linens, Damasks, Yarns, Handkerchiefs, Blankets, Puffs and Edwin C. Foss Art Embroideries

---

T. D. Whitney Company

Everything in Linens

Temple Place through to West Street

288 Boylston Street *Boston, Mass.*



DON JUAN (*to Diego*)

I flee from surfeit and from rapture's joy,
Keep fresh for Beauty service and employ,
Grieving the One, that All I may enjoy.
The fragrance from one lip to-day is breath of spring:
The dungeon's gloom perchance to-morrow's luck may bring.
When with the new love won I sweetly wander,
No bliss is ours upfurbish'd and regilded;
A different love has This to That one yonder,—
Not up from ruins be my temples builded.
Yea, Love life is, and ever must be new,
Cannot be changed or turned in new direction;
It cannot but there expire—here resurrection:
And, if 'tis real, it nothing knows of rue!
Each beauty in the world is sole, unique:
So must the Love be that would Beauty seek!
So long as Youth lives on with pulse afire,
Out to the chase! To victories new aspire!

. . . . . .

DON JUAN (*to Marcello, his friend*)

It was a wondrous lovely storm that drove me:
Now it is o'er; and calm all round, above me;
Sheer dead is every wish; all hopes o'ershrouded,—
'Twas p'r'aps a flash from heaven that so descended,
Whose deadly stroke left me with powers ended,
And all the world, so bright before, o'erclouded;
And yet p'r'aps not! Exhausted is the fuel;
And on the hearth the cold is fiercely cruel.

There are two ways of considering this tone-poem: to say that it

Massachusetts Trust Company

(MEMBER FEDERAL RESERVE SYSTEM)

UPTOWN BRANCH SITUATED DIAGONALLY ACROSS FROM SYMPHONY HALL

Cordially offers you every facility consistent with sound banking.
Commodious Safe Deposit Boxes. Storage Space for Valuables.
Largest Electrified Burglar-proof Safe in the World.
Ample Parking Space.

MAIN BANK
Massachusetts Trust Building
Corner Federal and Franklin Streets

HAYMARKET BRANCH
46 Canal Street
near North Station

HEWINS & HOLLIS

MEN'S FURNISHING GOODS

4 HAMILTON PLACE, BOSTON

OPPOSITE PARK ST. CHURCH



"Like Jewels in a Jasper Cup"

Birthdays, anniversaries, and Christmas shine from the weeks and months of the year "like jewels in a jasper cup." That they may sparkle more brilliantly, friends and family mark their passing with gifts chosen to please our tastes and habits.

To the young girl, silver for her toilet table brings happiness. It may be purchased a piece at a time in a matching pattern until her room becomes in truth a bower of shining delight.

The young man's wants may be fewer, but they are none the less intense. An English pipe fashioned by a master craftsman to give a cool sweet smoke, military brushes to keep every hair in proper place, or a set of studs and links for his evening clothes are among his desires.

The matron, be she bride or many years married, always appreciates silver for her dining-room. There are so many pieces that are useful as well as beautiful.

We can but sketch a few suggestions for gifts here; but if you will spend a little time on any or all of our five floors, we believe that you will find many gifts to please those you love.

Shreve, Crump and Low Company

Founded in 1800

Gold, Silver and Jewelry, Makers of Original Gifts

147 Tremont Street — Boston, Massachusetts

© 1923, S., C. & L. Co.

is a fantasia, free in form and development; the quotations from the poem are enough to show the mood and the purposes of the composer; or to discuss the character of Lenau's hero, and then follow foreign commentators who give significance to every melodic phrase and find deep, esoteric meaning in every modulation. No doubt Strauss himself would be content with the verses of Lenau and his own music, for he is a man not without humor, and on more than one occasion he has slyly smiled at his prying or pontifical interpreters.

Strauss has particularized his hero among the many that bear the name of Don Juan, from the old drama of Gabriel Tellez, the cloistered monk who wrote, under the name of "Tirso de Molina," "El Burlador de Sevilla y el Convidado de Piedra" (first printed in 1634). Strauss's hero is specifically the Don Juan of Lenau, not the rakehelly hero of legend and so many plays, who at the last is undone by the Statue whom he had invited to supper.

Lenau wrote his poem in 1844. It is said that his third revision was made in August and September of that year at Vienna and Stuttgart. After September he wrote no more, for he went mad, and he was mad until he died in 1850. The poem, "Eitel nichts," dedicated in the asylum at Winnenthal, was intended originally for "Don Juan." "Don Juan" is of a somewhat fragmentary nature. The quotations made by Strauss paint well the hero's character.

L. A. Frankl, a biographer of the morbid poet, says that Lenau once spoke as follows concerning his purpose in this dramatic poem; "Goethe's great poem has not hurt me in the matter of 'Faust,' and

DINE and DANCE at

NO COVER CHARGE

YOENG'S

POPULAR PRICES

AMERICAN AND CHINESE
RESTAURANT

NOONDAY LUNCHEON EVERY WEEK DAY FROM 11 A.M. TO 2.30 P.M.

CATERING TO BANQUETS, AUTOMOBILE AND PRIVATE PARTIES A SPECIALTY.

ALL KINDS OF ORDERS PUT UP IN PERFECT CONDITION TO TAKE OUT.

TABLE D'HOTE DINNER EVERY DAY, SUNDAYS AND HOLIDAYS.

"AFTER THEATRE PARTIES" A SPECIALTY.

200 Huntington Ave.

Near Massachusetts Ave.

Tel. Back Bay 2014



Lyric Grand Style A

In Mahogany or Walnut

Length 5 ft. 7 in.

COLLECTIVE knowledge, countless experiments, technical education and musical genius of the Miller family for three generations, placed the Henry F. Miller Piano where it stands today.

Henry F. Miller & Sons Piano Co.

395 Boylston Street Near Arlington Subway Station, Boston

Byron's 'Don Juan' will here do me no harm. Each poet, as every human being, is an individual 'ego.' My Don Juan is no hot-blooded man eternally pursuing women. It is the longing in him to find a woman who is to him incarnate womanhood, and to enjoy, in the one, all the women on earth, whom he cannot as individuals possess. Because he does not find her, although he reels from one to another, at last Disgust seizes hold of him, and this Disgust is the Devil that fetches him."*

Strauss himself has not given a clue to any page of his score. Yet, in spite of this fact, William Mauke did not hesitate to entitle certain sections: "The First Victim, 'Zerlinchen' "; "The Countess"; "Anna." Why "Zerlinchen"? There is no Zerlina in the poem. There is no reference to the coquettish peasant girl. Lenau's hero is a man who seeks the sensual ideal. He is constantly disappointed. He is repeatedly disgusted with himself, men and women, and the world; and when at last he fights a duel with Don Pedro, the avenging son of the Grand Commander, he throws away his sword and lets his adversary kill him.

"Mein Todfeind ist in meine Faust gegeben;
Doch dies auch langweilt, wie das ganze Leben."

("My deadly foe is in my power; but this, too, bores me, as does life itself.")

The first theme, E major, allegro molto con brio, 2-2, is a theme

*See the remarkable study, "Le Don Juanisme," by Armand Hayem (Paris, 1886), which should be read in connection with Barbey d'Aurevilly's "Du Dandysme et de Georges Brummel." George Bernard Shaw's Don Juan in "Man and Superman" has much to say about his character and aims.

CAFE DES INVALIDES

COMPOUNDED

This compound is not all coffee but contains about seven-eighths coffee, of the finest grades, blended with vegetable substances which have been found to render it more healthful than pure coffee, in that it does not produce nervousness or wakefulness.



"CAFE DES INVALIDES"
does not produce the usual effects

Yet "CAFE DES INVALIDES" pleases the most critical coffee connoisseurs

S. S. PIERCE COMPANY



VLADIMIR

DE PACHMANN

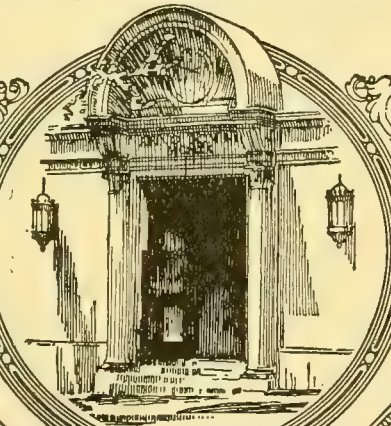
uses and endorses

The Baldwin Piano

exclusively

The Baldwin Piano Co.

Represented by
The A. M. HUME MUSIC CO.
196 Boylston Street, Boston, Mass.



of passionate, glowing longing; and a second theme follows immediately, which some take to be significant of the object of this longing. The third theme, typical of the hero's gallant and brilliant appearance, proud and knight-like, is added; and this third theme is entitled by Mauke "the Individual Don Juan theme, No. 1." These three themes are contrapuntally bound together, until there is a signal given (horns and then wood-wind). The first of the fair apparitions appears,—the "Zerlinchen" of Mauke. The conquest is easy, and the theme of Longing is jubilant; but it is followed by the chromatic theme of "Disgust" (clarinets and bassoons), and this is heard in union with the second of the three themes in miniature (harp). The next period—"Disgust" and again "Longing"—is built on the significant themes, until at the conclusion (fortissimo) the theme "Longing" is heard from the deep-stringed instruments (rapidamente).

And now it is the Countess that appears,—"the Countess ——, widow; she lives at a villa, an hour from Seville" (Glockenspiel, harp, violin solo). Here follows an intimate, passionate love scene. The melody of clarinet and horn is repeated, re-enforced by violin and violoncellos. There is canonical imitation in the second violins, and afterwards viola, violin, and oboes. Passion ends with the crash of a powerful chord in E minor. There is a faint echo of the Countess theme; the violoncellos play (senza espressione) the theme of "Longing." Soon enters a "molto vivace," and the Cavalier theme is heard slightly changed. Don Juan finds another

THE P T RADIO RECEIVER

Unquestionably the Finest Set in Boston

This Receiver is a Masterpiece of Radio Craftsmanship, embodying unique, exclusive features, and has demonstrated its superiority in comparative tests. Custom Built. London, Mexico City and Los Angeles have been received on loudspeaker with indoor aerial, yet a novice can learn to operate the set perfectly within five minutes. *A card is furnished, specifying exact adjustments necessary to tune in the various broadcasters.*

Reception of Los Angeles guaranteed.

We shall be glad to give you a demonstration by appointment.

PAUL T. PLATT RADIO SERVICE

29 VANE STREET - - - NORFOLK DOWNS, MASS.

Phone, Granite 5035-W

Designer of distinctive gowns

247 NEWBURY STREET

near Fairfield Street

A Rule of Physics

"Bodies in motion, tend to remain in motion; those at rest, tend to remain at rest."

This rule summarizes the very interesting principle of inertia, describing at the same time, a common tendency among people. The ordeal of the alarm-clock is one of its applications to everyday life, painfully familiar in a great many cases.

Although the tendency grows less with the march of business progress, it is remarkable that some buyers of PRINTING still exist, who fail to consider the difference between *purposeful, planned* printed-matter and a casual arrangement of types transferred to paper.

There are astonishing differences between kinds of printing and similarly between kinds of printing service. The person who bases his printed message upon definite, desired results, who looks forward to a pleasing and convincing effect, knows these differences.

We encourage our customers to look to us for advice and suggestions in the preparation and production of their PRINTING. We expect them to demand clean, orderly, well-balanced effects that make for attractiveness, readability and above all, a message logically presented.

Geo. H. Ellis Co.

Incorporated

The Quality Mark  *of Printing Service*

272 Congress Street Boston, Mass.

The average annual expenses of the Boston Symph
This operating deficit is met by subscriptions. A list of th

Abbott, Gordon
Adams, Miss Clara A.
Agassiz, Mrs. George R.
Aiken, Mr. and Mrs. Alfred
Ames, Mrs. F. L.
Ames, Mrs. Hobart
Ames, Hobart
Ames, John S.
Ames, Oakes
Ames, Mrs. William H.
Amory Mrs. Harcourt
Anonymous (3)
Anthony, Mrs. Margaret
Anthony, Miss A. R.
Apsey, Laura Soule
Apthorp, Mrs. H. O.
Atherton, Percy L.
Atwill, Miss Elizabeth M.
Aubin, Miss Margaret H.

Bacon, Mrs. William
Baker, Mr. and Mrs. G. B.
Baker, Miss Helen S.
Balch, Mrs. John
Barbour, Thomas
Barkhouse, Mrs. Arthur J.
Barlow, R. S.
Barnet, Mr. and Mrs. S. J.
Barrett, Mrs. William E.
Bartol, Mrs. John W.
Bates, The Misses
Bates, Mrs. Oric
Baylies, Mrs. Walter C.
Beal, Miss Ida G.
Beebe, Frank H.
Beebe, E. Pierson
Beebe, Miss Sylenda
Berwick-Walker, Clara
Best, Mrs. Edward H.
Bigelow, Dr. W. S.
Bishop, Miss Margaret
Blake, Mrs. Arthur W.
Blake, Estate of William P.
Bliss, Henry W.
Boit, Mrs. John E.
Bostwick, Juliette C.
Bradford, Mary G.
Bradlee, Mrs. Arthur T.
Bradlee, Mr. and Mrs.Thos. S.
Bradlee, Miss S. C.
Brandegee, Mr. and Mrs. E. D.
Bremer, Mrs. J. L.
Brewer, F. R.
Brigham, Mrs. Cyrus
Brown, George W.
Browning, Mrs. C. A.
Bruzza, L., Brooklyn, N.Y.
Buckingham, Miss M. H.
Bullard, Miss Ellen T.
Burdett, Everett W.
Burnham, Miss Helen C.
Burnham, Miss M. C.
Burnham, Mrs. W. A.
Burr, Mrs. Heman
Burr, I. Tucker

Cabot, Miss Amy W.
Cabot, Mrs. Arthur T.
Cabot, Frederick P.
Cabot, Henry B.
Cabot, Mrs. Sewall
Carter, Mrs. J. W.
Case, Miss Louise W.
Cate, Martin L.
Chadbourne, Mrs. J. H.
Chapin, Horace D.
Chapin, Miss Mabel H.
Chase, Mrs. Henry M.
Cheever, Dr. and Mrs. D.
Chromatic Club
Coale, George O. G.
Coale, Mrs. George O. G.
Codman, Miss C. A.
Codman, Mrs. Russell S.
Coffin, Winthrop
Colby, A. E.
Coleman, Miss E. L.
Colt, Mr. and Mrs. James D.
Conant, Mrs. William C.
Converse, Mrs. Costello C.
Converse, M. M.
Coolidge, Mr. and Mrs. Harold J.
Coolidge, Mrs. J. G.
Coolidge, Mrs. J. T.
Coolidge, Julian L.
Coolidge, Mrs. T. J.
Coonley, Howard
Corey, Mrs. H. D.
Cotting, Mrs. C. E
Cotton, Miss Elizabeth A.
Courtney, Mr. and Mrs. Paul G.
Crafts, Mrs. George P.
Craig, Mrs. Helen M.
Crosby, Mrs. S. V. R.
Crowninshield, Mrs. F. B.
Cummings, Estate of Mrs. Charles A.
Cummings, Mr. and Mrs. Charles K.
Cunningham, Miss Mary
Curtis, Mrs. G. S. (Estat
Curtis, Miss Harriot S.
Curtis, Miss Mary G.
Cushing, Sarah P.
Cushing, Mrs. W. E.
Cutler, Mrs. C. H.
Cutler, Miss Elisabeth A.

Dabney, Mr. and Mrs. G
Dana, R. H.
Dane, Mr. and Mrs. Ern
Daniels, Miss Mabel W.
Davenport, Mrs. George
Day, Mrs. Henry B.
Derby, Miss Elizabeth P.
Dexter, Miss Rose L.
Dixey, Mrs. Richard C.
Dodd, Mrs. Henry
Dole, Mrs. Charles F.
Dunne, F. L. and Compa
Dupee, W. A.

Eager, Miss Mabel T.
Eaton, Miss B. L.
Eaton, Miss L. H.
Edwards, Robert J.
Eisemann, Julius
Eisemann, Ludwig
Ellery, Mr. and Mrs. Will
Elliot, Mrs. John W.
Ely, Miss Augusta C.
Ely, Elizabeth B.
Endicott, S. C
Ernst, Mrs. Harold C.
Eustis, H. D.
Eustis, The Misses

Farlow, Dr. and Mrs. Joh
Farlow, Mrs. William G.
Farrington, Robert D.
Faulkner, Miss Fannie M.
Fay, Mrs. D. B.
Fenollosa, William S.
Fish, Frederick P.
Fisher, Miss Edith
Fisher, Frances B.
Fitch, Miss Carrie T.
Fitz, Mrs. R. H.
Fitz, Mrs. W. Scott
Foote, Arthur
Foote, George L.
Forbes, Allan
Forbes, Mrs. Ralph E.
Forbes, Mrs. Waldo E.
Fox, Miss Alice M.
Fox, Felix

The Orchestra can be carried on only by the generosity of thos
financially. All such are invited to join in sustaining the Orchestra.

rchestra exceed its average income by about $95,000.00.
ho have subscribed for the season 1923-24 follows:

nch, Miss Katharine
nch, Mrs. Hollis
nkenstein, Lina H.
end
thingham, Mrs. Langdon
thingham, Mrs. Louis A.
ller, Alvan T.

y, E. Howard
ston, Mrs. W. A.
bert, Mrs. Ellen J.
more, Mrs. G. L.
odwin, Miss Frances
ndin, Mrs. John L., Jr.
ene, Mr. and Mrs. Edwin Farnham
enfield, Joseph Baram
enough, Mrs. H. V.
enwood, Mr. and Mrs. Levi H.
iswold, Roger
ver, Mrs. Frances L.
ild, Miss Eleanor
ild, Miss S. L.

ll, Mrs. H. S.
ll, Mrs. John L.
llowell, Mr. and Mrs. Frank W.
llowell, N. Penrose
mmond, Mrs. Edward
rding, Emor H.
rrington, Mrs. Francis B.
rris, Miss Frances K.
rte, Mrs. Richard
thaway, Miss Ellen R.
ughton, Mrs. M. G.
ven, Parkman B.
wley, Mr. and Mrs. George
yward, Mrs. G. G.
eilman, William C.
erman, Mrs. Joseph M.
icks, Mrs. John Jay
igginson, Mrs. F. L.
igginson, F. L., Jr.
ill, Arthur D.
ill, Mr. and Mrs. Edward B.
ill, Mrs. John F.
obart, Philip W.
olmes, Mr. and Mrs. E. J.
olmes, Ida E.
omans, Miss Katharine A.
omans, Miss Marian
ood, Miss Helen
oughton, Clement S.
oughton, Elizabeth G.
owe, Mrs. George D.
owe, Henry S.
Howe, Mrs. Henry S.
Howe, M. A. DeWolfe
Howe, Mrs. J. Murray
Hoyt, Mrs. C. C.
Hyde, Mrs. Katharine H.
Hunnewell, Mrs. Arthur
Hunnewell, Mrs. Henry S.
Hunt, Miss Abby W.

Ivers, Miss Ella F.

Jackson, Mrs. Henry
Jackson, Mrs. James, Jr.
Jackson, Miss Marian C.
Jaques, Miss H. L.
Johns, Clayton
Johnson, Mr. and Mrs. Arthur S.
Johnson, Miss Edith Morse
Johnson, Mrs. E. J.
Jordan, Helen L.

Kaffenburgh, Mr. & Mrs. Albert W.
Kaufman, M. B.
Keeler, Mrs. A. M.
Kent, Mrs. Edward L.
Kimball, The Misses
King, Mrs. Henry P.
King, The Misses
Koshland, Mr. and Mrs. Abraham
Koshland, Mr. and Mrs. Jesse

Lamb, Miss Aimee
Lamb, Horatio A.
Lamson, Clement R.
Lane, Mrs. G. M.
Lang, Mrs. B. J.
Lang, Miss Margaret Ruthven
Lanz, Jeanne M., Brooklyn, N.Y.
Lapham, Henry G.
Lasell, Miss Elizabeth
Lasell, Josiah M.
Latimer, Miss J. W., Brooklyn, N.Y.
Lawrence, Mrs. John
Lawrence, Miss Sarah
Lee, Miss Bertha
Lee, Mrs. F. H.
Lee, George C.
Lee, Mr. and Mrs. James S.
Lee, Joseph
Leland, Mrs. Lester
Leman, J. Howard
Lewis, Mrs. George
Lilly, Mrs. Channing
Lodge, John E.
Lombard, Mrs. Ephraim
Loring, Miss Louisa P.
Loring, Mrs. Thacher
Loring, William Caleb
Lothrop, Mrs. Thornton K.
Lothrop, Mrs. William S. H.
Luce, Stephen B.
Lowell, Miss Lucy
Lyman, Arthur
Lyon, Mrs. George Armstrong
Lyon, Mrs. W. H.

Macomber, John R.
Maguire, Mrs. Emily M.
Manning, Mr. and Mrs. Earl G.
Mason, Miss Fanny P.
McMichael, Mrs. L. G.
In Memoriam—C. S. D.
Miller, Miss Mildred A.
Milliken, Arthur N.
Milliken, Mrs. James I.
Moir, Mrs. John
Moore, Mrs. Edward C.
Moors, Mrs. Arthur W.
Morison, Mrs. John H.
Morse, Miss Frances R.
Morse, Henry Lee
Morse, Miss J. G.
Morse, J. Torrey, Jr.
Morss, Mr. and Mrs. Charles A.
Motley, Mrs. E. Preble
Mumford, Mrs. George S.
Murdock, Mr. and Mrs. Harold
Murfitt, Mrs. S. C.
McKibbin, Miss Emily W.
MacLaurin, Mrs. Richard C.

Newell, Mrs. Edward A.
Nichols, Mrs. Henry G.
Nickerson, William E.
Norcross, Mrs. Otis
Nutter, George R.

Oakes, Francis J., Jr.
Osgood, Emily L.

Paine, Rev. George L.
Paine, R. T. 2d
Parker, Mrs. Edward L.
Parkman, Henry
Parkman, Mrs. Henry
Patton, James E.
Peabody, Charles
Peabody, Mrs. Endicott
Peabody, Mrs. Francis
Peabody, Mrs. H. Rodman

(Continued on following page)

believe it important in the life of Boston and are willing to help it

Peabody, Margaret
Perera, Mrs. Gino L.
Peters, Mrs. William Y.
Pfaelzer, Mrs. Franklin T.
Phillips, Mrs. John C.
Phillips, Mrs. W.
Pickman, Dudley L.
Pickman, Edward M.
Pierce, Mrs. M. V.
Pitman, Mrs. B. F.
Post, Mrs. John R.
Potter, Mrs. Murray A.
Pratt, Mrs. L. Mortimer, Jr.
Pratt, Mrs. Walter W.
Putnam, Mrs. James J.
Putnam, Marion C.

Rand, E. K.
Ranney, Miss Helen M.
Rantoul, Harriet C.
Rantoul, Mrs. Neal
Reed, Miss Emily
Reed, Miss Ida B.
Richardson, Mrs. Charles F.
Richardson, Mrs. F. L. W.
Richardson, Mrs. John
Richardson, W. K.
Robb, Russell
Robinson, B. L.
Rogers, H. L.
Rollins, Mrs. J. W.
Rothschild, John
Rousmaniere, Mrs. E. S.
Rothwell, Bernard J.
Russell, Mrs. Richard S.
Russell, Mrs. Robert S.

Sachs, Prof. Paul J.
Sagendorph, George
Saltonstall, Mrs. John
Saltonstall, Leverett
Saltonstall, Miss Muriel Gurdon
Saltonstall, Mrs. Philip L.
Saltonstall, Richard
Saltonstall, Mrs. R. M.
Sanger, Mrs. Charles R.
Sanger, Mrs. George P.
Saville, Mrs. William
Sawyer, Mr. and Mrs. Henry B.
Schneider, Miss Elizabeth
Sears, Miss Annie L.
Sears, Miss Mary P.
Sears, Mrs. Montgomery
Sears, Mr. and Mrs. Richard D.
Sears, Richard D.
Sears, William R.
Shaw, Mrs. Henry S.
Shaw, Mrs. Henry S., Jr.
Shaw, Mrs. Q. A., Jr.
Sheldon, Katharine H.
Shepard, Mrs. Willis S.
Silsbee, Mrs. George S.
Slocum, Mrs. William H.
Smith, F. Morton
Sortwell, Mrs A. F.
Spalding, Walter R.
Spaulding, Miss Emma F.
Sprague, Mrs. Phineas W.
Stackpole, Mrs. Frederick D.
Stackpole, Mr. and Mrs. Pierpont L.
Staniford, Mrs. Daniel
Stantón, Katharine
Steinert, Alexander
Steinway, Frederick T., New York, N.Y.
Stevenson, Mr. and Mrs. R.H., Jr.
Stone, Galen L.
Stone, Mrs. Galen L.
Stone, Nathaniel H.
Streeter, Mrs. E. C.
Sturges, Alice K.
Sturgis, The Misses
Swallow, Maude C.
Swift, Miss Lucy W.
Swift, Newton

Taft, Edward A.
Tapley, Miss Alice
Tapley, Henry F.
Tappan, Miss Mary A.
Thayer, Mrs. W. H.
Thorndike, Mrs. J. L.
Torbert, Dr. James R.
Tower, Florence E.
Tuckerman, Mrs. L. S.
Turner, Nellie B.

Vaughan, Bertha H.
Vaughan, Mrs. Henry G.
Vorenberg, Felix

Wadsworth, Mrs. A. F.
Ward, Prof. R. DeC.
Ware, Mrs. Arthur L.
Waring, Mrs. Guy
Warner, Elizabeth
Warren, Mrs. Bayard
Warren, Mr. and Mrs. Bentley W.
Warren, Mr. and Mrs. E. R
Watson, Mrs. Thomas R.
Webster, Mr. and Mrs. Edwin S.
Weeks, Mr. and Mrs. Robert S.
Weeks, Sinclair
Welch, E. Sohier
Weld, Mrs. Bernard C.
Weld, Mrs. Charles G.
Weld, Miss Mary
Wells, Mrs. Webster
Wendell, Mrs. Barrett
Wheatland, Richard
Wheelwright, A. W.
Wheelwright, Miss Mary C.
White, Miss Gertrude R.
White, Miss Susie E.
Whitin, Mrs. G. Marston
Whiting, Mrs. Jasper
Whitman, William
Whitney, Mrs. Margaret F. G.
Whittier, Mrs. Albert R.
Whitwell, Mr. and Mrs. Frederick S.
Williams, Moses
Wilson, Miss A. E.
Winsor, Mrs. Alfred
Wolcott, Mrs. Roger
Wood, William E.
Wright, A. M.

Edmands, Miss Violet
Fay, A. D.
Lyman, Mrs. G. H., Jr.
Sargent, Mr. and Mrs. Edward H.
Scott, Mrs. Arnold
Squibb, Dr. Edward H., Brooklyn, N. Y.
Tozzer, Mr. and Mrs. Alfred M.

Badger, Dr. and Mrs. George S.C.
Beckwith, Mrs. Daniel, Providence, R. I.
Cochran, Mrs. Edwin Paul, New Haven, Conn.
Frost, Horace W.
Hornblower, Henry
Hornblower, Mrs. Henry
Kaffenburgh, Mr. and Mrs. Carl J.
Lyons, John A.
Moseley, Mrs. F. S.
Stevens, Moses T.
Tappan, Mrs. Frederick H.
Ware, Henry

Beach, John P.
Bemis, Mr. and Mrs. A. Farwell
Carr, Cornelia P.
Chapin, Mrs. Mary G., Providence, R. I.
Clark, Mrs. Myron H
Dana, Dr. Harold W.
Dowse, William B. H
DuBois, Mrs. L. G.
Farnsworth, William
Holbrook, Miss Mary S.
Hutchins, Mr. and Mrs. Edward
Little, Mrs. David M.
Metcalf, Mr. and Mrs. Jesse H., Providence, R. I
Milliken, Miss Lois H.
Palmer, Mrs. Marion C.
Platner, Mrs. John Winthrop
Ripley, Edward L.
Selfridge, Mrs. G. S.
Shattuck, Lillian
Sibley, Mrs. Henry C.
Steedman, Mrs. C. J., Providence, R. I.
Thayer, Mrs. John E.

ıtimer, Mr. and Mrs. George D.
ırmichael, Dr. and Mrs. Henry
Friend
Guild, Courtenay

Galacar, Mr. and Mrs. Frederic R.
Jackson, Mrs. Arthur E.

Sampson, Charles E.

In Memory of Albert van Raalte

Harwood, Mrs. John H.
Huntsman, Ray

Loeffler, Mrs. C. M.
Shrigley, Mrs. Wilfred R.

Pledges received from New Subscribers, March 4th

lford, Mrs. O. H.
nonymous
eebe, C. Philip
ramhall, Miss Eleanor

Duff, Mr. and Mrs. John
Friend
Harwood, G. Fred

Jones, Miss Margaret H.
Morse, Leonice S.
Peirce, Miss Alice Foster

Subscriptions to date for season of 1923-24 -	$81,218.34
Endowment Fund - - - - -	146,574.02
Endowment Fund, in memory of Henry L. Higginson	10,025.00

Subscriptions are applicable to deductions from the Federal Income Tax

The list of subscribers to the operating deficit of the Boston Symphony Orchestra, Inc. for 1923-24 was first printed in the programme books of November 16 and 17. Two weeks later, with the names of many new subscribers added in the interval, the pledged amount of $58,706.00 was published. Since then the total has been increased to $79,803.34

This has come about through a greatly extended coöperation in the support of the Orchestra on the part of its patrons. The Trustees, with much appreciation of what has already been done, would be glad to have it generally understood that subscriptions of small and moderate amounts are warmly welcomed from those who cannot make such contributions as they would like to offer. The widest possible distribution of support is as much to be desired as the support itself.

Subscriptions to annual deficit and to the Endowment Fund should be sent to E. B. Dane, Treasurer, 6 Beacon Street, Boston, Mass.

DONORS TO THE ENDOWMENT FUND

Adams, Mrs. Brooks
Adams, Mrs. Charles H.
Alford, Martha A.
Alford, Mrs. O. H.
Allen, Mary O.
Allen, Mrs. Philip R.
Andrews, Miss Katharine H.
Anthony, Miss Margaret
Ashton, Joseph N.
Atherton, Percy L.
Atkinson, Mr. and Mrs. E. W.
Aubin, Miss Margaret H.
Austin, Mrs. Calvin

"B"
Bailey, Miss Alice H.
Baker, H. S.
Barr, Laura M.
Bartlett, Mrs. J. S.
Bartlett, Mary F.
Bartol, Mrs. J. W.
Bayley, Mrs. M. R.
Bazeley, Mr. and Mrs. W. A. L.
Beach, Mr. and Mrs. John
Bearse, Mrs. H. L.
Beebe, Sylenda
Bennett, Mrs. T. W.
Best, Mrs. Edward H.
Bird, Mrs. Frances A.
Bishop, Mrs. C. J.
Bowditch, Dr. and Miss Olivia Y.
Bradlee, Miss S. C.
A. B.

Bradlee, Col. and Mrs. Thomas S.
Brewer, Miss F. R.
Briggs, Miss H. S.
Brigham, Mrs. Clifford
Brooks, Miss Phyllis
Bruce, James L.
Buckingham, Mary H.
Burnham, Miss Alice E.
Burnham, Miss Helen C.
Burnham, Miss M. C.
Burr, Mr. and Mrs. Allston
Burr, Mrs. Heman
Butler, Miss Isabel

Cabot, F. Ernest
Cabot, Frederick P.
Cabot, J. W.
Cabot, Miss Theodora
Carmichael, Dr. and Mrs. Henry
Cary, Miss Georgina S.
Case, Miss Louise W.
Chafee, Mrs. Z.
Chapin, H. D.
Chapin, Miss Mabel H.
Chase, Mrs. Theodore
Clark, Mrs. Frederic S.
Clarke, Marshall G.
Clay, Mrs. B. B.
Codman, Miss C. A.
Cole, Mrs. Mollie R.
Cooper, Charlotte E.
Cram, Robert V.

Curtis, Mrs. Horatio G.
Cushing, Mrs. W. E.
Cutler .Mrs. Elbridge G.

Daly, Mrs. Reginald A.
Davenport, Mrs. George H.
Davenport, Mrs. Mary H.
Day, Mrs. Frank A.
Delano, Miss Julia
Derby, Miss Elizabeth P.
Dickerman, Mrs. Frank E.
Dole, Mrs. Charles F.
Dudley, Frances Gardner
Duff, Mr. and Mrs. John
Duncan, Mrs. Albert Greene
Durkee, A. Imogene

Earle, C. B.
Edwards, Miss Hannah M.
"Cash"
Ellery, Mr. and Mrs. William
Elms, Helen T.
Anonymous
Emery, Mr. and Mrs. Frederick L
Emery, Georgia H.
Emery, Miss M. S.
Ensign, Mrs. C. S., Jr.
Estabrook, Mrs. Ida F.

Fairbanks, Miss Catherine
Farlow, John W.
Fay, Miss Helen B.
Felton, Mrs. C. C.
Fenollosa, William S.

Ferris, Ida J.
Fisher, Miss Edith S.
Fisher, Miss Frances B.
Fisher, R. B.
Fiske, Arthur P., In Memory of Florence Sumner Fiske
Fitz, Mrs. W. Scott
Fogg, Mrs. Louisa H.
Foote, Arthur
Forbes, Edward W.
Fox, Miss Alice M.
Fox, Felix
Fox, Isidor
French, Miss Katherine
Frothingham, Mrs. L. A.

Gay, E. Howard
Gebhard, Heinrich
Grant, Mrs. Elizabeth
Gray, Elizabeth F.
Gray, Marion E.
Gray, Mr. and Mrs. Russell
Griswold, Mrs. Fitz-Edward
Guild, Miss Charlotte H.
Guild, Miss Eleanor

Harding, Emor H.
Harpham, Mrs. Sherlie B.
Harrington, Mrs. F. B.
Harris, Miss Frances K.
Hatfield, Dr. and Mrs. H. K.
Hayward, Mrs. A. F.
Hayward, Miss Emily H.
Hayward, Mrs. G. G.
Hill, Mr. E. B.
Hill, Miss Marion
Hitch, Miss Julia D.
Hobbs, Mrs. Jane W.
Hofman, H. O.
Holland, Charles P.
Homans, Mrs. William P.
Hooper, Mrs. Susan Thayer
Hopkinson, Miss Leslie W.
Hosmer, Mrs. Elizabeth T.
Howe, Mrs. George D.
Howe, Sarah L.
Hunter, Miss Lillian
Hyde, Mrs. J. M. E.

Ingraham, Mary
Ivers, Ella F.

Jack, Dr. Edwin E.
Jack, Dr. Frederick L.
Friend
Jennison, Miss Katharine A.
Johnson, Miss Edith Morse
Johnson, Mrs. E. J.
Johnson, Ellsworth E.

Kaffenburgh, Carl J.
Kent, Mr. and Mrs. Edward L.
King, Miss Anne P.
King, Miss Caroline W.
King, Franklin

L., J. D.
Lampney, Alice E.
Lancaster, Mrs. Stella C.
Lang, Margaret Ruthven
Lee, Mrs. Francis H.
Lee, Mr. and Mrs. James S.
Friend
Lee, Mr. and Mrs. Joseph
Levey, Mrs. William M.
Lewis, Carrie L. S.
Littell, Miss Harriet R.
Littell, Miss Lucy
Lombard, Annie F.
Loring, Miss Louisa P.
Lothrop, Mrs. Thornton K.
Lothrop, Mrs. W. S. H.
Lowell, Miss Lucy
Lyon, Mrs. W. H.

McCabe, Gertrude B.
McCrary, Mabel S.
McDaniels, Mrs. W. H.
MacFadden, Hamilton
McKibbin, Miss Emily W.
Manson, Miss Elizabeth E.
Marrs, Mrs. Kingsmill
Mayo, Lawrence
Miller, Miss Mildred A.
Minot, Laurence
Moore, Mrs. Edward C.
Moran, Mrs. John J.
Morey, Mrs. Edwin
Morrill, Miss Helen
Morrill, Miss Isabel W.

Neal, Mrs. J. A.
Newell, Mrs. Edward A.
Nickerson, William E.
Norcross, Mrs. Otis

Ogden, Mrs. David B.
Osgood, Miss Emily L.

Paine, Robert Treat, 2d
Parkman, Henry
Parkman, Mrs. Henry
Perera, Mrs. Gino L.
Perkins Institution for the Blind
Phillips, Mrs. A. V.
Powell, Mrs. W. B.
Prather, Miss Elisabeth
Prince, Mrs. Morton P.

Quincy, Elinor

Rantoul, Miss Edith
Rantoul, Harriet C.
Rantoul, Miss Margaret
Rawles, James D.
Raymond, Mrs. Franklin F.
Rider, Mrs. Lelia Y.
Robbins, The Misses
Robinson, Jeannie D.
Robinson, Mrs. J. M.
Rogers, Henry M. and Clara Kathleen
Ropes, Mrs. C. B.
Rueter, Mrs. Helene C.
Russell, Mrs. Robert S.
Sargent, Mrs. Francis W.
Schneider, Elizabeth
Sears, Miss Annie L.
Sears, Miss Mary P.
Sedgwick, Prof. and Mrs. William T.
Selfridge, Mrs. George S.
Anonymous
Shaw, Miss Eleanor
Shaw, Mrs. Henry S.
Sheldon, Edward S.
Shepard, Miss Emily B.
Shepard, Mrs. W. S.
Sherman, Henry H.
Shurtleff, Gertrude H.
Silsbee, Elizabeth W.
Slocum, Mrs. W. H.
Smith, Mrs. Frederick M.
Snell, Miss Frances
Spalding, Miss Dora
Spring, Mr. and Mrs. Romney
Stackpole, Mrs. Frederick D.
Staniford, Mrs. Daniel
Stearns, Mrs. C. K.
Stearns, Mrs. F. P.
Stevens, Mary Louisa
Stewart, Mrs. Cecil
Sturges, Dorothy
Sturges, Mrs. Howard O.
Sullivan, Mrs. T. Russell
Swallow, Maude C.
Swan, Miss M. H.
Swift, Miss L. W.

Taft, Edward A.
Tapley, Miss Alice P.
Tapley, Henry F.
Tappan, Mrs. Frederick H.
Thayer, Mrs. John E.
Thomas, Miss Anna B.
Thompson, C. A.
Thorndike, Mrs. J. L.
Thorndike, Mary D.
Townsend, Miss Annie R.

Wadsworth, Mrs. A. F.
Walton, Alice
Walworth, Harriet E.
Ward, Miss A. S.
Ware, Mrs. Whitman
Waring, Mrs. Guy
Watson, Mrs. Donald C.
Watson, S. L. D.
Weidhorn, Leo
Wheatland, Mrs. Richard
Wheeler, Mrs. H. R.
Whitin, Mrs. G. M.
Whitman, Miss Effie E.
Whitman, Mrs. Florence Lee
Whittier, Mr. Albert R.
Williams, J. Bertram
Wilson, Miss A. E.
Winkley, Hobart W.
Winsor, Mrs. Alfred
Worthington, Miss Julia H.
Wright, Mrs. Walter P.

victim. Here comes the episode of longest duration. Mauke promptly identifies the woman. She is "Anna."

This musical episode is supposed to interpret the hero's monologue. Dr. Reimann thinks it would be better to entitle it "Princess Isabella and Don Juan," a scene that in Lenau's poem answers to the Donna Anna scene in the Da Ponte-Mozart opera.* Here the hero deplores his past life. Would that he were worthy to woo her! Anna knows his evil fame, but struggles vainly against his fascination. The episode begins in G minor (violas and violoncellos). "The silence of night, anxious expectancy, sighs of longing"; then with the entrance of G major (oboe solo) "love's bliss and happiness without end." The love song of the oboe is twice repeated, and it is accompanied in the violoncellos by the theme in the preceding passage in minor. The clarinet sings the song, but Don Juan is already restless. The theme of "Disgust" is heard, and he rushes from Anna. The "Individual Don Juan theme,

*It is only fair to Dr. Reimann to say that he did not take Wilhelm Mauke too seriously.



SIGRID ONEGIN

SIGRID ONEGIN

is singing with success

CHINOISERIE. By Dagmar de Corval Rybner. High, in D minor; Medium, in C minor . . . . . **.60**

I HEARD A CRY. By William Arms Fisher. High, in C; Medium, in B-flat; Low in A-flat . . . **.50**

SNOW FAIRIES. By Cecil Forsyth. High, in C; Medium, in A . **.60**

SPRING FANCY. By John H. Densmore. High, in E-flat; Medium, in C. **60**

TIME ENOUGH. By Deems Taylor. High; Medium . . . . **.50**

(Usual sheet music discount)

Mme. Onegin wrote Mr. Fisher: "I have so great a success with your song that I sing it by request always two times."

OLIVER DITSON COMPANY

178-179 TREMONT STREET BOSTON, 10

Order of Your Local Dealer

All applications for advertising space in the Boston Symphony Orchestra programme book should be made to L. S. B. Jefferds, Advertising Manager, Symphony Hall, Boston, Mass.

No. 2," is heard from the four horns,—"Away! away to ever-new victories."

Till the end the mood grows wilder and wilder. There is no longer time for regret, and soon there will be no time for longing. It is the Carnival time, Don Juan drinks deep of wine and love. His two themes and the themes of "Disgust" and the "Carnival" are in wild chromatic progressions. The Glockenspiel parodies his second "Individual Theme," which was only a moment ago so energetically proclaimed by the horns. Surrounded by women, overcome by wine, he rages in passion, and at last falls unconscious. Organ-point. Gradually he comes to his senses. The themes of the apparitions, rhythmically disguised as in fantastic dress, pass like sleep-chasings through his brain, and then there is the motive of "Disgust." Some find in the next episode the thought of the cemetery with Don Juan's reflections and his invitation to the Statue. Here the jaded man finds solace in bitter reflection. At the feast surrounded by gay company, there is a faint awakening of longing, but he exclaims,—

"The fire of my blood has now burned out!"

Then comes the duel with the death-scene. The theme of "Disgust" now dominates. There is a tremendous orchestral crash; there is long and eloquent silence. A pianissimo chord in A minor is cut into by a piercing trumpet F, and then there is a last sigh, a mourning dissonance and resolution (trombones) to E minor.

JOHN A. REARDON, Jr.



Interior Decorator

Draperies Furniture
Wall Papers

103 ST. JAMES AVE., BOSTON
Reardon Building

Telephones, Back Bay { 10974 / 6609

Lewis F. Perry's Sons Co.

PAINTING AND DECORATING

TELEPHONE, MAIN 4335

101 TREMONT STREET
ROOM 211, BOSTON

Decorators of Symphony Hall

TOWN TAXI

TOWN TAXI

LOWEST RATE OF FARE IN BOSTON

Taxi Cabs

AT

SYMPHONY HALL

AFTER ALL CONCERTS

Notify the usher or taxi agent at entrance

TOURING CARS

Low Rates

LIMOUSINES

Quality Service

TOWN TAXI

INCORPORATED

KENMORE 5000

LOWEST RATE OF FARE IN BOSTON

TOWN TAXI

TOWN TAXI

"Exhausted is the fuel,
And on the hearth the cold is fiercely cruel."

*
* *

José Ortega y Gasset said in an essay published some years ago: "Don Juan is not a fact, an event, that is forever what it was once, but an eternal theme presented for reflection and fantasy. He is not a statue that can only be reproduced, but a quarry from which each can hew his own sculpture." Ortega y Gasset makes of him a Prometheus, "carnal but no less sublimely defiant."

"To the mediæval brain that conceived the legend only the chastisement and reform of Don Juan, which were the work of God, were important. All that preceded these, the life of Don Juan and his character, were of a value negative, frivolous, sinful, concupiscent. But to-day, when we use the word 'reform' in all the fulness of its significance, we find ourselves before a complex psychological problem. We know that this phenomenon is produced only in certain chosen spirits, of compact fibre and strong heart. Consequently the sinner Don Juan no longer appears to us a contemptible person; we cannot acknowledge in him any mere vulgar frivolity; his concupiscence and his dissipations take on a grave and tragic shade; and in his guffaw we perceive the resonance of the deepest human sorrows. . . .

"The unquestionable sign that Don Juan is not a sensual egotist

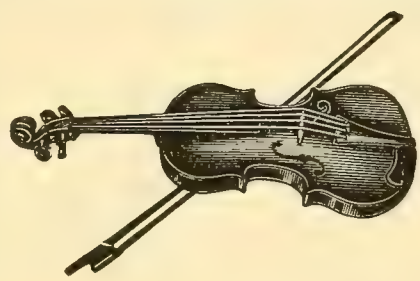
EARLY SPRING and SOUTHERN WEAR OPENING

Strikingly original and delightfully different are the qualities which distinguish Hurwitch clothes for Winter Resort Wear and Early Spring.

Now showing a brilliant assemblage of
SUITS GOWNS COATS SPORTS WEAR

Hurwitch Bros.

Second Floor 344 Boylston Street Boston, Mass.



JACOB THOMA & SON

Importers and Dealers in
Old and New Violins — Bows — Strings — Cases
and Violin-Specialties

Repairers to the Boston Symphony Orchestra
Agents for the Silvestre & Maucotel
Tricolore Tested-Strings

226 TREMONT STREET . BOSTON, MASS.
Opp. Majestic Theatre Telephone, Dewey 1763-W

is that he carries his life always in the palm of his hand, ready to give it. Surely nothing more sharply distinguishes a moral man from a frivolous man than the capacity to give up his life for something. . . . Death is the counterpoint of Don Juan's apparent gayety. Just so, when we walk abroad at night, the moon, dead world, skeleton of a star, step by step accompanies us and bends its pale amity upon our shoulder."

* * *

It has been said that Don Juan Tenorio was the Lord d'Albarran de Grenade or the Count of Marana; or Juan Salazar, mentioned by Bernal Diaz del Castillo, or Juan of Salamanca. Some have traced to their own satisfaction his family tree: thus Castil-Blaze gives the coat-of-arms of the Tenorio family, "once prominent in Seville, but long extinct." Others find the hero and the Stone Man in old legends of Asia, Greece, Egypt.

Such researches are harmless diversions.

We know that in the fifteenth and sixteenth centuries in Spain an "auto" or religious drama entitled "Ateista Fulminado" was acted in churches and monasteries. The chief character was a dissipated, vicious, atheistical fellow, who received exemplary punishment at the foot of an altar. A Portuguese Jesuit wrote a book on this tradition, and gave to the hero adventures analogous to those in the life of Don Juan. There was also a tradition that a certain Don Juan ran off with the daughter of the Commander Ulloa, whom he slew. Don Juan in pursuit of another victim went to the mon-

Boston Conservatory of Music

INCORPORATED

AGIDE JACCHIA, Director

VIOLIN DEPARTMENT

Irma Seydel — Carmine Fabrizio
Daniel Kuntz — Frederick Mahn
Armando Leuci

250 HUNTINGTON AVENUE, BOSTON 17, MASS.

Telephone Back Bay 2042

CATALOG SENT ON REQUEST

STEINWAY PIANOFORTE

P. CARTONI COMPANY

IMPORTERS

FLORENTINE ARTS AND CRAFTS

Suitable gifts for all occasions — Visitors welcome

Room 406 — Berkeley Building — 420 Boylston Street

astery of Saint Francis at Seville, where they had raised a marble tomb to the commander, and there the rake was surprised and slain. The monks hid the corpse, and spread the report that the impious knight had insulted and profaned the tomb of his victim, so that the vengeance of heaven removed the body to the infernal regions.

On these traditions Tirso de Molina may have founded his celebrated play, which in turn has been the source of so many plays, operas, pantomimes, ballets, poems, pictures, tales.

Here we are concerned only with Don Juan in music. They that wish to read about the origin of the legend and "El Burlado" may consult Magnabal's "Don Juan et la Critique Espagnole" (Paris, 1893); the pages in Jahn's "Mozart" (1st ed., 4th vol.); "Molière Musicien," by Castil-Blaze, vol. i. (Paris, 1852); Barthel's preface to Lenau's "Don Juan" (Reclam edition); Rudolf von Freisauff's "Mozart's Don Juan" (Salzburg, 1887).

August Rauber has written "Die Don Juan Sage im Lichte biologischer Forschung," with diagrams (Leipsic, 1899).

* * *

In Tirso de Molina's comedy these women figure: The Duchess Isabella; Thisbe, a fisher-maiden; Donna Anna de Ulloa; Aminta, a village maiden who was on the point of wedding a peasant. Don Juan invites the statue of Donna Anna's father to supper. The Statue accepts, calls, and drags him down to hell.

This comedy was translated into Italian by Onofrio Gilberti. It

A Bit of the Brunswick All Your Own



Of course, you know the Brunswick Shoppe — so near Copley Square, so convenient to Boylston Street shopping, so short a distance from the theatres. This delightful little low-beamed salon and all that is within, is a bit of the Brunswick all your own. For luncheon — for afternoon tea — for supper before the theatre — or just to run into at any odd moment for a tiny nibble and chat with the many friends you are sure to meet there. Claim it for your own—as it truly is!

Afternoon Tea

Ices **Favors** **Brunswick Candy**

The Brunswick Shoppe

Boylston Street at Clarendon

The B. F. Wood Music Co.

Publishers of

Edition Wood.

And the Largest Catalog of Easy Educational Music in the World.

To be had through your Local Dealer

88 ST. STEPHEN STREET BOSTON, 17

M. STEINERT & SONS

New England Distributors for

STEINWAY

STEINERT JEWETT WOODBURY

PIANOS

DUO-ART Reproducing Pianos

Pianola Pianos



VICTROLAS VICTOR RECORDS

DeForest Radio Merchandise

STEINERT HALL

162 Boylston Street

BOSTON MASS.

was then entitled "Il Convitato di Pietra," and performed at Naples in 1652. There were other Italian versions in that year. A play, founded at least on Gilberti's version, was played in Italian at Paris in 1657. Dorimon's French version of the old comedy "Le Festin de Pierre" was played at Lyons in 1658; de Villiers's *tragi*-comédie at Paris in 1659.

The opera librettists began with these old comedies. Here is a list that is no doubt incomplete:—

"Le Festin de Pierre," vaudeville by Le Tellier at the Foire Saint-Germain, 1713. The final ballet in the infernal regions made so great a scandal that the piece was suppressed. It was afterwards revived.

"Don Giovanni," ballet by Gluck (Vienna, 1761). The characters are Don Giovanni, his servant, Donna Anna and her father, and the guests at the feast.

"Il Convitato di Pietra" by Righini (Vienna, 1777). In this opera the fisher-maiden was introduced.

"Il Convitato di Pietra" by Callegari (Venice, 1777); by Tritto (Naples, 1783).

"Don Giovanni" by Albertini (Venice, 1784).

"Don Giovanni Tenorio" by Cazzaniga (Venice, 1787).

Goethe saw this opera at Rome. He described the sensation it made. "It was not possible to live without going to see Don Giovanni roast in flames and to follow the soul of the Commander in its flight towards heaven."

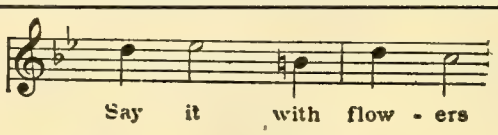
"Il Convitato di Pietra" by Gardi (Venice, 1787).

"Don Giovanni" by Mozart (Prague, October 29, 1787).

"Don Giovanni" by Fabrizi (Fano, 1788).

"Nuovo Convitato di Pietra" by Gardi (Bologna, 1791).

"Il Dissoluto Punito" by Raimondi (Rome, about 1818).

F. T. D.  F. T. D.
Say it with flow - ers

Florists
Telegraph
Delivery

Symphony
FLOWER SHOP

Faith
Truth
Determination

Flowers and Decorations for all occasions
240 HUNTINGTON AVENUE
Diagonally across from Symphony Hall
Telephones, Back Bay 8241, 8238

WESTLAND AVENUE GARAGE
INCORPORATED
41–43 WESTLAND AVENUE AND 32–34 ASTOR STREET
ONE MINUTE FROM SYMPHONY HALL
While attending concert store your car at our new and most up-to-date garage. Guard against theft.
Telephones, Back Bay 8862, 8863

"Don Giovanni Tenorio" by Don Ramon Carnicer (Barcelona, 1822).

"Il Convitato di Pietra" by Pacini (Viareggio, 1832).

"Don Juan de Fantasie" one-act operetta, by Fr. Et. Barbier (Paris, 1866).

"The Stone-Guest" ("Kamjennyi Gost"), left unfinished by Dargomijsky, orchestrated by Rimsky-Korsakov, and produced with a prelude by César Cui at Petrograd in 1872. The libretto is a poem by Pushkin. The opera is chiefly heightened declamation with orchestral accompaniment. There is no chorus. There are only two songs. The composer, a sick man during the time of composition, strove only after dramatic effect, for he thought that in opera the music should only emphasize the situation and the dialogue. The Commander is characterized by a phrase of five tones that mount and descend diatonically and in whole tones. The opera does not take two hours in performance.

"Il Convitato di Pietra" by Manent (Barcelona, 1875).

"Il Nuovo Don Giovanni" by Palmieri (Trieste, 1884).

"La Statue du Commandeur," pantomime, music by Adolphe David (Paris, 1892). In this amusing piece the Statue loses his dignity at the feast and becomes the wildest of the guests. He applauds the dancers so heartily that he breaks a finger. Doffing his helmet, he joins in a can-can, and forgets to take his place on the pedestal in a square in Seville. Consternation of the passers-by. The Statue is seen suddenly coming with unsteady steps. Don Juan and other revellers help him to recover his position and his dignity.

Here may be added:—

"Don Juan et Haydée," cantata by Prince Polignac (St. Quentin, 1877). Founded on the episode in Byron's poem.

"Ein Kleiner Don Juan," operetta by Ziehrer (Budapest, 1879).

"Don Juan Fin-de-Siècle," ballet by Jacobi (London, 1892).

"Don Juan's letztes Abenteuer," music by Paul Gräner (Leipsic, June, 1914).

At the Sign of the Golden Harp

380 Boylston Street
(NEAR ARLINGTON)

Interesting Songs
By
A. WALTER KRAMER

MOTHER O'MINE
High in B-flat minor Low in G minor
Poem by Rudyard Kipling
WE TWO
High in C Low in A-flat
Poem by Ernst Staus
I SHALL AWAKE
High in A Low in F
Poem by Annie Gilberte

H. O. OSGOOD

BEYOND KAMPALA'S HILLS
High or Medium
Lyric by Edmund Leamy
I HELD YOUR HEART
High
Lyric by Edwin Ca'ty Ranck

Carl Fischer INC.
MUSIC INSTRUMENTS
BACK 9000
AY 9001

Delicious
Hot Luncheons
and Dainty
Afternoon Tea
at
Kugler's
200 Boylston Street

Symphony No. 2, D major, Op. 43 . . . . . Jean Sibelius

(Born December 8, 1865, at Tavastehus, Finland; now living at Järvenpää)

This Symphony, composed in 1901–02, was produced at Helsingfors, March 8, 1902, at a concert given by the composer, when an Overture and an Impromptu for female chorus and orchestra (poem by Viktor Rydberg) were also produced. The first performance in the United States was at Chicago by the Chicago Symphony Orchestra, Theodore Thomas conductor, January 2, 1904.

The first performance of the symphony in Boston was at a concert of the Boston Symphony Orchestra, Wilhelm Gericke conductor, March 12, 1904. The symphony has been performed at these concerts, January 1, 1910, January 7, 1911, March 10, 1916, November 11, 1921. The symphony, dedicated to Axel Carpelan, is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, and strings.

According to Mr. Schneevoight, who is an intimate friend of Sibelius, the composer's intention was to depict in the first movement the quiet, pastoral life of the Finns undisturbed by thought of oppression. The second movement is charged with patriotic feeling, but the thought of a brutal rule over the people brings with it



William B. Ballard
formerly of V. BALLARD & SONS
Riding Habits Suits
Coats and Gowns
customers' materials used
565 BOYLSTON STREET
Telephone, B. B. 9616

THOMAS
RETTA C. THOMAS
683 BOYLSTON ST.
Imported Models and our own Creations
Gowns, Wraps, Suits, Blouses
Special Attention Given to Reproductions of all French Models

timidity of soul. The third, in the nature of a Scherzo, portrays the awakening of national feeling, the desire to organize in defence of their rights, while in the Finale hope enters their breasts and there is comfort in the anticipated coming of a deliverer.

I. Allegretto, D major, with various rhythms, that of 6-4 predominating, The movement begins with an accompaniment figure for strings, which reappears in the course of the development. The quaint first theme is announced by oboes and clarinets. This theme is worked, and secondary motives are introduced, to be used again later. A passage for strings *pizz.* leads to a theme given out by flutes, oboes, and clarinets in octaves; bassoons and brass instruments sustain, and the strings have the characteristic strumming heard at the beginning. After the free fantasia a prolonged tremolo of strings leads to the recapitulation. The quaint first theme appears again in the wood-wind, but the accompaniment is more elaborate. The second theme is again announced by wind instruments, and at the end there is the initial figure of accompaniment.

II. Tempo andante ma rubato, D minor, 4-4, 3-8, 4-4. On a roll of kettledrums double-basses begin *pizz.* a figure which is finally taken up by violoncellos, and serves as an accompaniment for a mournful theme sung by the bassoons in octaves. The movement becomes more animated and more dramatic. After a climax *fff,* molto largamente, the second and expressive theme is sung by some of the first violins, violas, violoncellos (F-sharp major, andante

Miss Farmer's School of Cookery
Established 1902
Home of the Boston Cooking School Cook Book
30 Huntington Avenue, Boston
Practice Classes constanting forming in
Cookery and Household Technique
Demonstration Lectures
Tuesdays and Wednesdays
Miss Alice Bradley, Principal

MADAME SARA announces the opening of an uptown shop, corner Newbury and Dartmouth St., specializing in the most up to-date Corsets, Brassieres and Lingerie.
LA PATRICIA CORSET SHOPS
80 BOYLSTON ST. Boston, Mass.
147 NEWBURY ST. Boston, Mass.

"New Paris"
PATISSERIE ET CONFISERIE FRANCAISE
K. CONSTANTIN CO.
FRENCH PASTRY
Telephone, Back Bay 2566
CATERERS
407 BOYLSTON STREET
TEA ROOM
FRENCH ICE CREAM
BOSTON, MASS.

BOSTON FESTIVAL ORCHESTRA
BOSTON BAND
GEO. W. STEWART, Manager
Removed to
LITTLE BUILDING, Room 759
Telephone, Beach 0243
Music for all occasions

sostenuto), accompanied at first by strings and then by running passages in flutes and bassoons. This theme, now in wood-wind instruments, is accompanied by running passages for violins. The first theme returns in F-sharp minor, and is developed to another climax, after which the second theme enters in D minor, and toward the close there are hints at the first motive.

III. Vivacissimo, B-flat major, 6-8. The movement begins with a nimble theme for violins. There is a short development, and flute and bassoon announce the second theme, against the rhythm of the first, which returns against a tremolo of wood-wind instruments supported by brass and kettledrums. Lento e suave, G-flat major, 12-4. The oboe has the theme over sustained chords for bassoons and horns. This section, which serves here as a trio to a scherzo, is short. There is a repetition, with changes of the opening section. The oboe sounds again the theme of the trio, and there is a free transition to the Finale without any pause.

IV. Finale: Allegro moderato, D major, 3-2. The movement is fashioned after the general style of a rondo on a short and simple theme announced immediately by violins, violas, and violoncellos. There are less important motives which serve as thematic material, and there are modifications of tonality and tempo. The movement ends in a sonorous apotheosis, molto largamente.

* * *

When you think of dancing

STATE THEATRE BALLROOM

The Highest Class, Best Equipped and most Capacious Ballroom in New England

DANCING ASSEMBLIES EVERY TUES., THURS., and SAT. EVENING
STATE BALLROOM ORCHESTRA, DIRECTION OF LAMBERT BROS.

PERMANENT WAVE SPECIALIST

Twelve years' experience in Permanent Waving has taught me the **only** safe method is the Nestle Lanoil

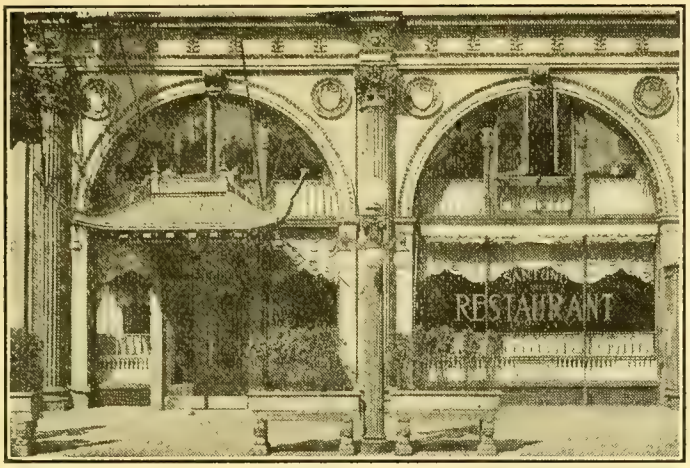
Miss LILLIAN J. KANE

420 BOYLSTON STREET . . . . . BOSTON
Room 312 Tel. B.B. 8798

BOUND COPIES of the
Boston Symphony Orchestra's
PROGRAMME BOOKS
Containing Mr. Philip Hale's analytical and descriptive notes on all works performed during the season ("musically speaking, the greatest art annual of to-day."—W. J. Henderson, New York Sun), may be obtained by addressing
PRICE $5.00 SYMPHONY HALL

SANTUNG RESTAURANT

St. James Building
Near Symphony Hall



Telephone, Back Bay { 6018 / 10116

MERCHANT CLUB LUNCHEON
11 a.m. to 2 p.m.

SPECIAL SUNDAY TABLE D'HÔTE DINNER
12 m. to 4 p.m.

MUSIC EVERY DAY AND EVENING

"After Theatre Parties" a Specialty

SPECIALIST IN AMERICAN AND CHINESE DISHES

THE
VERGÉ SHOP

1385 Beacon Street
BROOKLINE

Good Things to Eat

Reservations by Telephone
Brookline 2240

GRACE HORNE'S GALLERIES

Stuart Street at Dartmouth
Trinity Court, Boston, Mass.

PAINTINGS BY:
JOHN R. FRAZIER
JOHN WHORF
and other artists

Specimens from the
GEBELEIN
COLLECTION



PENNELL, GIBBS & QUIRING CO.
INC., DECORATORS & PAINTERS
203-205 CLARENDON STREET
BOSTON, MASSACHUSETTS

THE SOCIETY OF
Arts & Crafts

Distinctive Gifts
for all occasions

9 PARK ST., BOSTON

"In the Second Symphony . . . the orchestra is handled individually, sparingly and with perfect point. Often the instruments sound singly, or by twos and threes. What had been but half realized in the earlier work is distinct and important in this. It is as if Sibelius had come upon himself, and so been able to rid his work of all superfluity and indecision. And, curiously, though speaking his own language in all its homeliness and pleasant flavor, he seems to have moved more closely to his land. The work, his 'pastoral' symphony, for all its absolute and formal character, reflects a landscape. It is full of home sounds, of cattle and 'saeters' of timbered houses and sparse nature. And through it there glances a pale evanescent sunlight, and through it there sounds the burden of a lowly tragedy" ("Sibelius," in "Musical Portraits," by Paul Rosenfeld (New York, 1920)).

* * *

The following paragraphs on Finnish music, and more particularly on the music of Sibelius, are taken from Rosa Newmarch's "Jean Sibelius":—

"From its earliest origin the folk music of the Finns seems to have been penetrated with melancholy. The Kanteletar, a collection of lyrics which followed the Kalevala, contains one which gives the keynote of the national music. It is not true, says the anonymous singer of this poem, that Vainomöinen made the 'Kantele' out of the jaw of a gigantic pike:—

Courteous, Efficient and Prompt Service

"THE BEST OF FOOD THE FINEST CUISINE"

MUSIC EVERY EVENING

THE FAR EAST CO. CHINESE AND AMERICAN RESTAURANT

Noon-day Lunch 11-2 p.m. $.40 Open from 11-12 a.m.

Special Dinner 5.00-8 p.m. $.50 up Sunday Dinner $.85 and $1.25

1088 BOYLSTON STREET Tel. Back Bay 2342 BOSTON, MASS.

New and interesting suggestions for interior decorations

NEW IMPORTED CRETONNES AND WALL PAPERS. FURNITURE DESIGNS AND COLOR SCHEMES

Harlow & Howland

Interior Decorators

282 DARTMOUTH STREET

Foreign Languages Easily Learned

The Berlitz Conversational Method makes the study of any foreign language a surprisingly simple, easy and pleasant matter. Experienced native teachers. Day and Evening Classes and Individual Instruction. Reasonable tuition. Call, write or phone for catalogue.

Trial Lesson Free

BERLITZ

SCHOOL OF

LANGUAGES

Est. 1878 OVER 200 BRANCHES

132 Boylston Street Phone, Beach 3958



BOSTON

Maintained for the Benefit of the
South End Music School

UNUSUAL THINGS

NEW MODELS IN SUMMER

DRESSES, HATS AND COATS
MADE TO ORDER
CHILDREN'S COATS AND HATS
DRESSING GOWNS
HAND PAINTED LAMP AND
CANDLE SHADES

30 CHARLES STREET

The Green Door Farm and Garden Shop

39 NEWBURY STREET

Eggs *Eggs* *Eggs*

Remember our Farm Women and order
Fresh Laid Eggs at lowest prices

Do not wait until eggs go into storage and prices go up but put up Eggs in Waterglass NOW

Telephone, B. B. 4198

KAKAS·BROS. INC.

MANUFACTURERS *RETAILERS*

FURRIERS

RELIABLE FURS RELIABLE INFORMATION
RELIABLE PRICES

NO MISREPRESENTATION AS TO VALUES

COLD STORAGE

72 Chauncy St., Boston - - - Tel. Beach 0048

M. E. PACKARD
PIANO TUNER

Reproducing and Player-Piano Expert
191 Willow Avenue, West Somerville
Telephone Connection
Authorized Welte-Mignon Service Man
Formerly with Mason & Hamlin, Ampico Service Man with Chickering & Sons Co

EST. 1905 B. B. 1693

FRIEDBERG'S
ELECTRIC & LOCKSMITH SHOP

239-241 MASSACHUSETTS AVENUE

ELECTRICAL APPLIANCES
CONTRACTING
FULLY EQUIPPED REPAIR SHOP
VASES CONVERTED INTO LAMPS

" 'The Kantele of care is carved,
Formed of saddening sorrows only;
Of hard times its arch is fashioned
And its wood of evil chances.
All the strings of sorrows twisted,
All the screws of adverse fortunes;
Therefore Kantele can never
Ring with gay and giddy music,
Hence this harp lacks happy ditties,
Can not sound in cheerful measures,
As it is of care constructed,
Formed of saddening sorrows only.'

"These lines, while they indicate the prevailing mood of the future music of Finland, express also the difference between the Finnish and Russian temperaments. The Finn is more sober in sentiment, less easily moved to extremes of despair or of boisterous glee than his neighbor. Therefore, while we find accents of tragic sorrow in the music of the Russian peasantry, there are also contrasting moods in which they tune their gusslees to 'gay and giddy music.'

"The causes of this innate gravity and restrained melancholy of the Finnish temperament are not far to seek. Influences climatic and historical have moulded this hyperborean people into what we now find them. Theirs is the most northern of all civilized countries. From November till the end of March it lies in thrall

AMERICA'S FOREMOST FLORIST

76th year

Thos. F. Galvin INCORPORATED

FLOWERS

BOSTON
1 PARK STREET
AND
549 BOYLSTON STREET

NEW YORK
561 FIFTH AVENUE
AT
46th STREET

NOVELTIES



DADDY & JACK'S JOKE SHOP

FAVORS

CLEVER JOKER NOVELTIES
Dance, Dinner and Party Favors
Mah and Pah Jong Prizes and Favors
Inflated and deflated balloons - Specialties for all holidays

22 Bromfield Street, Boston-9 Mass.

Improved, Scientific and Approved

INSURANCE

EDWIN A. BOARDMAN

WITH

PATTERSON, WYLDE & WINDELER

Boston Insurance Exchange

40 BROAD STREET BOSTON, MASS.

Cable Address
"Patwylwin"

Telephone
Congress 7750

NOW, 14 OLIVER STREET, UNTIL MARCH

..Café de Marseille ..

210 HUNTINGTON AVENUE

This is a sample Daily Menu changed every day

SPECIAL 60 CENTS

CHOICE OF SOUPS
Roast Stuffed Chicken or Broiled Sirloin Steak
Fried Cape Scallops, Mashed Potatoes
Salad Dessert Tea or Coffee

LUNCHEON 40 CENTS

CHOICE OF SOUPS
Roast Prime Rib of Beef, au Jus
Ragout of Lamb, Fresh Vegetables
Fried Calf's Liver with Onions
Fried Fillet of Sole, Tartar Sauce
Assorted Cold Cuts, Potato Salad
Salmon Salad, Mayonnaise Dressing

VEGETABLES
Mashed Potatoes Wax Beans

DESSERT
Grape-nut Custard Pudding
Raspberry Jelly, Whipped Cream
Frozen Pudding Assorted Ice Cream
Hot Apple or Mince Pie
Frosted Lemon, Raisin or Squash Pie
Roquefort or Camembert Cheese
Saltine Crackers
Fruit Cake Tea or Coffee

.. Custom Underwear ..

UNION SUITS, PETTICOATS and KNICKERS made to Measure in All Styles and Materials

Miss E. T. DRISCOLL .·. 296 BOYLSTON STREET
formerly 49 Temple Place

to a gripping and relentless winter; in the northern provinces the sun disappears entirely during the months of December and January. Every yard of cultivated soil represents a strenuous conflict with adverse natural conditions. Prosperity, or even moderate comfort, has been hardly acquired under such circumstances.

"Situated between Sweden and Russia, Finland was for centuries the scene of obstinate struggles between these rival nationalities; wars which exhausted the Finns without entirely sapping their fund of stubborn strength and passive endurance. Whether under Swedish or Russian rule, the instinct of liberty has remained unconquerable in this people. Years of hard schooling have made them a serious-minded, self-reliant race; not to be compared with the Russians for receptivity or exuberance of temperament, but more laborious, steadier of purpose, and possessed of a latent energy which, once aroused, is not easily diverted or checked.

. . . "Sibelius's strong individuality made itself felt at the outset of his career. It was, of course, a source of perplexity to the academic mind. Were the eccentricity and uncouthness of some of his early compositions the outcome of ignorance, or of a deliberate effort to be original at any price? It was, as usual, the public, not the specialists, who found the just verdict. Sibelius's irregularities were, in part, the struggles of a very robust and individual mind to express itself in its own way; but much that seemed weird and wild in his first works was actually the echo of the national spirit and therefore better understood by the public than by the connois-

THOMAS WHITNEY SURETTE

Announces the Tenth Year of his

Summer School of Music

In Concord, Massachusetts, June 30 to July 25 inclusive, 1924

FACULTY: Mr. Surette; Dr. Archibald T. Davison, Professor of Music in Harvard University and Conductor of the Harvard Glee Club; Augustus D. Zanzig, Lecturer in Music, Graduate School of Harvard University; Horace Alwyne, Professor of Music in Bryn Mawr College.

A School for Teachers of Music, for Students and for others who wish to increase their understanding of Music. Complete course in School Music from Kindergarten to College including the teaching of History and Appreciation.

Lectures on Education; on Literature. Ensemble playing and singing. Chamber Music Concerts. Chorus of eighty voices. String orchestra.

Teachers from this School are in charge of Music in some thirty leading schools in the United States and Canada.

Circular on application. Mason & Hamlin Pianos used

SEVENTY YEARS' REPUTATION

BROWN'S BRONCHIAL TROCHES

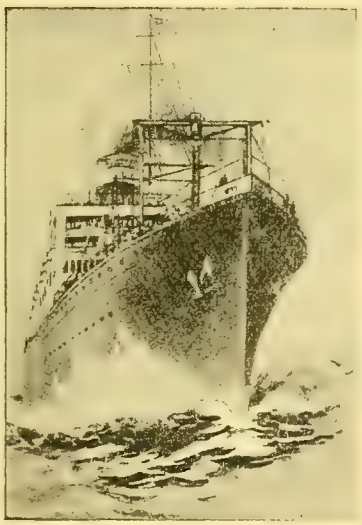
An old and reliable remedy for throat troubles caused by cold or use of the voice. Free from opiates in any form. Sold only in boxes—never in bulk. Prices, 15c., 35c., 75c., $1.25, at druggists or by mail.

BROWN'S CAMPHORATED SAPONACEOUS DENTIFRICE

Will keep the teeth and gums in healthy condition. Price, 30c., at druggists or by mail.

JOHN I. BROWN & SON, BOSTON, MASS.

seurs. . . . From his novitiate Sibelius's melody has been stamped with a character of its own. This is due in a measure to the fact that it derives from the folk-music and the *runo*—the rhythm in which the traditional poetry of the Finns is sung. The inviolable metrical law of the rune makes no distinction between *epos* and *melos*. In some of Sibelius's earlier works, where the national tendency is more crudely apparent, the invariable and primitive character of the rune-rhythm is not without influence upon his melody, lending it a certain monotony which is far from being devoid of charm. 'The epic and lyric runes,' says Comparetti, 'are sung to a musical phrase which is the same for every line; only the key is varied every second line, or, in the epic runes, at every repetition of the line by the second voice. The phrase is sweet, simple without emphasis, with as many notes as there are syllables.' Sibelius's melody, at its maturity, is by no means of the short-winded and broken kind, but rather a sustained and continuous cantilena, which lends itself to every variety of emotion curve and finds its ideal expression through the medium of the cor anglais. His harmony—a law unto itself—is sometimes of pungent dissonance and sometimes has a mysterious penetrating sweetness, like the harmony of the natural world. In the quaint words of the Finnish critic Flodin: 'It goes its own way which is surely the way of God, if we acknowledge that all good things come from Him.' It seems impossible to hear any one of Sibelius's characteristic works



EUROPE 1924

Features

Free chairs and rugs on steamer,
Free suitcase when you enroll,
First-class travel in Italy,
Frequent motor excursions,
Flight with airplanes,
Excellent Hotels,
For $925.00.

Write to

THE WORTHWHILE TOURS
17 ALDWORTH STREET
BOSTON 30, MASSACHUSETTS
Tel. Jamaica 3688-W

Unusual Wedding and Engagement Gifts

Remarkable for their variety, good taste and value, displayed in a roomy, restful and refined place to shop.
Beautiful French Pearl Necklaces, also African Ivory, Coral, Crystal, Amber, Jade, etc.
Lamps, Mirrors, Baskets, Rare Brass and Copper Pieces and 1001 other attractive articles.

HENRY LAWRENCE STUDIOS, Inc., *Importers*
"Unusual things from everywhere"
40 LA GRANGE STREET, BOSTON Directly in rear of Hotel Touraine

without being convinced that it voices the spirit of an unfamiliar race. His music contains all the essential qualities to which I have referred as forming part and parcel of the Finnish temperament."

* * *

Works of Sibelius performed in Boston at concerts of the Boston Symphony Orchestra:—

Symphony No. 1, E minor, Op. 39, January 5, 1907; November 16, 1912; January 22, 1915; November 17, 1916; October 22, 1920; October 26, 1923.

Symphony No. 2, D major, Op. 43, March 12, 1904; January 1, 1910; January 7, 1911; March 10, 1916; November 11, 1921.

Symphony No. 4, A minor, Op. 63, October 25, 1913; November 14, 1914; November 2, 1917.

Symphony No. 5, E-flat major, Op. 82, April 7, 1922; December 15, 1922.

Concerto in D minor for violin and orchestra, Op. 47, April 26, 1907 (Maud Powell, violinist); March 9, 1912 (Maud Powell, violinist).

"A Saga," tone poem, Op. 9, March 5, 1910.

"A Song of Spring," Op. 16, November 21, 1908.

"Finlandia," symphonic poem, Op. 26, No. 7, November 21, 1908; October 22, 1910; October 24, 1914; October 19, 1917.

Élégie and Musette from suite "King Christian II.," Op. 27, April 2, 1910; entire suite, April 7, 1916.

Valse Triste, Op. 44, from the music to Järnefelt's "Kuolema," April 2, 1910.

"The Swan of Tuonela," legend, March 4, 1911; October 24, 1914; December 28, 1917.

"Karelia," overture, Op. 10, November 18, 1911; October 24, 1914.

"Pohjola's Daughter," symphonic fantasia, January 12, 1917; March 1, 1918.

"The Oceanides" ("Aallottaret"), tone poem, January 12, 1917.

"Night Ride and Sunrise," symphonic poem, January 12, 1917; March 1, 1918.

QUEEN ANNE COMPANY
Room 411
739 BOYLSTON STREET
.. Antiques ..
OF THE
HIGHEST QUALITY
FURNITURE PORTRAITS
FABRICS GLASS
LAMPS
and WEDDING PRESENTS
a Specialty

Hélène Phillips
. Sportwear .
Trinity Pl. Entrance
Copley Plaza Hotel

SALARIED POSITIONS
FOR
Teachers of Music
in Educational Institutions throughout U. S. and Canada.
Address HENRY C. LAHEE
218 Tremont St., Boston

At HOTEL VENDOME

THERE ARE UNUSUAL ACCOMMODATIONS for banquets, dinners, luncheons, receptions, weddings and dances—for all social functions requiring correct appointments and perfect service.

Among the hotels in this city, none is better prepared than **THE VENDOME** to make social affairs attractive and pleasant. Its ideal location on **Commonwealth Avenue at Dartmouth Street, only one block from Copley Square,** makes it easily accessible by motor or "a-foot."

The management will be pleased to submit menus, offer suggestions, and make final arrangements by telephone, correspondence or personal interview.

AFTERNOON TEA (tea, toast and marmalade) IS SERVED IN THE SOLARIUM EVERY DAY INCLUDING SUNDAY FROM 4 UNTIL 6 O'CLOCK. FIFTY CENTS PER PERSON

C. H. GREENLEAF, *President* — *EVERETT B. RICH*, *Managing Director* — *FRANKLIN K. PIERCE*, *Associate Manager*

STATE STREET TRUST CO.

Boston, Mass.

Affords its depositors the advantage of three banking offices in excellent locations, each equipped with modern safe deposit vaults.

MAIN OFFICE . . . . . 33 STATE STREET

COPLEY SQUARE OFFICE . 581 Boylston Street

MASSACHUSETTS AVENUE OFFICE

Corner Massachusetts Avenue and Boylston Street

INCORPORATED 1891

MEMBER FEDERAL RESERVE SYSTEM

WEDDING INVITATIONS

CALLING CARDS

STATIONERY

EASTER CARDS



Poulson

HARPER W POULSON

SOCIAL AND COMMERCIAL STATIONER

284 BOYLSTON STREET BOSTON



Local and Suburban Service

Rare Old Violins

VIOLAS and 'CELLOS
of exquisite tone
and splendid condition

ITALIAN VIOLIN STRINGS

MUSICIANS SUPPLY COMPANY
218 Tremont Street and 60
LaGrange Street, Boston, Mass.
Telephone, Beach 1882

Hill, Smith & Co.

Wholesale and Retail
STATIONERS

Engraving, Die Stamping
and Fine Printing

Blank Book Manufacturers
Modern Loose-leaf Devices
and Supplies

8 MILK STREET
Old South Building
Telephone, Main 1590

Lamping-Nolan

.. Beauty Upkeep ..
Expert in every branch
462 Boylston St. Boston
Est. 1905 Tel. B. B. 5174

Largest and Best Equipped Beauty Salon in New England. Marcel and Permanent Waving, Hairdressing, Muscle Strapping, Face Peeling. Most reliable and latest methods by an Expert. New Scalp Treatment, Special for Oily Scalp.
Electric Baths and Swedish Treatments
Our School - 18 NEWBURY STREET
Day and Evening Classes
Classes forming every Monday

SYMPHONY CANDY SHOP

TRY OUR HOME-MADE CANDIES
AND ICE CREAMS 100% QUALITY
272 Huntington Ave., Boston

LA CHATELAINE GOWNS, Inc.

Mme. NOPRE GEORGE L. CURTIS
Successors to Mrs. Potter
ROBES MANTEAUX SPORT
CUSTOM-MADE
READY-TO-WEAR
FRENCH LINGERIE
B. B. 4411 36 NEWBURY STREET

ELIAS HOWE CO. 8 BOSWORTH STREET

OLD VIOLINS, VIOLONCELLOS

VIOLAS, DOUBLE BASSES
MORE THAN 600 IN STOCK

Leather Cases Fine Bows Italian Strings Gold and Silver G Strings
2,000 NEW VIOLINS IN STOCK

ELIAS HOWE CO., 8 Bosworth Street . Boston



"Find us a little new Italian baby," begged Bianca and Pietro, "Find us a baby to care for and to wear all the small things."

The Italian father and mother and the four brothers and sisters had planned happily for the arrival of the baby—had made all the delightful preparations. Carmela and Giuseppi had decided each one's share in taking care of the new brother and even the two youngest were to help.

The excitement was great—and the grief was intense when the baby lived but a day.

"All the little things I made for him," wept Bianca, "Find us an Italian baby that has no mother. We can take care of him and dress him in the little clothes. Find us any baby, Nurse."

. . . . . .

Two tired nurses met at the end of the day in their station.

"It has been a bad day," sighed one, "Mrs. P— died and one of the twins. Poor Mr. P— and that tiny baby—the mother gone. What can I do for him? We can't get food to agree with the baby. If only some mother could be found to nurse him."

"Oh!" exclaimed the other nurse excitedly, "I want him for Bianca!"

And that is how it came about.

The whole devoted Italian family welcomed the baby. Proud little Carmela and Giuseppi help the nurse, and grateful Mr. P— is so thankful that his baby is being properly fed and gaining every day that he wants to leave him with Bianca for a long time.

And Bianca is happy to be saving a baby's life, even though he is not her own.

The COMMUNITY HEALTH ASSOCIATION

BABY HYGIENE ASSOCIATION
INSTRUCTIVE DISTRICT NURSING ASSOCIATION

561 MASSACHUSETTS AVENUE, BOSTON
Ingersoll Bowditch, Treasurer



Mens Suits

Cleansed and Refinished

ALMOST LIKE NEW

NOW $2.00

COLLECTION AND DELIVERY SYSTEM

LEWANDOS

284 Boylston Street
17 Temple Place
29 State Street
79 Summer Street
248 Huntington Avenue

BOSTON

TELEPHONE SERVICE

Back Bay 3900

Connecting Boston Shops

Branch Shops

BROOKLINE (COOLIDGE CORNER) 1310 Beacon Street
MALDEN MASS 30 Pleasant Street
WALTHAM MASS 193 Moody Street
WATERTOWN MASS 1 Galen Street
CAMBRIDGE MASS 1274 Massachusetts Avenue
LYNN MASS 22 Munroe Street
SALEM MASS 72 Washington Street
MANCHESTER MASS
NEW YORK CITY 10 West 48 Street
PHILADELPHIA PA 1901 Chestnut Street
ALBANY N Y 75 North Pearl Street
HARTFORD CONN 47 Farmington Ave
BRIDGEPORT CONN 213 State Street
WATERBURY CONN 22 East Main Street
NEW HAVEN CONN 123 Church Street
SPRINGFIELD MASS 294 Bridge Street
WORCESTER MASS 26 Pearl Street
FITCHBURG MASS 570 Main Street
NEW BEDFORD MASS 672 Purchase Street
FALL RIVER MASS 197 Bank Street
PROVIDENCE R I 137 Mathewson Street
NEWPORT R I 231 Thames Street

The fifth trip of the orchestra will take place next week and include concerts in Northampton, New York and Brooklyn. There will be no concert in Boston Friday afternoon, March fourteenth, or Saturday evening, March fifteenth

Nineteenth Programme

FRIDAY AFTERNOON, MARCH 21, at 2.30 o'clock

SATURDAY EVENING, MARCH 22, at 8.15 o'clock

Haydn . . . . Symphony in C major (B. & H. No. 7)

I. Adagio; Vivace.
II. Adagio ma non troppo.
III. Menuetto; Allegretto.
IV. Finale: Presto assai.

Hill . . . . . "Stevensoniana" Suite No. 2
After poems from R. L. Stevenson's "A Child's Garden of Verses," Op. 29

I. Armies in the Fire.
II. The Dumb Soldier.
III. Pirate Song.

Beethoven . . . . Concerto in D major for Violin, Op. 61

I. Allegro ma non troppo.
II. Larghetto.
III. Rondo.

Wagner . . . Ride of the Valkyries (Act III), "Die Walküre"

SOLOIST
CARL FLESCH

There will be an intermission of ten minutes after Hill's "Stevensoniana"

City of Boston, Revised Regulation of August 5, 1898,—Chapter 3, relating to the covering of the head in places of public amusement

Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn.
Attest: J. M. GALVIN, City Clerk.

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

STEINERT SERIES OF CONCERTS

Symphony Hall, Sunday Afternoon, March 16, at 3.30

Mme.

Ernestine Schumann-Heink

Assisted by FLORENCE HARDEMAN, Violinist

KATHERINE HOFFMANN at the Piano

1.	a.	Vitellia Aria	Mozart
2.	a.	Variations	Tartini-Kreisler
	b.	Ave Maria	Schubert-Wilhelmj
	c.	Caprice Basque	Sarasate

FLORENCE HARDEMAN

3.	a.	Ich liebe dich	Beethoven
	b.	Die Allmacht	Franz Schubert
	c.	Die Forelle	Franz Schubert
	d.	Es Muss ein Wunderbares sein	Franz Liszt
	e.	Traume	Richard Wagner
	f.	Wiegenlied	Hans Herrman
	g.	Kennst du das Land	Goethe-Ambroise Thomas
4.	a.	Indian Snake Dance	Burleigh
	b.	Hills	Burleigh
	c.	Dance Rustique	Kuzdo

FLORENCE HARDEMAN

5.	a.	Dawn in the Desert	Gertrude Ross
	b.	Danza	G. W. Chadwick
	c.	Some one worth while	Ward Stephens
	d.	There is no Death	O'Hara

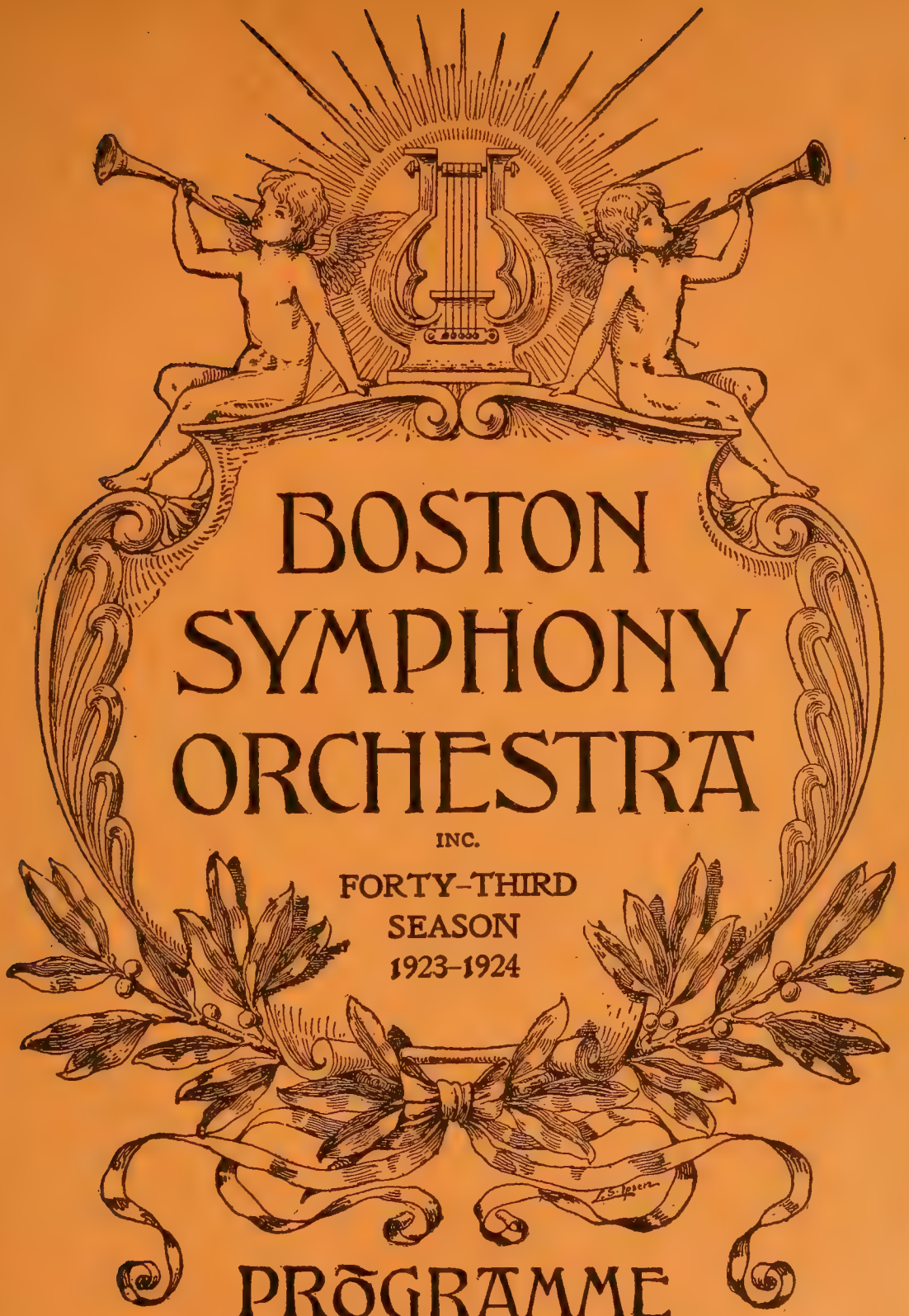
(By request)

	e.	Agnus Dei (in Latin)	G. Bizet

With violin obbligato by MISS HARDEMAN

STEINWAY PIANO USED

Reserved seats $1, to $2.50 (plus tax) Tickets now at STEINERT and SYMPHONY HALLS.



BOSTON SYMPHONY ORCHESTRA

INC.

FORTY-THIRD SEASON 1923-1924

PROGRAMME

D

Ghandler & Co.

TREMONT ST., NEAR WEST

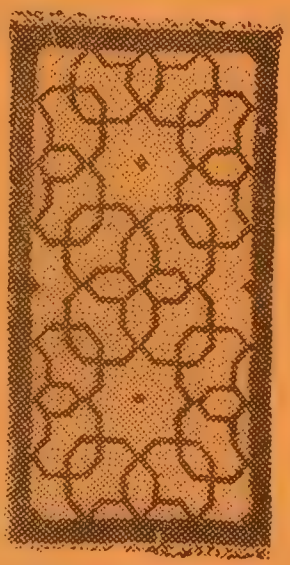
India Druggets

Hand Woven — Reversible

Woven to our order in India. Imported direct at great savings

From expert analysis our Druggets are shown to be the best, being heavier and with a stronger warp than ordinary Druggets. Our assortment of India Druggets is probably one of the largest in the country.

Note the attractive patterns and the low prices



No. 502. Tile Pattern

Size	Price
10x14 ft.	57.50
9x12 ft.	45.00
8x10 ft.	32.50
6x9 ft.	22.50
4x7 ft.	12.00
3x6 ft.	8.00
2.3x5 ft.	5.00
Mats	2.00
4x4 ft.	6.50
3x3 ft.	4.00
2.3x15 ft.	14.50



No. 440. Star Pattern

SUITABLE FOR living rooms, bedrooms, dining rooms, halls, sun parlor, country and shore houses.

PATTERNS — Tile pattern, Mosaic pattern, plain centre, band border, star patterns, wave pattern. In Greens, Blues, Browns, Blacks, Reds, Yellows — all on undyed Natural Gray grounds.

UPON REQUEST WE WILL MAIL TO YOU COLORED PHOTOGRAPHS OF THESE DRUGGETS — MAIL ORDERS FILLED

SYMPHONY HALL, BOSTON

HUNTINGTON AND MASSACHUSETTS AVENUES

Branch Exchange Telephones, Ticket and Administration Offices, Back Bay 1492

Boston Symphony Orchestra

INC.

PIERRE MONTEUX, Conductor

FORTY-THIRD SEASON, 1923-1924

Programme

MONDAY EVENING, MARCH 10, at 8.15

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

COPYRIGHT, 1924, BY BOSTON SYMPHONY ORCHESTRA, INC.

THE OFFICERS AND TRUSTEES OF THE BOSTON SYMPHONY ORCHESTRA, Inc.

FREDERICK P. CABOT . . . . . President
GALEN L. STONE . . . . . Vice-President
ERNEST B. DANE . . . . . Treasurer

ALFRED L. AIKEN
FREDERICK P. CABOT
ERNEST B. DANE
M. A. DE WOLFE HOWE
JOHN ELLERTON LODGE
ARTHUR LYMAN
HENRY B. SAWYER
GALEN L. STONE
BENTLEY W. WARREN
E. SOHIER WELCH

W. H BRENNAN, Manager

G. E. JUDD, Assistant Manager

BEETHOVEN and Nature

Painted for the Steinway Collection by N. C. Wyeth



STEINWAY

THE INSTRUMENT OF THE IMMORTALS

ON the 26th of March, 1827, died Ludwig van Beethoven, of whom it has been said that he was the greatest of all musicians. A generation later was born the Steinway Piano, which is acknowledged to be the greatest of all pianofortes. What a pity it is that the greatest master could not himself have played upon the greatest instrument—that these two could not have been born together! Though the Steinway was denied Beethoven, it was here in time for Liszt and Rubinstein, for Wagner, Berlioz and Gounod. And today, a still greater Steinway than these great men knew, responds to the touch of Paderewksi, Rachmaninoff and Hofmann. Such, in fact, are the fortunes of time, that today, this Instrument of the Immortals, this piano, more perfect than any Beethoven ever dreamed of, can be possessed and played and cherished not only by the few who are the masters of music, but by the many who are its lovers.

Steinway & Sons and their dealers have made it conveniently possible for music lovers to own a Steinway. Prices: $875 and up, plus freight at points distant from New York.

STEINWAY & SONS, Steinway Hall, 109 E. 14th Street, New York

Boston Symphony Orchestra

Forty-third Season, 1923–1924

PIERRE MONTEUX, Conductor

PERSONNEL

Violins.

Burgin, R.	Hoffmann, J.	Gerardi, A.	Hamilton, V.
Concert-master.	Mahn, F.	Krafft, W.	Sauvlet, H.
Theodorowicz, J.			
Gundersen, R.	Pinfield, C.	Fiedler, B.	Siegl, F.
Kassman, N.	Cherkassky, P.	Leveen, P.	Mariotti, V.
Thillois, F.	Gorodetzky, L.	Kurth, R.	Riedlinger, H.
Murray, J.	Goldstein, S.	Bryant, M.	Knudsen, C.
Stonestreet, J.	Tapley, R.	Del Sordo, R.	Messina, S.
Diamond, S.	Erkelens, H.	Seiniger, S.	

Violas.

Fourel, G.	Werner, H.	Grover, H.	Fiedler, A.
Artières, L.	Van Wynbergen, C.	Shirley, P.	Mullaly, J.
	Gerhardt, S.	Kluge, M.	
	Deane, C.	Zahn, F.	

Violoncellos.

Bedetti, J.	Keller, J.	Belinski, M.	Warnke, J.	Langendœn, J.
Schroeder, A.	Barth, C.	Stockbridge, C.	Fabrizio, E.	Marjollet, L.

Basses.

Kunze, M.	Seydel, T.	Ludwig, O.	Kelley, A.	Girard, H.
Keller, K.	Gerhardt, G.	Frankel, I.	Demetrides, L.	

Flutes	Oboes.	Clarinets.	Bassoons.
Laurent, G.	Longy, G.	Sand, A.	Laus, A.
Bladet, G.	Lenom, C.	Arcieri, E.	Allard, R.
Amerena, P.	Stanislaus, H.	Vannini, A.	Bettoney, F.

Piccolo.	English Horns.	Bass Clarinet.	Contra-Bassoon.
Battles, A.	Mueller, F.	Mimart, P.	Piller, B.
	Speyer, L.		

Horns.	Horns.	Trumpets.	Trombones.
Wendler, G.	Valkenier, W.	Mager, G.	Hampe, C.
Schindler, G.	Hain, F.	Mann, J.	Adam, E.
Hess, M.	Van Den Berg, C.	Perret, G.	Mausebach, A.
Lorbeer, H.	Gebhardt, W.	Kloepfel, L.	Kenfield, L.
		Schmeisser, K.	

Tuba.	Harps.	Timpani.	Percussion.	
Sidow, P.	Holy, A.	Ritter, A.	Ludwig, C.	Zahn, F.
	Delcourt, L.	Polster, M.	Sternburg, S.	

Organ.	Celesta.	Librarian.
Snow, A.	Fiedler, A.	Rogers, L. J.



Proposing the exchange of your little used or silent piano—

FOR one which brings with it a rich endowment of the playing of the greatest pianists in the world—the

AMPICO

IN THE

Chickering

Established 1823

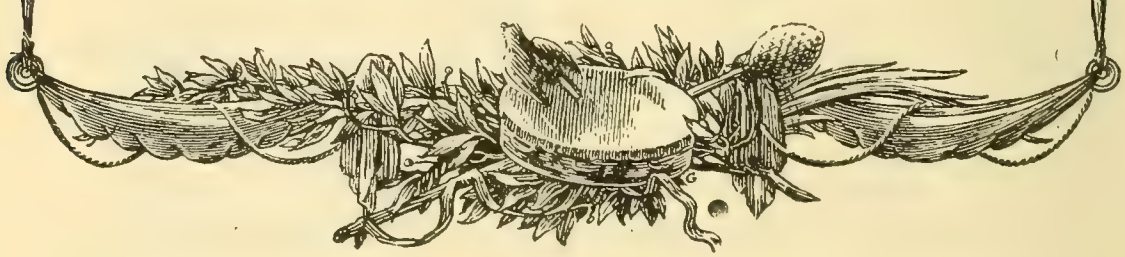
Then—the great Rachmaninoff—the captivating Levitzki—the amazing Nyiregyhazi—and scores of others will play your piano for you whenever you desire to hear them.

The cultivating, uplifting, restorative power of music becomes yours—through the daily companionship with the masters.

Let us tell you how easily you may make this treasure of music your own

CHICKERING WAREROOMS

169 TREMONT STREET, BOSTON



Fourth Programme

MONDAY EVENING, MARCH 10

AT 8.15

Brahms . . . . . Symphony No. 2 in D major, Op. 73

I. Allegro non troppo.
II. Adagio non troppo.
III. Allegretto grazioso, quasi andantino.
IV. Allegro con spirito.

Schumann . . . . Concerto in A minor for Pianoforte and Orchestra, Op. 54

I. Allegro affetuoso.
II. Intermezzo: Andantino grazioso.
III. Allegro vivace.

Lalo . . . . . Overture to "Le Roi d'Ys"

SOLOIST

FÉLIX FOX

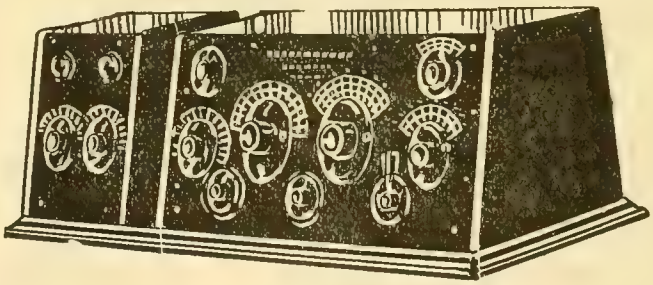
MASON & HAMLIN PIANO USED

There will be an intermission of ten minutes after the symphony

City of Boston, Revised Regulation of August 5, 1898,—Chapter 3, relating to the covering of the head in places of public amusement

Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn.
Attest: J. M. GALVIN, City Clerk.

The works to be played at these concerts may be seen in the Allen A. Brown Music collection of the Boston Public Library one week before the concert.



For Reliable

RADIO

OUR Radio Service is especially equipped to serve those who desire high grade Radio Sets minus the fuss and muss of installation. Harvey service is complete. You order your set—and then "tune in." Our Radio Experts do the rest.

Completely Installed By Radio Experts

And when you secure a set at Harvey's, "The Music Center of Boston" you have the satisfaction of knowing it IS RIGHT for it is backed by the famous Harvey guarantee.

Sets complete, $135 up

C·C·HARVEY·C·

144 Boylston Street - - Boston

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897)

Chamber music, choral works, pianoforte pieces, and songs had made Brahms famous before he allowed his first symphony to be played. The symphony in C minor was performed for the first time at Carlsruhe on November 4, 1876, from manuscript with Dessoff as conductor. Kirchner wrote in a letter to Marie Lipsius that he had talked about this symphony in 1863 or 1864 with Mme. Clara Schumann, who then showed him fragments of it. No one knew, it is said, of the existence of a second symphony before it was completed.

The second symphony, D major, was composed, probably at Pörtschach-am-See, in the summer of 1877, the year that saw the publication of the first. Brahms wrote Dr. Billroth in September of that year: "I do not know whether I have a pretty symphony; I must inquire of skilled persons." He referred to Clara Schumann, Dessoff, and Ernst Frank. On September 19, Mme. Schumann wrote that he had written out the first movement. Early in October he played it to her, also a portion of the finale. The symphony was played by Brahms and Ignaz Brüll as a pianoforte duet (arranged by the composer) to invited guests at the pianoforte house of his friend Ehrbar in Vienna a few days before the announced date of the orchestral

THREE SONGS
(Op. 11)
By
OSSIP
GABRILOWITSCH

1. GOOD-BYE 50
   High, in C# minor; Medium, in B minor
2. I LOVE HER GENTLE FOREHEAD . .75
   High, in F; Medium, in E♭
3. THE NEW DAY 60
   High, in D♭; Medium, in C

OLIVER DITSON COMPANY
178-179 Tremont Street, Boston 10 *Order of your local dealer*

performance, December 11, 1877. Through force of circumstances the symphony was played for the first time in public at the succeeding Philharmonic concert of December 30.* Hans Richter conducted. The second performance, conducted by Brahms, was at the Gewandhaus, Leipsic, on January 10, 1878.

The review written by Eduard Hanslick after the performance at Vienna may reassure those who are now unwilling to trust their own judgment:—

"It is well known that Wagner and his followers go so far as not only to deny the possibility of anything new in the symphonic form, —*i.e.*, new after Beethoven,—but they reject the very right of absolute instrumental music to exist. The symphony, they saw, is now superfluous since Wagner has transplanted it into the opera: only Liszt's symphonic poems in one movement and with a determined practical programme have, in the contemplation of the modern musical world, any vitality. Now if such absurd theories, which are framed solely for Wagner-Liszt household use, again need refutation, there can be no more complete and brilliant refutation than the long row of Brahms's instrumental works, and especially this second symphony.

"The character of this symphony may be described concisely as peaceful, tender, but not effeminate, serenity, which on the one side is quickened to joyous humor and on the other is deepened to meditative seriousness. The first movement begins immediately with a mellow and dusky horn theme. It has something of the character of the serenade, and this impression is strengthened still further in the scherzo and the finale. The first movement, an Allegro moderato, in 3-4, immerses us in a clear wave of melody, upon which we rest, swayed, refreshed, undisturbed by two slight Mendelssohnian reminiscences which emerge before us. The last fifty measures of this movement expire in flashes of new melodic beauty. A broad singing Adagio in B major follows, which, as it appears to me, is more conspicuous for the skilful development of the themes than for the worth of the themes themselves. For this reason, undoubtedly, it makes a less profound impression upon the public than do the other movements. The scherzo

*Reimann, in his Life of Brahms, gives January 10, 1878, as the date, and says Brahms conducted. The date given in Erb's "Brahms" is December 24, 1877. Kalbeck, Deiters, and Miss May give December 30, 1877, although contemporaneous journals, as the *Signale*, say December 20, 1877.

ARTHUR DE GUICHARD
TEACHER OF SINGING
(From Rudiments to Professional Excellence)
DICTION DECLAMATION ORATORY
72 HUNTINGTON AVENUE - BOSTON, MASS.

M. STEINERT & SONS

New England Distributors for

STEINWAY

STEINERT JEWETT WOODBURY

PIANOS

DUO-ART Reproducing Pianos

Pianola Pianos



VICTROLAS VICTOR RECORDS

DeForest Radio Merchandise

STEINERT HALL

162 Boylston Street

BOSTON MASS.

is thoroughly delightful in its graceful movement in minuet tempo. It is twice interrupted by a Presto in 2-4, which flashes, spark-like, for a moment. The finale in D, 4-4, more vivacious, but always agreeable in its golden serenity, is widely removed from the stormy finales of the modern school. Mozartian blood flows in its veins.

"This symphony is a contrast rather than a companion to the first motives which, however, slumber there as flowers beneath the snow, or float as distant points of light beyond the clouds. It is true that the second symphony contains no movement of such noble pathos as the finale of the first. On the other hand, in its uniform coloring and its sunny clearness, it is an advance upon the first, and one that is not to be underestimated.

"Brahms has this time fortunately repressed his noble but dangerous inclination to conceal his ideas under a web of polyphony or to cover them with lines of contrapuntal intersection; and if the thematic development in the second symphony appears less remarkable than that in the first, the themes themselves seem more flowing, more spontaneous, and their development seems more natural, more pellucid, and therefore more effective. We cannot, therefore, proclaim too loudly our joy that Brahms, after he had given intense expression in his first symphony to Faust-like conflicts of the soul, has now in his second returned to the earth,—the earth that laughs and blossoms in the vernal months."

Certain German critics in their estimate of Brahms have exhausted themselves in comparison and metaphor. One claims that, as Beethoven's fourth symphony is to his "Eroica," so is Brahms's second to his first. The one in C minor is epic, the one in D major is a fairy-tale. When Bülow wrote that Brahms was an heir of Cherubini, he referred to the delicate filigree work shown in the finale of the second.

Massachusetts Trust Company

(MEMBER FEDERAL RESERVE SYSTEM)

UPTOWN BRANCH SITUATED DIAGONALLY ACROSS FROM SYMPHONY HALL

Cordially offers you every facility consistent with sound banking.
Commodious Safe Deposit Boxes. Storage Space for Valuables.
Largest Electrified Burglar-proof Safe in the World.
Ample Parking Space.

MAIN BANK
Massachusetts Trust Building
Corner Federal and Franklin Streets

HAYMARKET BRANCH
46 Canal Street
near North Station

Jordan Marsh Company



Social Values

THERE CAN BE NO DOUBT as to the social value of carefully chosen stationery. It carries its impress of your personality where you yourself may not go for years, and to those for whom you may care most as friends.

CONSIDER THE PRESTIGE implicated by the use of our Imported English Vellum, hand made and hand deckled, which comes in all the accepted sizes of white and azure.

And think of the sophistication of our new French Papers with their beautiful linings.

We are also showing the newer styles of monogram dies for marking your Stationery.

Felix Weingartner, whose "Die Symphonie nach Beethoven" (Berlin, 1898) is a pamphlet of acute and discriminative criticism, coolly says that the second is far superior to the first: "The stream of invention has never flowed so fresh and spontaneous in other works by Brahms, and nowhere else has he colored his orchestration so successfully." And after a eulogy of the movements he puts the symphony among the very best of the new classic school since the death of Beethoven,—"far above all the symphonies of Schumann."

This symphony was first played in Boston at a concert of the Harvard Musical Association, January 9, 1879. It was then considered as perplexing and cryptic. John S. Dwight probably voiced the opinion prevailing at the time when he declared he could conceive of Sterndale Bennett writing a better symphony than the one by Brahms in D major.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, and strings.

Concerto in A minor, for Pianoforte, Op. 54 Robert Schumann

(Born at Zwickau, June 8, 1810; died at Endenich, June 29, 1856)

Schumann wrote, after he had heard for the first time Mendelssohn play his own Concerto in G minor, that he should never dream of composing a concerto in three movements, each complete in itself. In January, 1839, and at Vienna, he wrote to Clara Wieck, to whom he was betrothed: "My concerto is a compromise between a symphony, a concerto, and a huge sonata. I see I cannot write a concerto for the virtuosos: I must plan something else."

It is said that Schumann began to write a pianoforte concerto when he was only seventeen and ignorant of musical form, and that he made a second attempt at Heidelberg in 1830.

The first movement of the Concerto in A minor was written at Leipsic in the summer of 1841,—it was begun as early as May,—and it was then called "Phantasie in A minor." It was played for the first time by Clara Schumann, August 14, 1841, at a private rehearsal at the Gewandhaus. Schumann wished in 1843 or 1844 to publish the work as an "Allegro affettuoso" for pianoforte with orchestral accompaniment, "Op. 48," but he could not find a publisher. The Intermezzo and Finale were composed at Dresden, May–July, 1845.

The whole concerto was played for the first time by Clara Schumann at her concert, December 4, 1845, in the Hall of the Hôtel

Jays

BOSTON
TEMPLE PLACE
ELEVEN



Investing at Jays

Dividends in satisfaction we are sure will be yours, if you invest in Jays clothes. Satisfaction which comes from choosing fashions that are unusual and that are suited to your type. It is our endeavor to serve you so that the returns on your Jays-investment will yield not merely simple interest, but a compound interest which will bring you back to us again and again.

We sell Dresses, Coats, Suits, Scarfs Skirts, Sweaters and Blouses

BOSTON TEMPLE PLACE ELEVEN

de Saxe, Dresden, from manuscript. Ferdinand Hiller conducted, and Schumann was present. At this concert the second version of Schumann's "Overture, Scherzo, and Finale" was played for the first time. The movements of the concerto were thus indicated: "Allegro affettuoso, Andantino, and Rondo."

The second performance was at Leipsic, January 1, 1846, when Clara Schumann was the pianist and Mendelssohn conducted. Verhulst attended a rehearsal, and said that the performance was rather poor; the passage in the Finale with the puzzling rhythms "did not go at all."

The indications of the movements, "Allegro Affettuoso, Intermezzo, and Rondo Vivace," were printed on the programme of the third performance,—Vienna, January 1, 1847,—when Clara Schumann was the pianist and her husband conducted.

The orchestral parts were published in July, 1846; the score in September, 1862.

Otto Dresel played the concerto in Boston at one of his chamber concerts, December 10, 1864, when a second pianoforte was substituted for the orchestra. S. B. Mills played the first movement with orchestra at a Parepa concert, September 25, 1866, and the two remaining movements at a concert a night or two later. The first performance in Boston of the whole concerto with orchestral accompaniment was by Otto Dresel at a concert of the Harvard Musical Association, November 23, 1866.

Mr. Mills played the concerto at a concert of the Philharmonic Society of New York as early as March 26, 1859.

The orchestral part of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings. The score is dedicated to Ferdinand Hiller.

Overture to the Opera "Le Roi d'Ys" . . . . Edouard Lalo

(Born at Lille, January 27, 1823; died at Paris, April 23, 1892)

The opera "Le Roi d'Ys" was composed long before it was produced. An overture to it was performed for the first time at a Concert Populaire, Paris, led by Jules Pasdeloup, November 12, 1876. This overture, thoroughly remodelled, was first played in its present form at a Lamoureux concert at the Eden Theatre, Paris, January 24, 1886.

The first performance of the overture in Boston was at a concert of the Boston Symphony Orchestra, Mr. Nikisch conductor, November 21, 1891.

Boston Symphony Orchestra

VICTOR RECORDS

There are dealers in Victor products everywhere and any of them will gladly play any of the Boston Symphony Orchestra records for you.

Victrolas $25 to $1500

Victor Talking Machine Co.
Camden N.J.



"HIS MASTER'S VOICE"
REG U.S. PAT OFF

S

The average annual expenses of the Boston Symph
This operating deficit is met by subscriptions. A list of th

Abbott, Gordon
Adams, Miss Clara A.
Agassiz, Mrs. George R.
Aiken, Mr. and Mrs. Alfred
Ames, Mrs. F. L.
Ames, Mrs. Hobart
Ames, Hobart
Ames, John S.
Ames, Oakes
Ames, Mrs. William H.
Amory Mrs. Harcourt
Anonymous (3)
Anthony, Mrs. Margaret
Anthony, Miss A. R.
Apsey, Laura Soule
Apthorp, Mrs. H. O.
Atherton, Percy L.
Atwill, Miss Elizabeth M.
Aubin, Miss Margaret H.

Bacon, Mrs. William
Baker, Mr. and Mrs. G. B.
Baker, Miss Helen S.
Balch, Mrs. John
Barbour, Thomas
Barkhouse, Mrs. Arthur J.
Barlow, R. S.
Barnet, Mr. and Mrs. S. J.
Barrett, Mrs. William E.
Bartol, Mrs. John W.
Bates, The Misses
Bates, Mrs. Oric
Baylies, Mrs. Walter C.
Beal, Miss Ida G.
Beebe, Frank H.
Beebe, E. Pierson
Beebe, Miss Sylenda
Berwick-Walker, Clara
Best, Mrs. Edward H.
Bigelow, Dr. W. S.
Bishop, Miss Margaret
Blake, Mrs. Arthur W.
Blake, Estate of William P.
Bliss, Henry W.
Boit, Mrs. John E.
Bostwick, Juliette C.
Bradford, Mary G.
Bradlee, Mrs. Arthur T.
Bradlee, Mr. and Mrs. Thos. S.
Bradlee, Miss S. C.
Brandegee, Mr. and Mrs. E. D.
Bremer, Mrs. J. L.
Brewer, F. R.
Brigham, Mrs. Cyrus
Brown, George W.
Browning, Mrs. C. A.
Bruzza, L., Brooklyn, N.Y.
Buckingham, Miss M. H.
Bullard, Miss Ellen T.
Burdett, Everett W.
Burnham, Miss Helen C.
Burnham, Miss M. C.
Burnham, Mrs. W. A.
Burr, Mrs. Heman
Burr, I. Tucker

Cabot, Miss Amy W.
Cabot, Mrs. Arthur T.
Cabot, Frederick P.
Cabot, Henry B.
Cabot, Mrs. Sewall
Carter, Mrs. J. W.
Case, Miss Louise W.
Cate, Martin L.
Chadbourne, Mrs. J. H.
Chapin, Horace D.
Chapin, Miss Mabel H.
Chase, Mrs. Henry M.
Cheever, Dr. and Mrs. D.
Chromatic Club
Coale, George O. G.
Coale, Mrs. George O. G.
Codman, Miss C. A.
Codman, Mrs. Russell S.
Coffin, Winthrop
Colby, A. E.
Coleman, Miss E. L.
Colt, Mr. and Mrs. James D.
Conant, Mrs. William C.
Converse, Mrs. Costello C.
Converse, M. M.
Coolidge, Mr. and Mrs. Harold J.
Coolidge, Mrs. J. G.
Coolidge, Mrs. J. T.
Coolidge, Julian L.
Coolidge, Mrs. T. J.
Coonley, Howard
Corey, Mrs. H. D.
Cotting, Mrs. C. E.
Cotton, Miss Elizabeth A.
Courtney, Mr. and Mrs. Paul G.
Crafts, Mrs. George P.
Craig, Mrs. Helen M.
Crosby, Mrs. S. V. R.
Crowninshield, Mrs. F. B.
Cummings, Estate of Mrs. Charles A.
Cummings, Mr. and Mrs. Charles K.
Cunningham, Miss Mary
Curtis, Mrs. G. S. (Estat
Curtis, Miss Harriot S.
Curtis, Miss Mary G.
Cushing, Sarah P.
Cushing, Mrs. W. E.
Cutler, Mrs. C. H.
Cutler, Miss Elisabeth A.

Dabney, Mr. and Mrs. G
Dana, R. H.
Dane, Mr. and Mrs. Ern
Daniels, Miss Mabel W.
Davenport, Mrs. George
Day, Mrs. Henry B.
Derby, Miss Elizabeth P.
Dexter, Miss Rose L.
Dixey, Mrs. Richard C.
Dodd, Mrs. Henry
Dole, Mrs. Charles F.
Dunne, F. L. and Compai
Dupee, W. A.

Eager, Miss Mabel T.
Eaton, Miss B. L.
Eaton, Miss L. H.
Edwards, Robert J.
Eisemann, Julius
Eisemann, Ludwig
Ellery, Mr. and Mrs. Will
Elliot, Mrs. John W.
Ely, Miss Augusta C.
Ely, Elizabeth B.
Endicott, S. C
Ernst, Mrs. Harold C.
Eustis, H. D.
Eustis, The Misses

Farlow, Dr. and Mrs. Joh
Farlow, Mrs. William G.
Farrington, Robert D.
Faulkner, Miss Fannie M.
Fay, Mrs. D. B.
Fenollosa, William S.
Fish, Frederick P.
Fisher, Miss Edith
Fisher, Frances B.
Fitch, Miss Carrie T.
Fitz, Mrs. R. H.
Fitz, Mrs. W. Scott
Foote, Arthur
Foote, George L.
Forbes, Allan
Forbes, Mrs. Ralph E.
Forbes, Mrs. Waldo E.
Fox, Miss Alice M.
Fox, Felix

The Orchestra can be carried on only by the generosity of those financially. All such are invited to join in sustaining the Orchestra.

rchestra exceed its average income by about $95,000.00.
ıo have subscribed for the season 1923-24 follows:

nch, Miss Katharine
nch, Mrs. Hollis
nkenstein, Lina H.
:nd
thingham, Mrs. Langdon
thingham, Mrs. Louis A.
ler, Alvan T.

', E. Howard
ton, Mrs. W. A.
)ert, Mrs. Ellen J.
nore, Mrs. G. L.
)dwin, Miss Frances
ndin, Mrs. John L., Jr.
ene, Mr. and Mrs. Edwin Farnham
:nfield, Joseph Baram
:nough, Mrs. H. V.
:nwood, Mr. and Mrs. Levi H.
;wold, Roger
ver, Mrs. Frances L.
ld, Miss Eleanor
ld, Miss S. L.

l, Mrs. H. S.
l, Mrs. John L.
lowell, Mr. and Mrs. Frank W.
lowell, N. Penrose
nmond, Mrs. Edward
:ding, Emor H.
:rington, Mrs. Francis B.
rris, Miss Frances K.
rte, Mrs. Richard
thaway, Miss Ellen R.
ughton, Mrs. M. G.
ven, Parkman B.
wley, Mr. and Mrs. George
yward, Mrs. G. G.
ilman, William C.
rman, Mrs. Joseph M.
:ks, Mrs. John Jay
gginson, Mrs. F. L.
gginson, F. L., Jr.
l, Arthur D.
l, Mr. and Mrs. Edward B.
l, Mrs. John F.
bart, Philip W.
lmes, Mr. and Mrs. E. J.
lmes, Ida E.
mans, Miss Katharine A.
mans, Miss Marian
od, Miss Helen
ughton, Clement S.
ughton, Elizabeth G.
we, Mrs. George D.
we, Henry S.

Howe, Mrs. Henry S.
Howe, M. A. DeWolfe
Howe, Mrs. J. Murray
Hoyt, Mrs. C. C.
Hyde, Mrs. Katharine H.
Hunnewell, Mrs. Arthur
Hunnewell, Mrs. Henry S.
Hunt, Miss Abby W.

Ivers, Miss Ella F.

Jackson, Mrs. Henry
Jackson, Mrs. James, Jr.
Jackson, Miss Marian C.
Jaques, Miss H. L.
Johns, Clayton
Johnson, Mr. and Mrs. Arthur S.
Johnson, Miss Edith Morse
Johnson, Mrs. E. J.
Jordan, Helen L.

Kaffenburgh, Mr. & Mrs. Albert W.
Kaufman, M. B.
Keeler, Mrs. A. M.
Kent, Mrs. Edward L.
Kimball, The Misses
King, Mrs. Henry P.
King, The Misses
Koshland, Mr. and Mrs. Abraham
Koshland, Mr. and Mrs. Jesse

Lamb, Miss Aimee
Lamb, Horatio A.
Lamson, Clement R.
Lane, Mrs. G. M.
Lang, Mrs. B. J.
Lang, Miss Margaret Ruthven
Lanz, Jeanne M., Brooklyn, N.Y.
Lapham, Henry G.
Lasell, Miss Elizabeth
Lasell, Josiah M.
Latimer, Miss J. W., Brooklyn, N.Y.
Lawrence, Mrs. John
Lawrence, Miss Sarah
Lee, Miss Bertha
Lee, Mrs. F. H.
Lee, George C.
Lee, Mr. and Mrs. James S.
Lee, Joseph
Leland, Mrs. Lester
Leman, J. Howard
Lewis, Mrs. George
Lilly, Mrs. Channing
Lodge, John E.
Lombard, Mrs. Ephraim

Loring, Miss Louisa P.
Loring, Mrs. Thacher
Loring, William Caleb
Lothrop, Mrs. Thornton K.
Lothrop, Mrs. William S. H.
Luce, Stephen B.
Lowell, Miss Lucy
Lyman, Arthur
Lyon, Mrs. George Armstrong
Lyon, Mrs. W. H.

Macomber, John R.
Maguire, Mrs. Emily M.
Manning, Mr. and Mrs. Earl G.
Mason, Miss Fanny P.
McMichael, Mrs. L. G.
In Memoriam—C. S. D.
Miller, Miss Mildred A.
Milliken, Arthur N.
Milliken, Mrs. James I.
Moir, Mrs. John
Moore, Mrs. Edward C.
Moors, Mrs. Arthur W.
Morison, Mrs. John H.
Morse, Miss Frances R.
Morse, Henry Lee
Morse, Miss J. G.
Morse, J. Torrey, Jr.
Morss, Mr. and Mrs. Charles A.
Motley, Mrs. E. Preble
Mumford, Mrs. George S.
Murdock, Mr. and Mrs. Harold
Murfitt, Mrs. S. C.
McKibbin, Miss Emily W.
MacLaurin, Mrs. Richard C.

Newell, Mrs. Edward A.
Nichols, Mrs. Henry G.
Nickerson, William E.
Norcross, Mrs. Otis
Nutter, George R.

Oakes, Francis J., Jr.
Osgood, Emily L.

Paine, Rev. George L.
Paine, R. T. 2d
Parker, Mrs. Edward L.
Parkman, Henry
Parkman, Mrs. Henry
Patton, James E.
Peabody, Charles
Peabody, Mrs. Endicott
Peabody, Mrs. Francis
Peabody, Mrs. H. Rodman

(Continued on following page)

)elieve it important in the life of Boston and are willing to help it

Peabody, Margaret
Perera, Mrs. Gino L.
Peters, Mrs. William Y.
Pfaelzer, Mrs. Franklin T.
Phillips, Mrs. John C.
Phillips, Mrs. W.
Pickman, Dudley L.
Pickman, Edward M.
Pierce, Mrs. M. V.
Pitman, Mrs. B. F.
Post, Mrs. John R.
Potter, Mrs. Murray A.
Pratt, Mrs. L. Mortimer, Jr.
Pratt, Mrs. Walter W.
Putnam, Mrs. James J.
Putnam, Marion C.

Rand, E. K.
Ranney, Miss Helen M.
Rantoul, Harriet C.
Rantoul, Mrs. Neal
Reed, Miss Emily
Reed, Miss Ida B.
Richardson, Mrs. Charles F.
Richardson, Mrs. F. L. W.
Richardson, Mrs. John
Richardson, W. K.
Robb, Russell
Robinson, B. L.
Rogers, H. L.
Rollins, Mrs. J. W.
Rothschild, John
Rousmaniere, Mrs. E. S.
Rothwell, Bernard J.
Russell, Mrs. Richard S.
Russell, Mrs. Robert S.

Sachs, Prof. Paul J.
Sagendorph, George
Saltonstall, Mrs. John
Saltonstall, Leverett
Saltonstall, Miss Muriel Gurdon
Saltonstall, Mrs. Philip L.
Saltonstall, Richard
Saltonstall, Mrs. R. M.
Sanger, Mrs. Charles R.
Sanger, Mrs. George P.
Saville, Mrs. William
Sawyer, Mr. and Mrs. Henry B.
Schneider, Miss Elizabeth
Sears, Miss Annie L.
Sears, Miss Mary P.
Sears, Mrs. Montgomery
Sears, Mr. and Mrs. Richard D.
Sears, Richard D.
Sears, William R.
Shaw, Mrs. Henry S.
Shaw, Mrs. Henry S., Jr.
Shaw, Mrs. Q. A., Jr.
Sheldon, Katharine H.
Shepard, Mrs. Willis S.
Silsbee, Mrs. George S.
Slocum, Mrs. William H.
Smith, F. Morton
Sortwell, Mrs A. F.
Spalding, Walter R.
Spaulding, Miss Emma F.
Sprague, Mrs. Phineas W.
Stackpole, Mrs. Frederick D.
Stackpole, Mr. and Mrs. Pierpont L.
Staniford, Mrs. Daniel
Stanton, Katharine
Steinert, Alexander
Steinway, Frederick T., New York, N.Y.
Stevenson, Mr. and Mrs. R.H., Jr.
Stone, Galen L.
Stone, Mrs. Galen L.
Stone, Nathaniel H.
Streeter, Mrs. E. C.
Sturges, Alice K.
Sturgis, The Misses
Swallow, Maude C.
Swift, Miss Lucy W.
Swift, Newton

Taft, Edward A.
Tapley, Miss Alice
Tapley, Henry F.
Tappan, Miss Mary A.
Thayer, Mrs. W. H.
Thorndike, Mrs. J. L.
Torbert, Dr. James R.
Tower, Florence E.
Tuckerman, Mrs. L. S.
Turner, Nellie B.

Vaughan, Bertha H.
Vaughan, Mrs. Henry G.
Vorenberg, Felix

Wadsworth, Mrs. A. F.
Ward, Prof. R. DeC.
Ware, Mrs. Arthur L.
Waring, Mrs. Guy
Warner, Elizabeth
Warren, Mrs. Bayard
Warren, Mr. and Mrs. Bentley W.
Warren, Mr. and Mrs. E. R.
Watson, Mrs. Thomas R.
Webster, Mr. and Mrs. Edwin S.
Weeks, Mr. and Mrs. Robert S.
Weeks, Sinclair
Welch, E. Sohier
Weld, Mrs. Bernard C.
Weld, Mrs. Charles G.
Weld, Miss Mary
Wells, Mrs. Webster
Wendell, Mrs. Barrett
Wheatland, Richard
Wheelwright, A. W.
Wheelwright, Miss Mary C.
White, Miss Gertrude R.
White, Miss Susie E.
Whitin, Mrs. G. Marston
Whiting, Mrs. Jasper
Whitman, William
Whitney, Mrs. Margaret F. G.
Whittier, Mrs. Albert R.
Whitwell, Mr. and Mrs. Frederick S.
Williams, Moses
Wilson, Miss A. E.
Winsor, Mrs. Alfred
Wolcott, Mrs. Roger
Wood, William E.
Wright, A. M.

Edmands, Miss Violet
Fay, A. D.
Lyman, Mrs. G. H., Jr.
Sargent, Mr. and Mrs. Edward H.
Scott, Mrs. Arnold
Squibb, Dr. Edward H., Brooklyn, N.Y.
Tozzer, Mr. and Mrs. Alfred M

Badger, Dr. and Mrs. George S.C.
Beckwith, Mrs. Daniel, Providence, R. I.
Cochran, Mrs. Edwin Paul, New Haven, Conn.
Frost, Horace W.
Hornblower, Henry
Hornblower, Mrs. Henry
Kaffenburgh, Mr. and Mrs. Carl J.
Lyons, John A.
Moseley, Mrs. F. S.
Stevens, Moses T.
Tappan, Mrs. Frederick H.
Ware, Henry

Beach, John P.
Bemis, Mr. and Mrs. A. Farwell
Carr, Cornelia P.
Chapin, Mrs. Mary G., Providence, R. I.
Clark, Mrs. Myron H
Dana, Dr. Harold W.
Dowse, William B. H
DuBois, Mrs. L. G.
Farnsworth, William
Holbrook, Miss Mary S.
Hutchins, Mr. and Mrs. Edward
Little, Mrs. David M.
Metcalf, Mr. and Mrs. Jesse H., Providence, R. I
Milliken, Miss Lois H.
Palmer, Mrs. Marion C.
Platner, Mrs. John Winthrop
Ripley, Edward L.
Selfridge, Mrs. G. S.
Shattuck, Lillian
Sibley, Mrs. Henry C.
Steedman, Mrs. C. J., Providence, R. I.
Thayer, Mrs. John E.

atimer, Mr. and Mrs. George D.
armichael, Dr. and Mrs. Henry
Friend
Guild, Courtenay
Sampson, Charles E.
In Memory of Albert van Raalte
Harwood, Mrs. John H.
Huntsman, Ray

Pledges received from New Subscribers, February 25th

Galacar, Mr. and Mrs. Frederic R.
Jackson, Mrs. Arthur E.
Loeffler, Mrs. C. M.
Shrigley, Mrs. Wilfred R.

Subscriptions to date for season of 1923-24 -	$79,803.34
Endowment Fund - - - - -	146,475.52
Endowment Fund, in memory of Henry L. Higginson	10,000.00

Subscriptions are applicable to deductions from the Federal Income Tax.

The list of subscribers to the operating deficit of the Boston Symphony Orchestra, Inc. for 1923-24 was first printed in the programme books of November 16 and 17. Two weeks later, with the names of many new subscribers added in the interval, the pledged amount of $58,706.00 was published. Since then the total has been increased to $79,803.34

This has come about through a greatly extended coöperation in the support of the Orchestra on the part of its patrons. The Trustees, with much appreciation of what has already been done, would be glad to have it generally understood that subscriptions of small and moderate amounts are warmly welcomed from those who cannot make such contributions as they would like to offer. The widest possible distribution of support is as much to be desired as the support itself.

Subscriptions to annual deficit and to the Endowment Fund should be sent to E. B. Dane, Treasurer, 6 Beacon Street, Boston, Mass.

DONORS TO THE ENDOWMENT FUND

Adams, Mrs. Brooks
Adams, Mrs. Charles H.
Alford, Martha A.
Alford, Mrs. O. H.
Allen, Mary O.
Allen, Mrs. Philip R.
Andrews, Miss Katharine H.
Anthony, Miss Margaret
Ashton, Joseph N.
Atherton, Percy L.
Atkinson, Mr. and Mrs. E. W.
Aubin, Miss Margaret H.
Austin, Mrs. Calvin

"B"
Bailey, Miss Alice H.
Baker, H. S.
Barr, Laura M.
Bartlett, Mrs. J. S.
Bartlett, Mary F.
Bartol, Mrs. J. W.
Bayley, Mrs. M. R.
Bazeley, Mr. and Mrs. W. A. L.
Beach, Mr. and Mrs. John
Bearse, Mrs. H. L.
Beebe, Sylenda
Bennett, Mrs. T. W.
Best, Mrs. Edward H.
Bird, Mrs. Frances A.
Bishop, Mrs. C. J.
Bowditch, Dr. and Miss Olivia Y.
Bradlee, Miss S. C.
A. B.
Bradlee, Col. and Mrs. Thomas S.
Brewer, Miss F. R.
Briggs, Miss H. S.
Brigham, Mrs. Clifford
Brooks, Miss Phyllis
Bruce, James L.
Buckingham, Mary H.
Burnham, Miss Alice E.
Burnham, Miss Helen C.
Burnham, Miss M. C.
Burr, Mr. and Mrs. Allston
Burr, Mrs. Heman
Butler, Miss Isabel

Cabot, F. Ernest
Cabot, Frederick P.
Cabot, J. W.
Cabot, Miss Theodora
Carmichael, Dr. and Mrs. Henry
Cary, Miss Georgina S.
Case, Miss Louise W.
Chafee, Mrs. Z.
Chapin, H. D.
Chapin, Miss Mabel H.
Chase, Mrs. Theodore
Clark, Mrs. Frederic S.
Clarke, Marshall G.
Clay, Mrs. B. B.
Codman, Miss C. A.
Cole, Mrs. Mollie R.
Cooper, Charlotte E.
Cram, Robert V.
Curtis, Mrs. Horatio G.
Cushing, Mrs. W. E.
Cutler, Mrs. Elbridge G.

Daly, Mrs. Reginald A.
Davenport, Mrs. George H.
Davenport, Mrs. Mary H.
Day, Mrs. Frank A.
Delano, Miss Julia
Derby, Miss Elizabeth P.
Dickerman, Mrs. Frank E.
Dole, Mrs. Charles F.
Dudley, Frances Gardner
Duff, Mr. and Mrs. John
Duncan, Mrs. Albert Greene
Durkee, A. Imogene

Earle, C. B.
Edwards, Miss Hannah M.
"Cash"
Ellery, Mr. and Mrs. William
Elms, Helen T.
Anonymous
Emery, Mr. and Mrs. Frederick L
Emery, Georgia H.
Emery, Miss M. S.
Ensign, Mrs. C. S., Jr.
Estabrook, Mrs. Ida F.

Fairbanks, Miss Catherine
Farlow, John W.
Fay, Miss Helen B.
Fenollosa, William S.

Ferris, Ida J.
Fisher, Miss Edith S.
Fisher, Miss Frances B.
Fisher, R. B.
Fiske, Arthur P., In Memory of Friend
Florence Sumner Fiske
Fitz, Mrs. W. Scott
Fogg, Mrs. Louisa H.
Foote, Arthur
Forbes, Edward W.
Fox, Miss Alice M.
Fox, Felix
Fox, Isidor
French, Miss Katherine
Frothingham, Mrs. L. A.

Gay, E. Howard
Gebhard, Heinrich
Grant, Mrs. Elizabeth
Gray, Elizabeth F.
Gray, Marion E.
Gray, Mr. and Mrs. Russell
Griswold, Mrs. Fitz-Edward
Guild, Miss Charlotte H.
Guild, Miss Eleanor

Harding, Emor H.
Harpham, Mrs. Sherlie B.
Harrington, Mrs. F. B.
Harris, Miss Frances K.
Hatfield, Dr. and Mrs. H. K.
Hayward, Mrs. A. F.
Hayward, Miss Emily H.
Hayward, Mrs. G. G.
Hill, Mr. E. B.
Hill, Miss Marion
Hitch, Miss Julia D.
Hobbs, Mrs. Jane W.
Hofman, H. O.
Holland, Charles P.
Homans, Mrs. William P.
Hooper, Mrs. Susan Thayer
Hopkinson, Miss Leslie W.
Hosmer, Mrs. Elizabeth T.
Howe, Mrs. George D.
Howe, Sarah L.
Hunter, Miss Lillian
Hyde, Mrs. J. M. E.

Ingraham, Mary
Ivers, Ella F.

Jack, Dr. Edwin E.
Jack, Dr. Frederick L.
Friend
Jennison, Miss Katharine A.
Johnson, Miss Edith Morse
Johnson, Mrs. E. J.
Johnson, Ellsworth E.

Kaffenburgh, Carl J.
Kent, Mr. and Mrs. Edward L.
King, Miss Anne P.
King, Miss Caroline W.
King, Franklin

L., J. D.
Lampney, Alice E.
Lancaster, Mrs. Stella C.
Lang, Margaret Ruthven
Lee, Mrs. Francis H.
Lee, Mr. and Mrs. James S.
Friend
Lee, Mr. and Mrs. Joseph
Levey, Mrs. William M.
Lewis, Carrie L. S.
Littell, Miss Harriet R.
Littell, Miss Lucy
Lombard, Annie F.
Loring, Miss Louisa P.
Lothrop, Mrs. Thornton K.
Lothrop, Mrs. W. S. H.
Lowell, Miss Lucy
Lyon, Mrs. W. H.

McCabe, Gertrude B.
McCrary, Mabel S.
McDaniels, Mrs. W. H.
MacFadden, Hamilton
McKibbin, Miss Emily W.
Manson, Miss Elizabeth E.
Marrs, Mrs. Kingsmill
Mayo, Lawrence
Miller, Miss Mildred A.
Minot, Laurence
Moore, Mrs. Edward C.
Moran, Mrs. John J.
Morey, Mrs. Edwin
Morrill, Miss Helen
Morrill, Miss Isabel W.

Neal, Mrs. J. A.
Newell, Mrs. Edward A.
Nickerson, William E.
Norcross, Mrs. Otis

Ogden, Mrs. David B.
Osgood, Miss Emily L.

Paine, Robert Treat, 2d
Parkman, Henry
Parkman, Mrs. Henry
Perera, Mrs. Gino L.
Perkins Institution for the Blind
Phillips, Mrs. A. V.
Powell, Mrs. W. B.
Prather, Miss Elisabeth
Prince, Mrs. Morton P.

Quincy, Elinor

Rantoul, Miss Edith
Rantoul, Harriet C.
Rantoul, Miss Margaret
Rawles, James D.
Raymond, Mrs. Franklin F.
Rider, Mrs. Lelia Y.
Robbins, The Misses
Robinson, Jeannie D.
Robinson, Mrs. J. M.
Rogers, Henry M. and Clara
Kathleen
Ropes, Mrs. C. B.
Rueter, Mrs. Helene C.
Russell, Mrs. Robert S.
Sargent, Mrs. Francis W.
Schneider, Elizabeth
Sears, Miss Annie L.
Sears, Miss Mary P.
Sedgwick, Prof. and Mrs.
William T.
Selfridge, Mrs. George S.
Anonymous
Shaw, Miss Eleanor
Shaw, Mrs. Henry S.
Sheldon, Edward S.
Shepard, Miss Emily B.
Shepard, Mrs. W. S.
Sherman, Henry H.
Shurtleff, Gertrude H.
Silsbee, Elizabeth W.
Slocum, Mrs. W. H.
Smith, Mrs. Frederick M.
Snell, Miss Frances
Spalding, Miss Dora
Spring, Mr. and Mrs. Romney
Stackpole, Mrs. Frederick D.
Staniford, Mrs. Daniel
Stearns, Mrs. C. K.
Stearns, Mrs. F. P.
Stevens, Mary Louisa
Stewart, Mrs. Cecil
Sturges, Dorothy
Sturges, Mrs. Howard O.
Sullivan, Mrs. T. Russell
Swallow, Maude C.
Swan, Miss M. H.
Swift, Miss L. W.

Taft, Edward A.
Tapley, Miss Alice P.
Tapley, Henry F.
Tappan, Mrs. Frederick H.
Thayer, Mrs. John E.
Thomas, Miss Anna B.
Thompson, C. A.
Thorndike, Mrs. J. L.
Thorndike, Mary D.
Townsend, Miss Annie R.

Wadsworth, Mrs. A. F.
Walton, Alice
Walworth, Harriet E.
Ward, Miss A. S.
Ware, Mrs. Whitman
Waring, Mrs. Guy
Watson, Mrs. Donald C.
Watson, S. L. D.
Weidhorn, Leo
Wheatland, Mrs. Richard
Wheeler, Mrs. H. R.
Whitin, Mrs. G. M.
Whitman, Miss Effie E.
Whitman, Mrs. Florence Lee
Whittier, Mr. Albert R.
Williams, J. Bertram
Wilson, Miss A. E.
Winkley, Hobart W.
Winsor, Mrs. Alfred
Worthington, Miss Julia H.
Wright, Mrs. Walter P.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, four trumpets, four horns, three trombones, bass tuba, kettledrums, bass drum, side drum, and strings. The opera is dedicated to M. and Mme. Schleurer-Kestner.

The overture begins Andante, 3–4, with a few sustained measures for strings in unison. After a short and plaintive song for the oboe, the clarinet has a tender melody, D major, which has been described as the mother-idea of the strain sung by the returning soldier, Mylio (act i.), "Si le ciel est plein de flammes." A trumpet fanfare ushers in the main body of the overture, Allegro, D minor, 2-2. The strongly rhythmed and fiery opening, which is supposed by some to picture the wild passion of Margared,—the invocation sung by her in act ii. is heard,*—leads to B-flat major, with a new version of the trumpet fanfare. A solemn phrase is begun by wind instruments against tremulous chords for the strings. A still more important section is the violoncello theme, Andantino non troppo, B-flat major, 6-4, taken from Rozenn's air, "En silence pourquoi souffrir?" in her duet with Margared. There is a return to the opening theme of the allegro and a reminiscence of the introductory andante leads to an impassioned and brilliant peroration, Mylio's war song.

***

The baritone Manoury† sang an aria from "Le Roi d'Ys" at a concert of the Société Nationale in Paris, April 29, 1876, and a duet from the opera was sung by Mme. Lalo‡ and Mme. H. Fuchs at a concert

* "Lorsque je t'ai vu soudain reparaître."

†Adolphe Théophile Manoury took the first prize for opera at the Paris Conservatory in 1874, and made his début in "La Favorita" at the Opéra, November 14 of that year. Remaining at the Opéra until 1880, he sang in many cities. He was director of vocal studies at the New York Conservatory (1889–90), and, returning to Paris, busied himself there as a teacher. He died in 1900.

‡Lalo married, July 5, 1865, one of his pupils, Julie Marie Victoire Bernier de Maligny, a distinguished contralto, for whom he wrote some of his best songs, as "L'Esclave." She died in 1911.

FÉLIX FOX SCHOOL
OF
PIANOFORTE PLAYING
FÉLIX FOX, Director
PIANOFORTE INSTRUCTION
FROM THE BEGINNERS' GRADE TO THE MOST ADVANCED
PUPILS MAY ENTER AT ANY TIME
For circular and information address the Secretary
403 MARLBOROUGH STREET
BOSTON, MASSACHUSETTS
Telephone, Back Bay 973
MASON & HAMLIN PIANO

of the same society, March 13, 1880. The libretto had been in his hands for some years. The sketch of the opera was not completed, however, until 1881. In 1886 he made many changes, and at the same time worked on the instrumentation. The opera was completed in 1887, and the manuscript was given to the publisher.

It had been Lalo's wish to produce his work at the Opéra, and Vaucorbeil, even before he was director of the Opéra* had given Lalo great encouragement; he even recommended the work strongly to the Minister of Public Instruction and of Fine Arts; but, when he was chosen director, and Lalo reminded him of his interest in the opera, he asked him to write music for a ballet, and did not even give him the choice of a scenario. Furthermore, Lalo was obliged to write the music in four months. He accomplished the task, but during the rehearsals he had a paralytic stroke. This ballet, "Namouna," was produced at the Opéra, March 6, 1882, with Rita Sangalli as chief dancer.†

"Le Roi d'Ys" went a-begging. Carvalho refused to put the opera on the stage, although it was played to him at Gounod's house, with Gounod singing certain passages. But it found a publisher, and Parévey of his own accord asked permission of the composer to produce it at the Opéra-Comique. The first performance was at that theatre, May 7, 1888. The cast was as follows: Mylio, Talazac; Karnac, Bouvet; the King, Cobalet; Saint Corentin, Fournets; Jahel, Bussac; Margared, Miss Deschamps; Rozenn, Miss Simonnet. The opera at once made him famous although he had already composed many of his best works, orchestral, concertos, and chamber music. He was then sixty-five years old. For this opera he was made an officer of the Legion of Honor. He had received the decoration in 1880. The one hundredth performance of "Le Roi d'Ys" at the Opéra-Comique was celebrated May 24, 1890. (See Elzéard Rougier's pamphlet on the occasion, published in 1890.) Since then the opera has remained in the repertory. In 1905 it was performed four times.

The first performance of the opera in the United States was at New Orleans, January 23, 1890, when the cast was as follows: Mylio, Furst; Karnac, Balleroy; the King, Geoffrey; Saint Corentin, Rossi; Jahel, Butat; Margared, Miss Leavinson; Rozenn, Mrs. Beretta.

* * *

The libretto of this opera in three acts was written by Édouard Blau (1836–1906), who heard an old legend of Brittany, told to him, it is said, by Jules de la Morandière; but the legend itself was no doubt

*Auguste Emmanuel Vaucorbeil (1821–84) became director of the Opéra in 1879, and he held the position until his death. A pupil of the Paris Conservatory, he wrote a comic opera, "Bataille d'amour" (1863), chamber music, songs, etc. His wife, Armah Sternberg, was a distinguished singer and teacher. She died in 1898.

†A suite from this ballet was played here for the first time at a concert of the Boston Symphony Orchestra, Mr. Paur conductor, January 4, 1896.

It Pays!

Why?

BOSTON SYMPHONY ORCHESTRA Programme pays advertisers because it satisfies as to three essentials — quantity and quality of circulation, and cost. No advertiser is asked to take these matters for granted. We recognize the right of advertisers to know exactly *what* they buy. Not what we expect to do, but what we have done and what we are now doing — the *absolute facts* are what are given to our patrons.

But

There is another point — intangible, perhaps, but even more vital than circulation figures — the influence that the publication wields is the degree of confidence that its readers place in it.

Let us quote you rates!

Address

L. S. B. JEFFERDS
Advertising Manager
Symphony Hall
Boston, Massachusetts

Telephone, Back Bay 1492

known to Blau in his childhood. Blau's libretto is a very free treatment of the legend about the submersion of the ancient Armorican city of Is. In Blau's version the king of Is—or Ys, as Blau preferred—had two daughters, Margared and Rozenn. They both loved Mylio, a knight who was supposed to die far from home. The king was waging war with a neighbor, Karnac. To bring peace, he gave Karnac the hand of Margared, to her infinite distress. When Mylio, who loved Rozenn, returned, Margared refused to wed Karnac, and he renewed the war. Mylio routed him. Margared, mad with jealousy, plotted with Karnac, and opened the gate that kept the sea from the town. In the confusion Mylio killed Karnac, but the water kept rising until Margared cried out, "It will never stop till it has reached its prey," and threw herself into the flood. Saint Corentin appeared on the surface of the water, and commanded it to recede.

The old legend is much more striking. The city of Is was a mighty town in the fifth, sixth, or seventh century. It stood between the Baie des Trépasses and Douarnenez, a little west of Quimper. It was famous for its commerce, its civilization, and its luxury, but it was singularly built: it was protected against the ocean by a dike, and the gates could only be opened by a key which was kept by the king. The city suddenly disappeared beneath the ocean. Some say that this happened accidentally, but the mass of people looked on the disappearance as an act of divine justice and believed that the innocent were drowned with the licentious to punish the crimes committed by the Princess Dahut. She was the daughter of the good King Gradlon of Quimper, and she was so corrupt and perverse that, to escape his vigilance, she went to live at Is. She bore night and day on her neck the keys of the gates. As she was deeply versed in magic, the fairies helped her to improve and adorn the city. The people of Is grew wicked,

SYMPHONY HALL

TO-MORROW
TUESDAY, MARCH 11
AFTERNOON, 2.30

TWO SHOWS ONLY
Evening, 8.15

The first screen production in America of

"POLIKUSHKA"

Based on the story of serfdom, by
LEO TOLSTOY

Featuring the world-famous
MOSCOW ART THEATRE PLAYERS

SEATS AT BOX OFFICE, $1.10, 85c., 55c., tax paid



The Individual Touch

Though unconsciously, perhaps, it is natural to express ourselves, our *personality,* in the things we do. Commonplace things never reveal the "individual touch" and so man's contributions to happiness and progress have accumulated through worthy efforts of individual expression.

It is equally true of *Printing.* Each customer has in mind something expressive of the thought behind the printed piece. It is our purpose to surround that thought with materials of labor and skill of craftsmanship that lift his message out of the commonplace.

The Quality Mark *of Printing Service*

GEO. H. ELLIS CO.

Incorporated

272 Congress Street Boston, Mass.

and strangers joined them in their orgies. If the men were handsome, they were allowed to visit Dahut in her tower; but they were forced to wear a magic mask, which at daybreak closed tight and strangled them. One night a tall man, dressed in red, with a thick, long beard, with eyes that glittered like stars, wooed her; and he pleased her, for he was very wicked. He proposed a dance, the reel footed madly by the Seven Deadly Sins in hell. He called for his bagpiper, a dwarf clad in goatskin. While all were dancing, he stole the keys. The waters entered, and all were drowned save Gradlon, whom Saint Corentin rescued. Only Gradlon remained; he saw afar off the man in red, waving in triumph the silver keys.

Dahut's tower reminds one of the Tour de Nesle and Margaret of Burgundy, immortalized by the drama of the elder Dumas; and of Tamara's tower, which inspired Balakireff's symphonic poem. But there are still other versions of this legend of Is, and they may be found in Souvestre's "Foyer Breton" and "Merveilles de la Nuit"; in Schuré's "Légendes et paysages historiques de France"; in the Abbé Migné's "Dictionnaire des Sciences Occultes." De la Villemarqué gives a fantastical version in "Barzaz Breiz," which was translated into verse by Tom Taylor ("Ballads and Songs of Brittany"). Here is a translation into English prose:—

I

Have you heard, have you heard what the man of God said to King Gradlon, who is at Is?

"Do not give yourself to wine; do not give yourself to folly. After pleasure, pain!

"Who bites into the flesh of fish will be bitten by the fish, and he that swallows will be swallowed.

"And he that drinks and mixes wine will drink water like a fish. He that does not know will learn."

II

King Gradlon spake:—

"My joyous guests, I wish to sleep a little.

"Do you sleep till morning; stay here with us to-night; but do as you please."

Then the lover whispered softly, very softly, these words in the ear of the king's daughter:—

"Sweet Dahut—and the key?"

BOUND COPIES of the
Boston Symphony Orchestra's
PROGRAMME BOOKS
Containing Mr. Philip Hale's analytical and descriptive notes on all works performed during the season ("musically speaking, the greatest art annual of today."—W. J. Henderson, New York Sun), may be obtained by addressing
PRICE, $5.00 SYMPHONY HALL

SALARIED POSITIONS
FOR
Teachers of Music
in Educational Institutions throughout U.S. and Canada.
Address HENRY C. LAHEE
218 Tremont St., Boston

SYMPHONY HALL

SUN. AFT.
MAR. 23
at 3.30

DE PACHMANN

The Famed Pianist

Seats, $1.00, $1.50, $2.00, $2.50 (plus tax)

SUN. AFT.
MAR. 30
at 3.30

In aid of the
Boston Symphony Orchestra's PENSION FUND

Beethoven's Mighty Masterpiece

THE NINTH (CHORAL) SYMPHONY

Seats now, $1.00, $1.50, $2.00, $2.50 (no tax)

(See page 31)

MON.
EVE.
APRIL. 7
at 8.15

Closing Concert of the Monday Evening Series

Boston Symphony Orchestra

PIERRE MONTEUX, Conductor

Soloist, EVA GAUTHIER, Mezzo-Soprano

SUN. AFT.
APRIL 13
at 3.30

LOUISE HOMER AND LOUISE HOMER-STIRES

CONTRALTO SOPRANO

Tickets now at Box office

Tickets for each of the above concerts are now on sale at Box Office
Mail orders promptly filled. (Kindly make checks payable to Symphony Hall)

Mens Suits



Cleansed
and
Refinished

ALMOST LIKE NEW

NOW $2.00

COLLECTION AND DELIVERY SYSTEM

LEWANDOS

284 Boylston Street
17 Temple Place
29 State Street
79 Summer Street
248 Huntington Avenue

BOSTON

TELEPHONE SERVICE
Back Bay 3900
Connecting Boston Shops

Branch Shops

BROOKLINE (COOLIDGE CORNER) 1310 Beacon Street
MALDEN MASS 30 Pleasant Street
WALTHAM MASS 193 Moody Street
WATERTOWN MASS 1 Galen Street
CAMBRIDGE MASS 1274 Massachusetts Avenue
LYNN MASS 22 Munroe Street
SALEM MASS 72 Washington Street
MANCHESTER MASS
NEW YORK CITY 10 West 48 Street
PHILADELPHIA PA 1901 Chestnut Street
ALBANY N Y 75 North Pearl Street
HARTFORD CONN 47 Farmington Ave
BRIDGEPORT CONN 213 State Street
WATERBURY CONN 22 East Main Street
NEW HAVEN CONN 123 Church Street
SPRINGFIELD MASS 294 Bridge Street
WORCESTER MASS 26 Pearl Street
FITCHBURG MASS 570 Main Street
NEW BEDFORD MASS 672 Purchase Street
FALL RIVER MASS 197 Bank Street
PROVIDENCE R I 137 Mathewson Street
NEWPORT R I 231 Thames Street

SYMPHONY HALL

MONDAY EVENING, APRIL 7, 1924, at 8.15 o'clock

FIFTH CONCERT

FAREWELL APPEARANCE OF PIERRE MONTEUX AS CONDUCTOR OF THE MONDAY EVENING SERIES

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor



SOLOIST

EVA GAUTHIER

Mezzo-Soprano

"The key will be taken; the water will flow; may it be done according to your wish!"

III

Now whoever had seen the old king asleep would have wondered greatly, and admired him, seeing him in his purple cloak, with his white locks white as snow floating on his shoulders, with his golden chain around his neck.

If any one had been watching, he would have seen the white young girl enter quietly the chamber with her feet bare:

She approached the king, her father, she kneeled down, and she took away the chain and the key.

IV

He slept, the king slept. A cry is raised on the plain: "The water is let loose! The city is under water!

"Sire, arise! To horse! Away from here! The sea has burst its dikes!"

Cursed be the white young girl who opened, after the feast, the water gate of the city Is, the barrier of the sea!

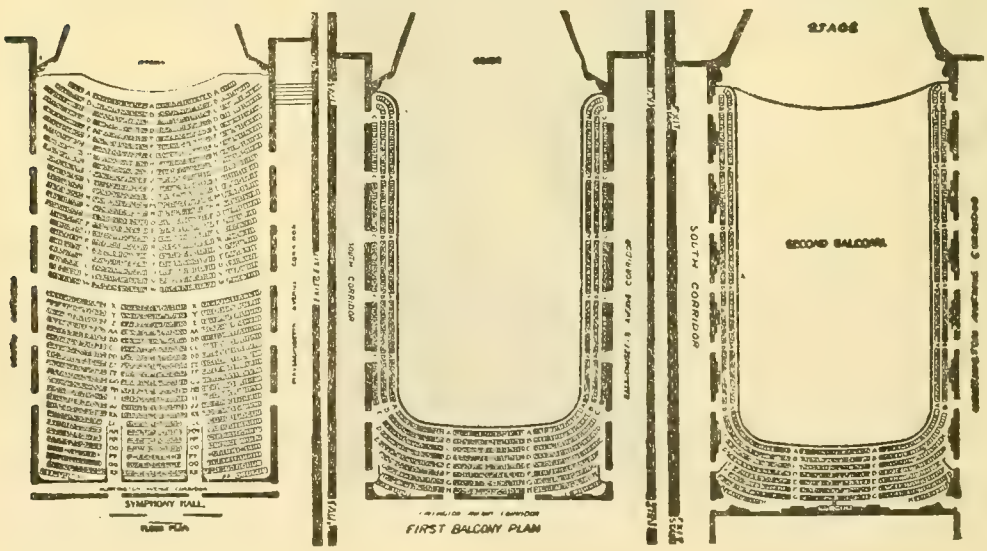
V

"Forester, forester, tell me, have you seen the wild horse of Gradlon pass in this valley?"

"I have not seen Gradlon's horse pass here, I only heard him in the black night: *trip, trep, trip, trep, trip, trep,* swift as the fire!"

"Have you seen, fishermen, the sea-maiden combing her hair, blonde as gold, in the mid-day sun, on the shore of the sea?"

"I have seen the sea-maiden, I have even heard her sing. Her songs were mournful as the billows."



SYMPHONY HALL - - - BOSTON

SUNDAY AFTERNOON, MARCH 30, at 3.30

In aid of the Boston Symphony Orchestra's PENSION FUND

Beethoven's Mighty Masterpiece

The Ninth (Choral)

Since printing this programme book the Afternoon Performance on Sunday, March 30th of

Beethoven's NINTH SYMPHONY

has been entirely sold out.

A Second Performance of this work will be given in Symphony Hall, Sunday Evening, March 30th at 8.30.

Tickets Now at Box Office

Mail orders to Symphony Hall given prompt attention

More than half of the seats for this concert have already been taken

"The key will be taken; the water will flow; may it be done according to your wish!"

III

Now whoever had seen the old king asleep would have wondered greatly, and admired him, seeing him in his purple cloak, with his white locks white as snow floating on his shoulders, with his golden chain around his neck.

If any one had been watching, he would have seen the white young girl enter quietly the chamber with her feet bare:

She approached the king, her father, she kneeled down, and she took away the chain and the key.

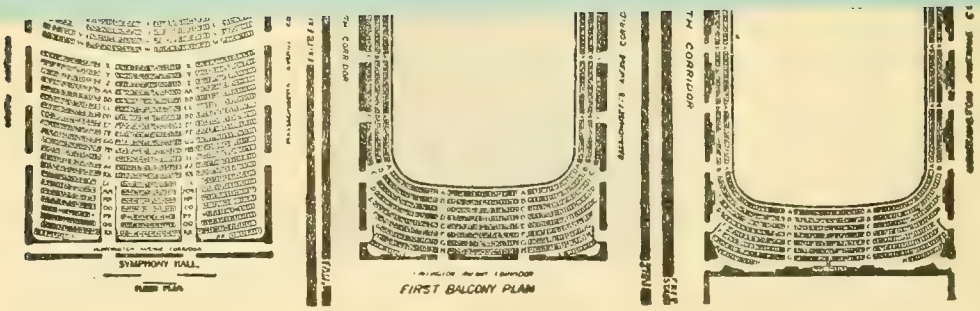
IV

He slept, the king slept. A cry is raised on the plain: "The water is let loose! The city is under water!

"Sire, arise! To horse! Away from here! The sea has burst its dikes!"

Cursed be the white young girl who opened, after the feast, the water gate of the city Is, the barrier of the sea!

V



SYMPHONY HALL - - - BOSTON

SUNDAY AFTERNOON, MARCH 30, at 3.30

In aid of the Boston Symphony Orchestra's PENSION FUND

Beethoven's Mighty Masterpiece

The Ninth (Choral) Symphony

THE BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor

The Combined Chorus of the HARVARD GLEE CLUB and the RADCLIFFE CHORAL SOCIETY

A QUARTET OF DISTINGUISHED SOLOISTS

TICKETS NOW

Mail orders to Symphony Hall given prompt attention

More than half of the seats for this concert have already been taken

WILLIAM ALDEN PAUL

SINGING

Individual and Class Instruction

30 HUNTINGTON AVENUE . . . BOSTON

The Art of Singing

VOICE PLACING
AND TECHNIQUE A SPECIALTY

MARGARET A. AGNEW

VOCAL COACH AND ACCOMPANIST
146 MASSACHUSETTS AVENUE
Telephone, Back Bay 3040

JOSEPHINE KNIGHT

SOPRANO SOLOIST
Teacher of Singing
4 Haviland Street - - - Boston
Kenmore 1047
In Worcester, Tuesdays, Wednesdays and Friday Afternoons, 317 Day Building

---

Mrs. MABEL MANN JORDAN

Pupil of SILVESTRI, Naples, Italy
Teacher of MANDOLIN, GUITAR, BANJO and UKULELE
Foreign and American Instruments For Sale
131 NEWBURY STREET, BOSTON
Telephone, Back Bay 8617

Willard Flint

BASSO
Voice Specialist and Coach
STUDIO: 246 HUNTINGTON AVENUE

"Why Do the Nations Rage;" sung fervently and skillfully as Mr. Flint sang it last evening . . . .
—*Boston Transcript*, May 1, 1922

Teacher of Wm. Gustafson, Basso Metropolitan Opera, and many other prominent artists

---

OTTO G. T. STRAUB

50 PETERBORO STREET
Tel. Kenmore 2090
STUDIO . 23 STEINERT HALL

THEORY OF MUSIC
HARMONY — COUNTERPOINT — FORMS
COMPOSITION
IMPROVISATION—INSTRUMENTATION
SCOREREADING — CONDUCTING

RUDOLPH TOLL

CLARINET SOLOIST
AND TEACHER

SAXOPHONES—CLARINETS
Reeds, etc. All makes. Time Payments.
Repadding, repairing, plating.
Toll Tonguing Device for Clarinet and Saxophone, an aid to rapid tonguing. Book on Reed-fitting and Course on Tone Production. Catalogue mailed free.
R. TOLL MUSIC HOUSE
218 TREMONT STREET BOSTON, MASS

MUSICAL INSTRUCTION

ARTHUR J. HUBBARD
AND
VINCENT V. HUBBARD
and assistants
Mrs. CAROLINE HOOKER and
Miss EDITH BULLARD

Teachers of Singing in all its branches
and of Dramatic Action as
applied to Singing
ARTHUR J. HUBBARD
246 Huntington Avenue

ANNA STOVALL-LOTHIAN
PIANIST TEACHER
Member of Faculty, New England Conservatory of Music, Boston,
and Lasell Seminary, Auburndale
110 GAINSBOROUGH STREET, BOSTON, MASS.
Telephone, Copley 0898-R

Miss HELEN GOODRICH
TEACHER OF SINGING
HOTEL HEMENWAY
Tuesdays and Fridays at Lasell Seminary

BERNARD FIEDLER
VIOLINIST and TEACHER
member Boston Symphony Orchestra
STUDIO: 61 WESTLAND AVENUE
Tel. Back Bay 8290

JOHN LANE
TEACHER OF SINGING
STEINERT HALL
162 BOYLSTON STREET . . . BOSTON

EDITH LYNWOOD WINN
TEACHER OF VIOLIN AND
ENSEMBLE PLAYING
HUNTINGTON CHAMBERS, ROOM 308

Miss MARY A. STOWELL
TEACHER of PIANO and HARMONY
117 REVERE STREET
between Charles St. and the Esplanade
Tel., Bowdoin 3162-R

ALENA G. EMERSON
TEACHER OF SINGING
WHITNEY SCHOOL FOR VOCALISTS
1126 BOYLSTON STREET, BOSTON
Also STUDIO at NEEDHAM, 180 Nehoiden Street

JANE RUSSELL COLPITT
PIANIST AND TEACHER
405 PIERCE BLDG. COPLEY SQUARE
Telephone University 7679-R

THE CHARLOTTE WHITE SCHOOL
A school for music and academic students.
18 Huntington Avenue, Boston, Mass.
Telephone, Back Bay 6766

KARL DOERING
Pupil of Professor Jachman-Wagner, Berlin,
and Professor Galliera, Milan, Italy
TEACHER OF SINGING
STUDIO: 27 STEINERT HALL
Telephone Beach 1330

WELLINGTON SMITH
BARITONE SOLOIST
CONCERT ORATORIO RECITAL
Address, Symphony Hall

Henry Jackson Warren
BARITONE
ORATORIO—CONCERT—RECITAL
TEACHER OF SINGING
89 Audubon Road, Boston Copley 7961-M



The

Mason & Hamlin

Pianoforte

BELIEVING that there is constant demand for the utmost degree of excellence in any given product, the Mason & Hamlin Co. has never swerved from its purpose of supplying instruments of rarest artistic merit.

The Mason & Hamlin Piano represents a determined effort to produce the finest instrument of its kind, with a willingness to go to any expense necessary to obtain the result.

It costs more than any other, but its superior musical qualities and longer life add an intrinsic value which musicians, and economical buyers, recognize to be worth many times the additional price.

MASON & HAMLIN CO.

146-148 Boylston Street

SYMPHONY HALL, BOSTON

HUNTINGTON AND MASSACHUSETTS AVENUES

Branch Exchange Telephones, Ticket and Administration Offices, Back Bay 1492

Boston Symphony Orchestra

INC.

PIERRE MONTEUX, Conductor

FORTY-THIRD SEASON, 1923-1924

Programme

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

COPYRIGHT, 1924, BY BOSTON SYMPHONY ORCHESTRA, INC.

THE OFFICERS AND TRUSTEES OF THE BOSTON SYMPHONY ORCHESTRA, Inc.

FREDERICK P. CABOT . . . . . President
GALEN L. STONE . . . . . Vice-President
ERNEST B. DANE . . . . . Treasurer

ALFRED L. AIKEN
FREDERICK P. CABOT
ERNEST B. DANE
M. A. DE WOLFE HOWE
JOHN ELLERTON LODGE
ARTHUR LYMAN
HENRY B. SAWYER
GALEN L. STONE
BENTLEY W. WARREN
E. SOHIER WELCH

W. H. BRENNAN, Manager

G. E. JUDD, Assistant Manager

EETHOVEN
and Nature
Painted for the
Steinway
Collection
by N C Wyeth



STEINWAY

THE INSTRUMENT OF THE IMMORTALS

ON the 26th of March, 1827, died Ludwig van Beethoven, of whom it has been said that he was the greatest of all musicians. A generation later was born the Steinway Piano, which is acknowledged to be the greatest of all pianofortes. What a pity it is that the greatest master could not himself have played upon the greatest instrument—that these two could not have been born together! Though the Steinway was denied Beethoven, it was here in time for Liszt and Rubinstein, for Wagner, Berlioz and Gounod. And today, a still greater Steinway than these great men knew, responds to the touch of Paderewksi, Rachmaninoff and Hofmann. Such, in fact, are the fortunes of time, that today, this Instrument of the Immortals, this piano, more perfect than any Beethoven ever dreamed of, can be possessed and played and cherished not only by the few who are the masters of music, but by the many who are its lovers.

Steinway & Sons and their dealers have made it conveniently possible for music lovers to own a Steinway. Prices: $875 and up, plus freight at points distant from New York.

STEINWAY & SONS, Steinway Hall, 109 E. 14th Street, New York

Boston Symphony Orchestra

Forty-third Season, 1923–1924

PIERRE MONTEUX, Conductor

PERSONNEL

Violins.

Burgin, R.	Hoffmann, J.	Gerardi, A.	Hamilton, V.
Concert-master.	Mahn, F.	Krafft, W.	Sauvlet, H.
Theodorowicz, J.			
Gundersen, R.	Pinfield, C.	Fiedler, B.	Siegl, F.
Kassman, N.	Cherkassky, P.	Leveen, P.	Mariotti, V.
Thillois, F.	Gorodetzky, L.	Kurth, R.	Riedlinger, H.
Murray, J.	Goldstein, S.	Bryant, M.	Knudsen, C.
Stonestreet, L.	Tapley, R.	Del Sordo, R.	Messina, S.
Diamond, S.	Erkelens, H.	Seiniger, S.	

Violas.

Fourel, G.	Werner, H.	Grover, H.	Fiedler, A.
Artières, L.	Van Wynbergen, C.	Shirley, P.	Mullaly, J.
	Gerhardt, S.	Kluge, M.	
	Deane, C.	Zahn, F.	

Violoncellos.

Bedetti, J.	Keller, J.	Belinski, M.	Warnke, J.	Langendœn, J.
Schroeder, A.	Barth, C.	Stockbridge, C.	Fabrizio, E.	Marjollet, L.

Basses.

Kunze, M.	Seydel, T.	Ludwig, O.	Kelley, A.	Girard, H.
Keller, K.	Gerhardt, G.	Frankel, I.	Demetrides, L.	

Flutes.	Oboes.	Clarinets.	Bassoons.
Laurent, G.	Longy, G.	Sand, A.	Laus, A.
Bladet, G.	Lenom, C.	Arcieri, E.	Allard, R.
Amerena, P.	Stanislaus, H.	Vannini, A.	Bettoney, F.

Piccolo.	English Horns.	Bass Clarinet.	Contra-Bassoon.
Battles, A.	Mueller, F.	Mimart, P.	Piller, B.
	Speyer, L.		

Horns.	Horns.	Trumpets.	Trombones.
Wendler, G.	Valkenier, W.	Mager, G.	Hampe, C.
Schindler, G.	Hain, F.	Mann, J.	Adam, E.
Hess, M.	Van Den Berg, C.	Perret, G.	Mausebach, A.
Lorbeer, H.	Gebhardt, W.	Kloepfel, L.	Kenfield, L.
		Schmeisser, K.	

Tuba.	Harps.	Timpani.	Percussion.	
Sidow, P.	Holy, A.	Ritter, A.	Ludwig, C.	Zahn, F.
	Delcourt, L.	Polster, M.	Sternburg, S.	

Organ.	Celesta.	Librarian.
Snow, A.	Fiedler, A.	Rogers, L. J.



Proposing the exchange of your little used or silent piano—

FOR one which brings with it a rich endowment of the playing of the greatest pianists in the world—the

AMPICO

IN THE

Chickering

Established 1823

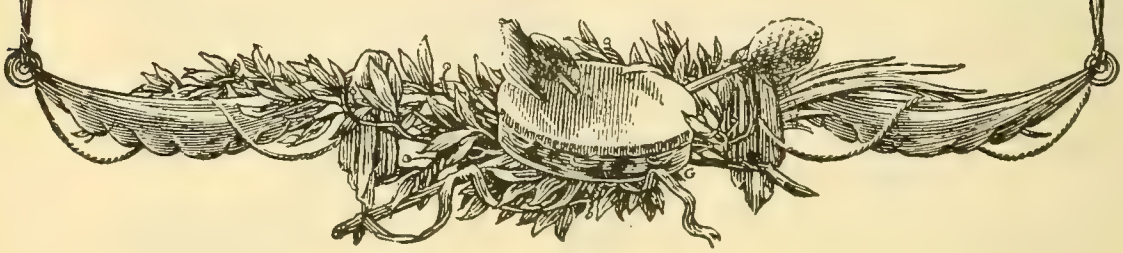
Then—the great Rachmaninoff—the captivating Levitzki—the amazing Nyiregyhazi—and scores of others will play your piano for you whenever you desire to hear them.

The cultivating, uplifting, restorative power of music becomes yours—through the daily companionship with the masters.

Let us tell you how easily you may make this treasure of music your own

CHICKERING WAREROOMS

169 TREMONT STREET, BOSTON



Nineteenth Programme

FRIDAY AFTERNOON, MARCH 21, at 2.30 o'clock

SATURDAY EVENING, MARCH 22, at 8.15 o'clock

Haydn . . . . . Symphony in C major (B. & H. No. 7)

I. Adagio; Vivace.
II. Adagio ma non troppo.
III. Menuetto; Allegretto.
IV. Finale: Presto assai.

Hill . . . . . "Stevensoniana" Suite No. 2
After poems from R. L. Stevenson's "A Child's Garden of Verses," Op. 29

I. Armies in the Fire.
II. The Dumb Soldier.
III. Pirate Story.

(First Performance)

Beethoven . . . . . Concerto in D major for Violin, Op. 61

I. Allegro ma non troppo.
II. Larghetto.
III. Rondo.

Wagner . . . Ride of the Valkyries (Act III), "The Valkyrie"

SOLOIST

CARL FLESCH

There will be an intermission of ten minutes after Hill's "Stevensoniana"

City of Boston, Revised Regulation of August 5, 1898,—Chapter 3, relating to the covering of the head in places of public amusement

Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn.
Attest: J. M. GALVIN, City Clerk.

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

4th Annual Raymond-Whitcomb

MIDNIGHT-SUN CRUISE

visiting

Iceland North Cape Norwegian Fjords

To sail June 26, 1924
by the
S. S. "Franconia" of the Cunard Line

The Ship

This newest Cunard liner was built especially for long cruises. The decks are unusually wide, and the saloons spacious. The staterooms are large; practically all have beds instead of berths, as well as hot and cold running water. Over 70 have connecting private baths. It is the largest ship ever to sail to the North Cape.

The Route

The route includes fascinating Iceland, rarely visited by travelers, the wonderful North Cape, and the famous Fjords of Norway. For a week the Midnight Sun will be visible. France and England will be reached on July 21 — in season for summer travel abroad.

Rates from New York to New York with return passage on any Cunard steamship (including the "Aquitania,""Mauretania,""Berengaria""Franconia"). $625 to $2100 without bath. $1325 to $3850 with bath

Make reservations now

Suggestions for Winter Travel
California, South America, Florida, Europe

Raymond & Whitcomb Co.

17 Temple Place Boston Tel. Beach 6964

Symphony in C major (B. & H. No. 7) . . . . Joseph Haydn

(Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809)

This symphony is No. 1 in the catalogue of the series of twelve composed by Haydn for Salomon's concerts in 1791 and 1792 at London. This catalogue is arranged arbitrarily, not according to the date of composition or performance. Thus, the first symphony performed at Salomon-Haydn concerts, March 11, 1791, was the one in D major, No. 2 of the London catalogue, but No. 5 in Breitkopf & Härtel's list.

Unfortunately the programs of some of the concerts at which the symphonies were produced could not be found even by the indefatigable Pohl when he was collecting the material for his "Mozart und Haydn in London" (Vienna, 1867), and we are without information concerning the history of some of the symphonies.

This Symphony in C major is scored for two flutes, two oboes, two bassoons, two horns, two trumpets, kettledrums, and strings. It was performed here at concerts of the Boston Symphony Orchestra on October 21, 1882, January 28, 1888, April 12, 1902, and April 9, 1904.

The music does not call for elaborate analysis. The symphony

HENRY JACKSON WARREN
BARITONE



Sang at his Jordan Hall Recital
Tuesday Evening, March 18th

HARRIS S. SHAW, Accompanist

Lyrics from the Greek by Edward Ballantine
Corinth
To Kalé
'Neath This Tall Pine
Aphrodite

Memnon — Arthur Foote

In Bygone Days — G. W. Chadwick

Other American Songs from Mr. Warren's Repertoire:

Glory and Endless Years — Mabel W. Daniels

Little David (Negro Spiritual) — G. A .Grant-Schaefer

A Little Wheel a-Rollin' (Negro Spiritual) — G. A. Grant-Schaefer

THE ARTHUR P. SCHMIDT CO., 120 Boylston St.

begins with an Introduction of thirteen measures, Adagio, C major, 3-4. The main body of the movement is Vivace, C major, 3-4. It is built on two themes: the first is simply robust; the second is in contrasting but cheerful spirit.

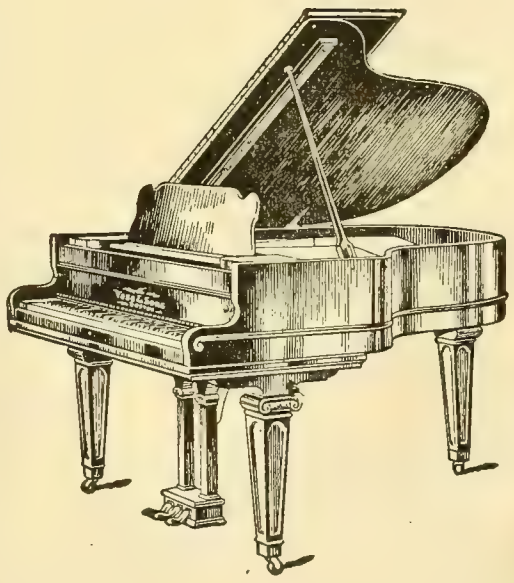
II. Adagio ma non troppo, F major, 4-4. An aria theme is developed. There is a middle section in F minor.

III. Menuetto, Allegretto, C major, 3-4. The trio has a light air for first violins and oboe.

IV. The Finale, Presto assai, C major, 2-4, is a rondo in Haydn's characteristic manner.

* * *

Haydn's name began to be mentioned in England in 1765. Symphonies by him were played in concerts given by J. C. Bach, Abel, and others in the seventies. Lord Abingdon tried in 1783 to persuade Haydn to take the direction of the Professional Concerts which had just been founded. Gallini asked him his terms for an opera. Salomon, violinist, conductor, manager, sent a music publisher, one Bland—an auspicious name—to coax him to London, but Haydn was loath to leave Prince Esterhazy. Prince Nicolaus died in 1790, and his successor, Prince Anton, who did not care for music, dismissed the orchestra at Esterház, and kept only a brass



THE
VOSE GRAND

QUALITY and
REPUTATION

enable you to know in advance that the VOSE is a most satisfactory piano.

WE CHALLENGE
COMPARISON

VOSE & SONS PIANO CO.
160 Boylston St., Boston, Mass.

L. P. HOLLANDER CO.

Est. 1848

FRENCH NOVELTIES

Latest Parisian Designs

in

BAGS PURSES
CIGARETTE CASES
NECKWEAR JEWELRY

(Ground Floor)

202-214 BOYLSTON STREET, BOSTON

LIMA-FISK, INC.

230 BOYLSTON STREET

Opposite the Public Gardens

Second Floor

DIAMONDS PEARLS

ORIENTAL PEARL NECKLACES

WATCHES

PLATINUM DIAMOND JEWELRY

GOLD JEWELRY

$5 TO $5,000 AND UPWARD

band; but he added four hundred gulden to the annual pension of one thousand gulden bequeathed to Haydn by Prince Nicolaus. Haydn then made Vienna his home. And one day, when he was at work in his house, the "Hamberger" house in which Beethoven also once lived, a man appeared, and said: "I am Salomon, and I come from London to take you back with me. We will agree on the job to-morrow." Haydn was intensely amused by the use of the word "job." The contract for one season was as follows: Haydn should receive three hundred pounds for an opera written for the manager Gallini, three hundred pounds for six symphonies, and two hundred pounds for the copyright, two hundred pounds for twenty new compositions to be produced in as many concerts under Haydn's direction, two hundred pounds as guarantee for a benefit concert. Salomon deposited five thousand gulden with the bankers, Fries & Company, as a pledge of good faith. Haydn had five hundred gulden ready for travelling expenses, and he borrowed four hundred and fifty more from his prince.

The first of the Salomon-Haydn concerts was given March 11, 1791, at the Hanover Square Rooms. Haydn, as was the custom, "presided at the harpsichord"; Salomon stood as leader of the orchestra. The symphony was in D major, No. 2, of the London list of twelve. The Adagio was repeated, an unusual occurrence, but the cities preferred the first movement.

The orchestra was thus composed: twelve to sixteen violins, four violas, three violoncellos, four double-basses, flute, oboe, bassoon, horns, trumpets, drums—in all about forty players.

Haydn left London towards the end of June, 1792. Salomon invited him again to write six new symphonies. Haydn arrived in

ADVANTAGES

¶ The *quality* of books displayed on our shelves.
¶ *Knowledge* of the contents of a book.
¶ *Freedom* for the customer.
¶ *Promptness* in importation.
¶ *Location*—one hundred yards from the Harvard Square Subway.

DUNSTER HOUSE BOOKSHOP
26 HOLYOKE STREET & MT. AUBURN
Cambridge, Mass.

E. T. Slattery Co.

OPPOSITE BOSTON COMMON



What's New for Spring?

Suits! Tailored — and mannish. Saved from severity by feminine trifles—trifles that make costume-perfection—tiny cloches and tricornes—tailored blouses—scarfs—bags—fobs—gloves.

And glorifying suits, and not only suits, but coats and gowns as well—*black satin!* Satin, plain, or blossoming into tuckings and pleatings and sashes.

In short, a season of smart simplicity — the kind of artful simplicity which only the finest materials, the most capable designing, the most competent tailoring can achieve — the kind one finds at Slattery's!

London, February 4, 1794, and did not leave England until August 15, 1795. The orchestra at the opera concerts in the grand new concert-hall of the King's Theatre was made up of sixty players. Haydn's engagement was again a profitable one. He made by concerts, lessons, symphonies, etc., twelve hundred pounds. He was honored in many ways by the king, the queen, and the nobility. He was twenty-six times at Carlton House, where the Prince of Wales had a concert-room: and after he had waited long for his pay, he sent a bill from Vienna for one hundred guineas, which Parliament promptly settled.

* * *

Johann Peter Salomon was born at Bonn in 1745. His family lived in the house in which Beethoven was born. When he was only thirteen he was a paid member of the Elector Clement August's orchestra. He traveled as a virtuoso, settled in Berlin as a concert-master to Prince Heinrich of Prussia, and worked valiantly for Haydn and his music against the opposition of Quanz, Graun, Kirnberger, who looked upon Haydn as a revolutionary. Prince Heinrich gave up his orchestra: and Salomon, after a short but triumphant visit to Paris, settled in London in 1781. There he prospered as player, manager, leader, until in 1815, on November

Bonds of the highest grade

Harris, Forbes & Co
Incorporated
Harris Forbes Building
24 Federal St., Boston



Drawn from Hat shown by Chandler & Co.

Millinery— Spring Opening

Ghandler & Co.

Established Over a Century

150-153 Tremont St., Boston

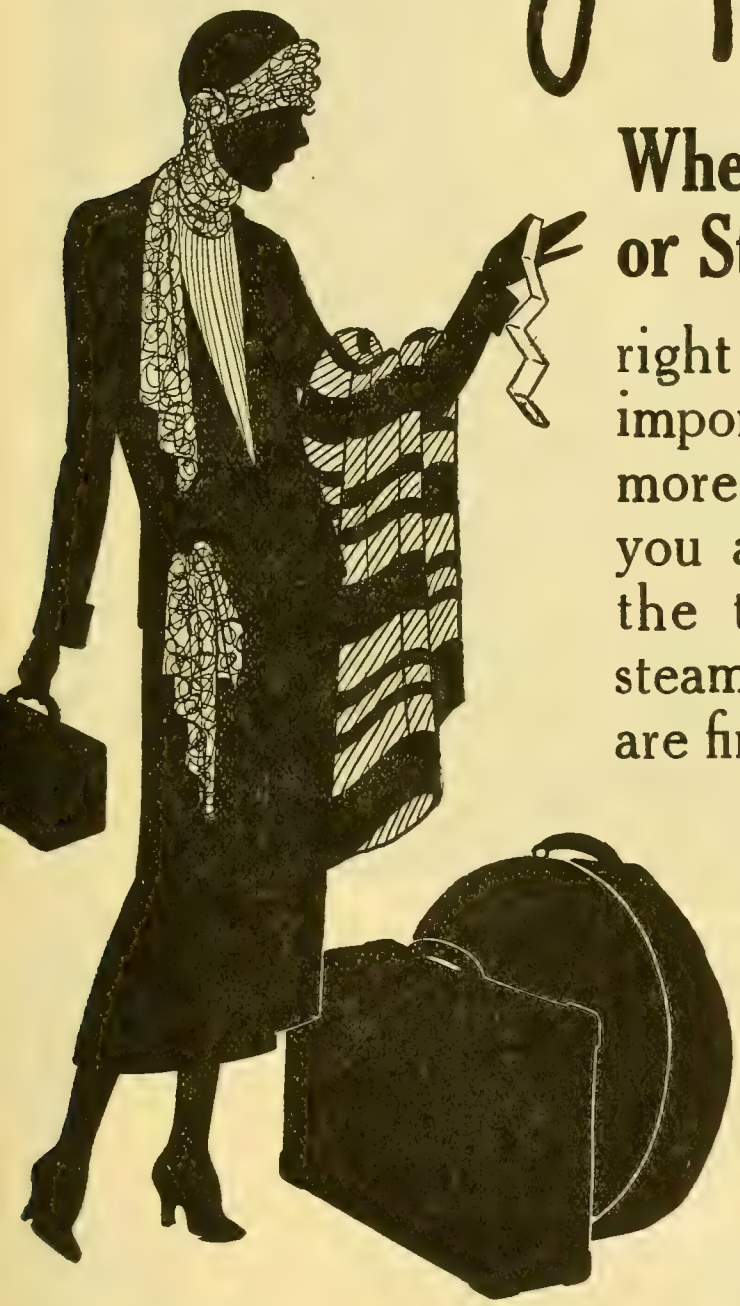
25, he died in his own house, as the result of a fall from his horse* in August of that year. He was buried in the cloister of Westminster Abbey. William Gardiner described him as "a finished performer; his style was not bold enough for the orchestra, but it was exquisite in a quartet. He was also a scholar and a gentleman, no man having been admitted more into the society of kings and princes for his companionable qualities. . . . Mr. Salomon's violin was the celebrated one that belonged to Corelli, with his name elegantly embossed in large capital letters on the ribs." Gardiner, by the way, in 1804 forwarded to Haydn through Salomon, as a return for the "many hours of delight" afforded him by Haydn's compositions, "six pairs of cotton stockings, in which is worked that immortal air, 'God preserve the Emperor Francis,' with a few other quotations." Among these other quotations were "My mother bids me bind my hair" and "the bass solo of 'The Leviathan'!" The stockings were wrought in Gardiner's factory. In the last years Salomon was accused of avarice, that "good old

*Beethoven had written a long letter to him on June 1st of that year with reference to the publication of some of his works in England. Hearing of his death he wrote to Ferdinand Ries, expressing his grief, "as he was a noble man whom I remember from my childhood."



Jays

BOSTON
TEMPLE PLACE
ELEVEN



Whether You Travel or Stay at Home—

right clothes are always important, of course, but more so than ever when you are traveling. On the train, aboard the steamer, in hotels—you are first estimated by the clothes you wear. We feel confident that the estimate will be all that you desire if you choose at Jays.

We have Dresses, Coats, Suits, Scarfs, Skirts, Sweaters and Blouses

BOSTON TEMPLE PLACE ELEVEN

gentlemanly vice," but during the greater part of his life he was generous to extravagance.

Haydn's symphonies were played in the United States at the end of the eighteenth century: in New York as early as 1782; in Philadelphia in 1786; in Charleston and Baltimore in 1793; in Hartford in 1795; in Boston in 1792.* The symphonies, sometimes called "overtures," or "full pieces," were very seldom identified, nor is it certain that in all cases all the movements were performed. "La Reine" and "La Chasse" were played in New York (1793–94). On a Boston programme the composer's name was spelled "Aiden." The spelling "Heyden" was not uncommon in other cities.

William Foster Apthorp in his Boston Symphony Programme Book of April 13–14, 1900, says that the "Military" was one of the first Haydn symphonies given in Boston, its first performance here dating back somewhere in the thirties (of the nineteenth century). It was very popular for some years, and then fell into neglect.

Berlioz reviewed in the *Revue et Gazette Musicale* of 1841 (p. 225) the performance of a symphony by Haydn. The article, which is not included in any one of the published volumes of Berlioz's feuilletons, shows the critic in lightsome mood, before his duties as a journalist irked him.

*See O. G. Sonneck's "Early Concert-Life in America" (1731–1800).

TORREY, BRIGHT & CAPEN CO.

Importers and Dealers in

FINE CARPETS

AND

ORIENTAL RUGS

116 Boylston Street

BOSTON



ROSENTHAL

American Tour, Season 1923-1924

KNABE EXCLUSIVELY

AMPICO RECORDINGS

Representatives in Boston

C·C·HARVEY Co·

144 Boylston Street

"Haydn's Symphony in D belongs naturally to the kind of naïvely good and gay music that recalls the innocent joys of the fireside and the *pot-au-feu.* It goes and comes, never brusquely, noiselessly, in morning négligé, clean and comfortable; it hums a tune and now and then cracks its little joke; it opens the window to profit by a warm sunbeam; a poor man passes in the street, one is moved to humble pity and gives a sou or a bit of bread, and is satisfied within, and thanks the good God for having a sou and a bit of bread for the poor. Then one prudently takes an umbrella, and goes to the café to play dominoes and drink a pot of beer seasoned with inoffensive gossip; and at nine o'clock goes home, puts on a white cotton nightcap, says a prayer, gets into a good feather-bed and sleeps there in the peace of the Lord. The orchestra understood perfectly the style and ways of this amiable composition; it has drawn in its claws, mewed gently, drunk its milk with a charming gracefulness, without opening wide its great lurid eyes, without bristling its long whiskers, without shaking its tail, like a virtuous cat of the presbytery. The audience was delighted. No wonder: one likes to drink a bottle of good wine with an honest fellow when one meets him. There are so many countries where one would be obliged for that to take with him the man and the wine."*

*Translated by P. H.

HARMONY IN CHINA

J·McD·&·S

Crockery
China
Glassware
Gifts

Some dining tables look as incongruous as a man dressed in golf trousers, a dinner coat, and a derby. Each piece of china is good-looking, but bread and butter plates do not match the dinner plates, and platter and vegetable dishes do not harmonize with either.

The idea of Open Stock was created to do away with the necessity of such an unsuitable combination of patterns.

In Open Stock you may choose a design you like and select as many pieces as you require. From time to time add more pieces or replace the ones which are broken. Thus you are always sure of matching china.

Jones, McDuffee & Stratton
CORPORATION
Established 1810 33 Franklin St., Boston
Just off Washington Street

"SILK ALPACA"

A new (Silk and Fibre) fabric with weave similar in appearance to the old time alpaca. It is soft and supple as a Crepe and with a natural lustre. Street shades, Black and White.

R. H. STEARNS CO.

"Stevensoniana," Suite No. 2, after Poems from R. L. Stevenson's "A Child's Garden of Verses," Op. 29: 1, Armies in the Fire; 2, The Dumb Soldier; 3, Pirate Story

Edward Burlingame Hill

(Born at Cambridge, Mass., September 9, 1872; now living there)

Mr. Hill in 1916–17 composed a Suite "Stevensoniana" inspired by these poems in Stevenson's "Child's Garden of Verses": Marching Song, The Land of Nod, Where Go the Boats? and The Unseen Playmate. It was first performed by the Symphony Society of New York, Walter Damrosch conductor, on January 27, 1918. It was performed in Boston at a concert of the New England Conservatory by Wallace Goodrich on April 12, 1918, and at a concert of the Boston Symphony Orchestra, Mr. Rabaud conductor, on March 28, 1919.

Mr. Hill writes: "I scarcely intended to compose a second "Stevensoniana" Suite, but having been struck with the imaginative quality of 'Armies in the Fire' I wrote music for it in May, 1921. Eight months or so later, having a little leisure, I began to think of adding movements to one already completed, and I wrote music for 'The Dumb Soldier' and 'Pirate Story' in January and February, 1922, scoring them in August and September of the same year.

PIERCE-ARROW

In the building of the Pierce-Arrow there is an honest satisfaction born of the knowledge of work conscientiously done, and a justifiable pride in the public's estimate of it.

Pierce-Arrow Motor Cars

J. W. MAGUIRE COMPANY

AGENTS FOR EASTERN MASSACHUSETTS
AND NEW HAMPSHIRE

741-743-745 BOYLSTON STREET - - - BOSTON

TELEPHONE, BACK BAY 2316-2317



More than 100 years in business

VISIBLE MUSIC!

. . . . . OPERA, because it is the newest of the arts, need never speculate about its father. The memory of man runs back to its nativity. But of the birth of rug-making, recorded history tells but little.

. . . . . However, the hill men of Persia, back through the teeming centuries, from swarthy father to swarthy son, have passed along the legend of Kasha, who, tending his flocks at the hush of sunset, the while he played upon his flute, pensive grew at the fleetness of the beauty of music, passing as the flaming colors of the sky.

. . . . . And Parara, god of beauty, seeing his thoughts, stood before him.

. . . . . "Give unto me the flute and I will play you visible music," and as the dancing notes struck the air they fashioned themselves into a rhythmic pattern and took on shape and the colors of the dying sky, and behold!—suspended in mid air before the eyes of Kasha, *a tangible, beautiful rug of the Orient.*

John H. Pray & Sons Co.

646 WASHINGTON STREET, BOSTON

Oldest Rug House in America

These little pieces, although attempting to reflect the mood of Stevenson's verses, are not primarily descriptive music."

Stevenson's verses are here reprinted through the courtesy of Charles Scribner's Sons, publishers, in New York.

The first performance of Suite No. 2 was by the Symphony Society of New York, Walter Damrosch conductor, on March 25, 1923.

ARMIES IN THE FIRE

The lamps now glitter down the street;
Faintly sound the falling feet;
And the blue even slowly falls
About the garden trees and walls.

Now in the falling of the gloom
The red fire paints the empty room:
And warmly on the roof it looks,
And flickers on the backs of books.

Armies march by tower and spire
Of cities blazing, in the fire;
Till as I gaze with staring eyes,
The armies fade, the lustre dies.

Then once again the glow returns;
Again the phantom city burns;
And down the red hot valley, lo!
The phantom armies marching go.

EARL G. MANNING
200 DEVONSHIRE ST BOSTON, MASS

That Daughter of Yours

Nothing quite takes the place in a father's heart of a beloved daughter.

Most fathers love to bring home things to their daughters—and daughters love to be brought things.

Recently I suggested to a man that it would be a nice thing for him to arrange with our Company to have us bring her $100 a month, to be payable after his death, as long as she lived—just to bring back to her occasionally the little thoughtful things that he used to do when he was alive.

He took $25,000 insurance and we arranged it for him.

If you would like to have a similar arrangement for your daughter, feel free to consult me.

EARL G. MANNING, *Associate General Agent*
JOHN HANCOCK MUTUAL LIFE INSURANCE COMPANY
200 Devonshire Street, Boston, Mass. Telephone, Congress 7840

Chartered
1792

Foreign Department

A well trained staff and carefully chosen connections abroad enable our Foreign Department to give complete service in making remittances or collections, issuing Travelers' Checks and Letters of Credit, and in obtaining commercial reports on foreign business houses.

National Union Bank

Washington Street *Boston* Head of State Street

Blinking embers, tell me true,
Where are those armies marching to?
And what the burning city is
That crumbles in your furnaces!

THE DUMB SOLDIER

When the grass was closely mown,
Walking on the lawn alone,
In the turf a hole I found
And hid a soldier underground.

Spring and daisies came apace;
Grasses hide my hiding-place;
Grasses run like a green sea
O'er the lawn up to my knee.

Under grass alone he lies,
Looking up with leaden eyes,
Scarlet coat and pointed gun,
To the stars and to the sun.

When the grass is ripe like grain,
When the scythe is stoned again,
When the lawn is shaven clear,
Then my hole shall reappear.

I shall find him, never fear,
I shall find my grenadier;
But for all that's gone and come,
I shall find my soldier dumb.

He has lived a little thing,
In the grassy woods of Spring;
Done, if he could tell me true,
Just as I should like to do.

He has seen the starry hours,
And the springing of the flowers;
And the fairy things that pass
In the forests of the grass.

1847 T. E. MOSELEY & CO. 1924



Blue and Silver Brocade Slipper
Silver Kid Trimming
Also in Black Velvet

New Location, 39 WEST STREET
near Tremont Street
BOSTON

OLD COLONY TRUST COMPANY

SAFEGUARDS

For your protection, all fees charged by this company as executor or trustee under wills, are subject to the approval of the Probate Court. All trust funds handled by this company are subject to examination without notice by the State Bank Commissioner and the Federal Reserve Bank.

Send or write for Booklet S 51
"Concerning Trusts and Wills."

OLD COLONY TRUST COMPANY

BOSTON

52 Temple Place **17 Court Street** 222 Boylston St.

Member of the Federal Reserve System

In the silence he has heard
Talking bee and ladybird,
And the butterfly has flown
O'er him as he lay alone.

Not a word will he disclose,
Not a word of all he knows.
I must lay him on the shelf,
And make up the tale myself.

PIRATE STORY

Three of us afloat in the meadow by the Spring,
Three of us aboard in the basket on the lea.
Winds are in the air, they are blowing in the Spring,
And waves are on the meadow like the waves there are at sea.

Where shall we adventure to-day that we're afloat,
Wary of the weather and steering by a star?
Shall it be to Africa, a-steering of the boat,
To Providence, or Babylon, or off to Malabar?

Hi! but here's a squadron a-rowing on the sea—
Cattle on the meadow a-charging with a roar!
Quick! and we'll escape them, they're mad as they can be,
The wicket is the harbor and the garden is the shore.

The Suite is scored for three flutes (the third interchangeable

Ruby GOWNS, SUITS and HATS

277 Dartmouth Street, Boston Summer Branch at Magnolia

DOLL & RICHARDS

WATER COLORS BY CHARLES HOVEY PEPPER
ETCHINGS BY W. H. W. BICKNELL

71 NEWBURY ST. BOSTON

Jordan Marsh Company

Spring Exposition



Fashions for Madame and Mademoiselle

featuring

The Tailleur Suit *The Dressy Topcoat*

Afternoon Frocks of Black Satin with Beige Lace

Evening Gowns of Lace *Small Hats*

Scarfs and other Correct Accessories

Our Shopping Counselor is at your Service





with piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, double bassoon, four horns, two trumpets, three trombones, bass tuba, kettledrums, side drum, bass drum, cymbals, triangle, Glockenspiel, tam-tam, harp, celesta, and the customary strings.

These compositions by Mr. Hill have been performed in Boston at the subscription concerts of the Boston Symphony Orchestra:

1916, March 24. "The Parting of Lancelot and Guinevere," symphonic poem after Stephen Phillips, Op. 22.

1919, March 28. "Stevensoniana," Suite No. 1. Four pieces after poems from R. L. Stevenson's "A Child's Garden of Verses."

1920, October 29. "The Fall of the House of Usher," poem for orchestra (after Edgar Allan Poe). First performance.

1922, February 24. Waltzes for Orchestra. First performance.

Berry INC.

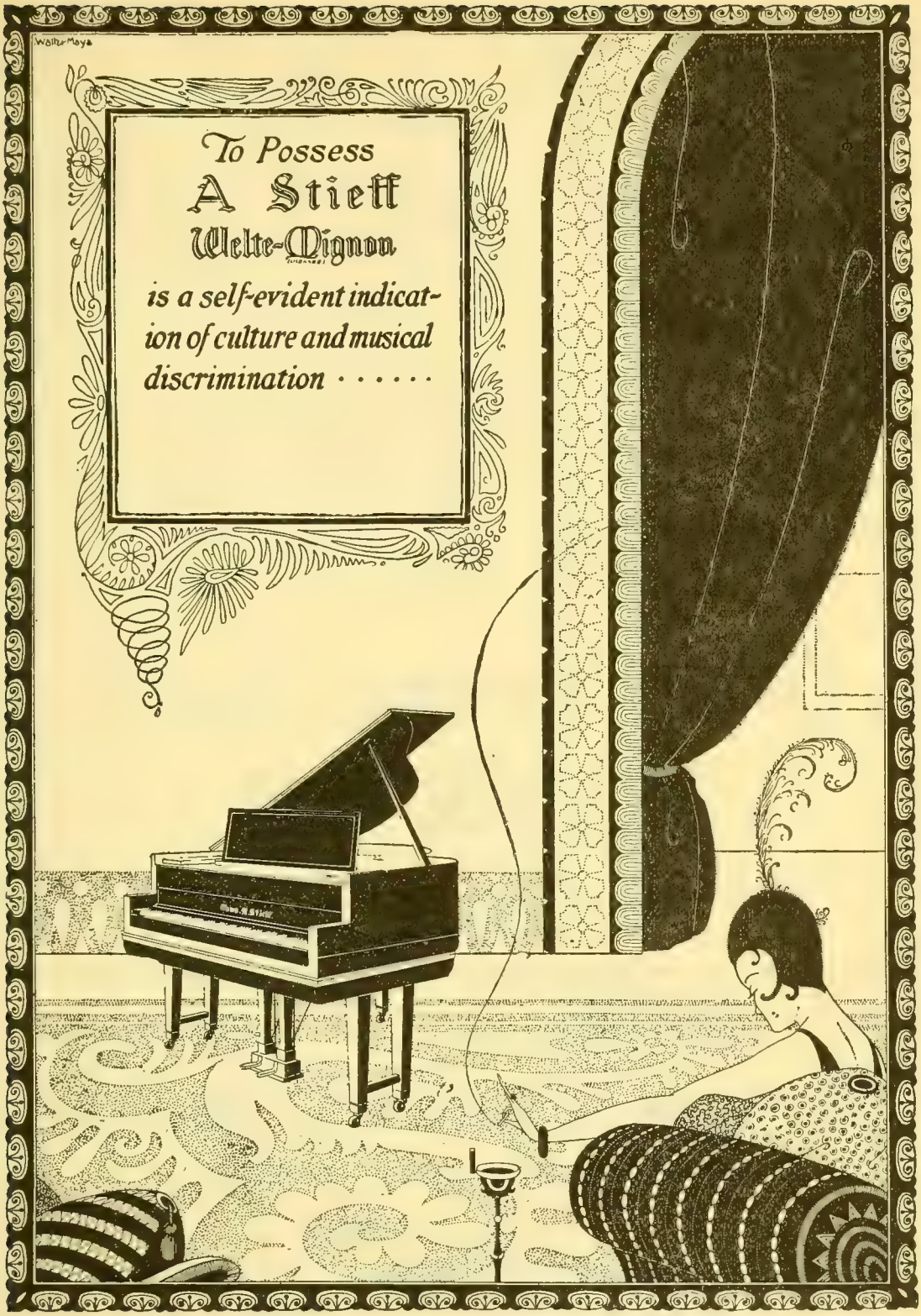
ARE NOW SHOWING
New Importations and Original Models
FOR SPRING
featuring
GOWNS WRAPS MILLINERY
To the woman who knows smartness, we urge inspection
Moderate Prices Prevailing
Special attention given to the requirements of Brides and Bridesmaids

651-653 BOYLSTON STREET
BOSTON, MASS.

ANNOUNCING
a New Department of
CHILD PORTRAITURE
Long a specialty with the Bachrach organization, but at the present time of unusual interest due to the fact that these photographs are larger and better than any ever made before by Bachrach at these prices.
$10, $15 and $20 the dozen

Bachrach
ESTABLISHED 1868
PHOTOGRAPHS OF DISTINCTION
647 BOYLSTON ST. - Back Bay 4155
Studios also in Thirty other large Eastern Cities





CHARLES M. STIEFF, Inc.

156 Boylston Street

BOSTON, MASS.

Established 1842

Mr. Carl Flesch was born on October 9, 1873, the son of a physician, at Moson, Hungary. At the age of six he began to study the violin, but he did not have adequate instruction until in 1883 when he went to Vienna. He entered the Gymnasium there in 1883, and in 1886 he became a member of Jakob Grün's violin class in the Vienna Conservatory. Having studied there for three years, he went to Paris and in 1890 took lessons of Eugène Sauzay and Martin Marsick at the Paris Conservatory. In 1892 he took a second prize as a pupil of Sauzay; in 1893 a second prize and in 1894 a first prize as a pupil of Marsick. The other first prize in 1894 was Pauline Roussillon, a pupil of Garcin. In 1895 Mr. Flesch began to give concerts, at first in Vienna and Berlin. The Roumanian Government offered him in 1897 the position of violin teacher at the Royal Conservatory in Bucharest. He was the leader of the Queen of Roumania's (Carmen Sylva's) string quartet. Remaining at Bucharest for five years he was made "Kammervirtuos."

Choice Theatre Tickets

BURKE ADAMS HOUSE

PHONES, BEACH 0935, 0942, 2430

ANNA WALKER WAKEFIELD

ANNOUNCES HER REMOVAL ON OCTOBER FIRST TO

39 TRINITY PLACE

BOSTON

(Trinity Place is between the Copley Plaza and Westminster Hotels)

AMPLE PARKING SPACE AND GREATLY IMPROVED FACILITIES WILL ENABLE MISS WAKEFIELD TO SERVE HER PATIENTS AND CUSTOMERS MORE EFFICIENTLY THAN EVER BEFORE

TELEPHONE, BACK BAY 7598

T. D. Whitney Company

Linen Specialists Since 1796

BOYLSTON STREET SHOP

Linens

of Character Always

Featuring Gift Linens and a complete assemblage of finest Household Linens

Decorative Linens, Damasks, Yarns, Handkerchiefs, Blankets, Puffs and Edwin C. Foss Art Embroideries

---

T. D. Whitney Company

Everything in Linens

Temple Place through to West Street

288 Boylston Street *Boston, Mass.*



In 1902–03 he gave concerts. At the end of 1903 he was appointed a teacher at the Amsterdam Conservatory. In 1908–09 he made Berlin his home.

In 1910 he published "Urstudien." He has edited new editions of Kreutzer's Études, violin works of Beethoven and Mendelssohn, twenty Études of Paganini, and with Arthur Schnabel the violin Sonatas of Mozart.

He played for the first time in the United States at a concert of the Philharmonic Society in New York, January 22, 1914 (Beethoven's Concerto).

He played in Boston at a concert of the Boston Symphony Orchestra on April 3, 1914 (Brahms's Concerto).

Returning to the United States in 1923, Mr. Flesch played with the Philadelphia Orchestra, Beethoven's concerto on December 14–15 in Philadelphia, and in New York on December 18 Brahms's concerto.

Massachusetts Trust Company

(MEMBER FEDERAL RESERVE SYSTEM)

UPTOWN BRANCH SITUATED DIAGONALLY ACROSS FROM SYMPHONY HALL

Cordially offers you every facility consistent with sound banking.
Commodious Safe Deposit Boxes. Storage Space for Valuables.
Largest Electrified Burglar-proof Safe in the World.
Ample Parking Space.

MAIN BANK
Massachusetts Trust Building
Corner Federal and Franklin Streets

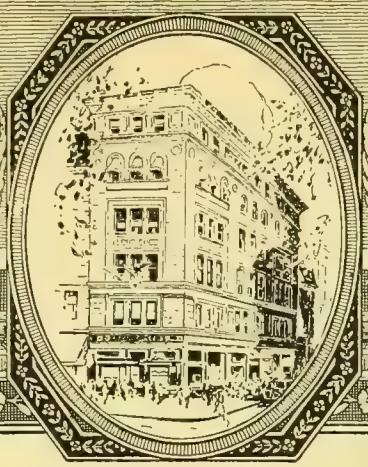
HAYMARKET BRANCH
46 Canal Street
near North Station

HEWINS & HOLLIS

MEN'S FURNISHING GOODS

4 HAMILTON PLACE, BOSTON

OPPOSITE PARK ST. CHURCH



At Ponce de Leon's Fountain

In 1513 Juan Ponce de Leon obtained a royal grant from the Spanish crown to discover and settle Bimini, a fabulous island reported to have a marvelous fountain or spring which would restore youth. So in pursuit of a popular legend Florida was discovered and colonized by Spain.

Since 1800 we have had a department which, like the mythical fountain, will restore youth and usefulness—not to man, however, but to discarded jewelry and silver.

Tucked in a bureau drawer, locked in a safe deposit box, lying unnoticed in the cubbyhole of a desk, are many trinkets worth being restored to youth and beauty —a ring with a stone missing, a pin with the clasp gone, a vase badly dented, jewels worth resetting.

Our general Repair Department will gladly undertake the task for you. It may be difficult or simple, but we feel confident that the results will be satisfactory. Our workmen are highly skilled craftsmen. Only the best metals are used. No skill or pains are spared.

Bring in your hidden treasures and let us restore them to your favor and service once more.

Shreve, Crump and Low Company

Founded in 1800

Jewelers, Goldsmiths, Watchmakers, Antiquarians

147 Tremont Street — Boston, Massachusetts

© 1924 S., C. & L. Co.

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

Beethoven composed this concerto in 1806 for the violinist, Franz Clement, who played it for the first time at the latter's concert in the Theater an der Wien, December 23 of that year. The manuscript, which is in the Royal Library at Vienna, bears this title, written by Beethoven: "Concerto par Clemenza pour Clement, promo Violino e Direttore al Theatro à Vienne, dal L. v. Bthvn. 1806."

The title of the first published edition ran as follows: "Concerto pour le Violon avec Accompagnement de deux Violons, Alto, Flüte, deux Hautbois, deux Clarinettes, Cors, Bassons, Trumpettes, Timballes, Violoncelle et Basse, composé, et dedié à son Ami Monsieur de Breuning Secrétaire Aulique au Service de sa Majesté l'Empereur d'Autriche par Louis van Beethoven."

The date of this publication was March, 1809; but in August, 1808, an arrangement by Beethoven of the violin concerto for pianoforte and orchestra, dedicated to Madame de Breuning and advertised as Op. 61, was published by the same firm, Kunst and Industrie-Comptoir. For the pianoforte arrangement Beethoven wrote a cadenza with kettledrum obbligato for the first movement

DINE and DANCE at

NO COVER CHARGE

YOENG'S

POPULAR PRICES

AMERICAN AND CHINESE RESTAURANT

NOONDAY LUNCHEON EVERY WEEK DAY FROM 11 A.M. TO 2.30 P.M.

CATERING TO BANQUETS, AUTOMOBILE AND PRIVATE PARTIES A SPECIALTY.

ALL KINDS OF ORDERS PUT UP IN PERFECT CONDITION TO TAKE OUT.

TABLE D'HOTE DINNER EVERY DAY, SUNDAYS AND HOLIDAYS.

"AFTER THEATRE PARTIES" A SPECIALTY.

200 Huntington Ave.

Near Massachusetts Ave.

Tel. Back Bay 2014

Henry F. Miller



Lyric Grand Style A

In Mahogany or Walnut

Length 5 ft. 7 in.

COLLECTIVE knowledge, countless experiments, technical education and musical genius of the Miller family for three generations, placed the Henry F. Miller Piano where it stands today.

Henry F. Miller & Sons Piano Co.

395 Boylston Street **Near Arlington Subway Station, Boston**

and a "passageway" from the andante (for so in this arrangement Beethoven calls the larghetto) to the rondo. This pianoforte arrangement is mentioned in a letter written by Beethoven to Ignace Pleyel at Paris, early in 1807. Beethoven names six works, and says: "I intend to offer the six works mentioned below to houses in Paris, London, and Vienna, on condition that in each of these cities they shall appear on a day fixed beforehand. In this way I think that it will be to my interest to make my works known rapidly, while as regards payment I believe that the terms are to my interest and likewise to that of the different houses." The list contained: "1, a symphony; 2, an overture written for Collin's tragedy 'Coriolanus'; 3, a violin concerto; 4, three quartets; 5, a pianoforte concerto; 6, the violin concerto arranged for the pianoforte, with additional notes."

Beethoven, often behindhand in finishing compositions for solo players,—according to the testimony of Dr. Bartolini and others,—did not have the concerto ready for rehearsal. Clement played it at the concert *a vista*.

The first movement, Allegro ma non troppo, in D major, 4-4, begins with a long orchestral ritornello. The first theme is announced by oboes, clarinets, and bassoons. It is introduced by



S. S. P. CO.
PURITAS ET CURA
ESTABLISHED 1831 INCORPORATED 1892

Veuve Chaffard

Pure French Olive Oil

The Veuve Chaffard olive groves on the upper slopes of the French Riviera are among the finest in the world. The choicest olives in these groves, hand picked when ripe, are pressed gently to yield an unsurpassed virgin oil. Shipment is made in the bottles direct from the grower to S. S. Pierce Co.

S. S. PIERCE CO.



VLADIMIR

DE PACHMANN

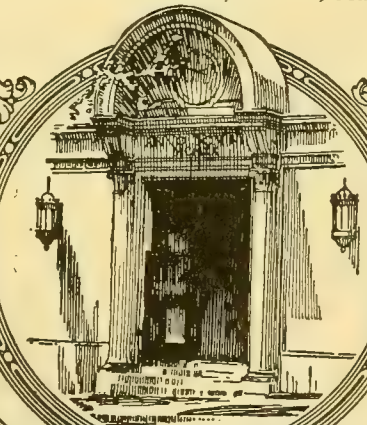
uses and endorses

The Baldwin Piano

exclusively

The Baldwin Piano Co.

Represented by
The A. M. HUME MUSIC CO.
196 Boylston Street, Boston, Mass.



four taps of the kettledrums (on D).* The wind instruments go on with the second phrase. Then come the famous and problematical four D-sharps in the first violins. The short second theme is given out by wood-wind and horns in D major, repeated in D minor and developed at length. The solo violin enters after a half cadence on the dominant. The first part of the movement is repeated. The solo violin plays the themes or embroiders them. The working-out is long and elaborate. A cadenza is introduced at the climax of the conclusion theme. There is a short coda.

The second movement, Larghetto, in G major, 4-4, is a romance in free form. The accompaniment is lightly scored. The theme is almost wholly confined to the orchestra, while the solo violin embroiders with elaborate figuration until the end, when it brings in the theme, but soon abandons it to continue the embroidery. A cadenza leads to the finale.

The third movement, Rondo, in D major, 6-8, is based on a theme that has the character of a folk-dance. The second theme is a

*There is a story that these tones were suggested to the composer by his hearing a neighbor knocking at the door of his house for admission late at night. There were extractors of sunbeams from cucumbers long before Captain Lemuel Gulliver saw the man of meagre aspect, with sooty hands and face, his hair and beard ragged and singed in several places, who had been at work for eight years at the grand academy of Lagado.

THE P T RADIO RECEIVER

Unquestionably the Finest Set in Boston

This Receiver is a Masterpiece of Radio Craftsmanship, embodying unique, exclusive features, and has demonstrated its superiority in comparative tests. Custom Built. London, Mexico City and Los Angeles have been received on loudspeaker with indoor aerial, yet a novice can learn to operate the set perfectly within five minutes. *A card is furnished, specifying exact adjustments necessary to tune in the various broadcasters.*

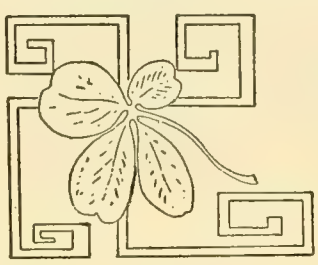
Reception of Los Angeles guaranteed.

We shall be glad to give you a demonstration by appointment.

PAUL T. PLATT RADIO SERVICE

29 VANE STREET - - - NORFOLK DOWNS. MASS.

Phone, Granite 5035-W



Designer of distinctive gowns

247 NEWBURY STREET

near Fairfield Street

Laying the Plan of Action

During the Revolutionary War, the British soldiers were equipped with bright red coats, crossed over the heart with white bandoliers. Their costume was ideal for parade wear, but in combat, the colors were found to be too conspicuous, affording easy targets for the Continental muskets and adding greatly to casualties.

The British fought their earlier battles in mass-formation which contrasted widely with the open-skirmish tactics of the American citizen-soldiery.

Failing to take into consideration the physical aspects of the country they were invading and the kind of campaigning necessary under the circumstances, the British paid a high price for a lesson that came too late.

In offering our customers a consistent, planned PRINTING SERVICE, we make it a point to investigate the conditions to be met when the printed piece goes into action. A half-century of experience supports our belief that many costly mistakes can be avoided for the customer, by helping him to keep his printing consistent with its purpose.

The Quality Mark  *of Printing Service*

GEO. H. ELLIS CO.

Incorporated

272 Congress Street · Boston, Mass.

The average annual expenses of the Boston Sympho
This operating deficit is met by subscriptions. A list of th

Abbott, Gordon
Adams, Miss Clara A.
Agassiz, Mrs. George R.
Aiken, Mr. and Mrs. Alfred
Ames, Mrs. F. L.
Ames, Mrs. Hobart
Ames, Hobart
Ames, John S.
Ames, Oakes
Ames, Mrs. William H.
Amory Mrs. Harcourt
Anonymous (3)
Anthony, Mrs. Margaret
Anthony, Miss A. R.
Apsey, Laura Soule
Apthorp, Mrs. H. O.
Atherton, Percy L.
Atwill, Miss Elizabeth M.
Aubin, Miss Margaret H.

Bacon, Mrs. William
Baker, Mr. and Mrs. G. B.
Baker, Miss Helen S.
Balch, Mrs. John
Barbour, Thomas
Barkhouse, Mrs. Arthur J.
Barlow, R. S.
Barnet, Mr. and Mrs. S. J.
Barrett, Mrs. William E.
Bartol, Mrs. John W.
Bates, The Misses
Bates, Mrs. Oric
Baylies, Mrs. Walter C.
Beal, Miss Ida G.
Beebe, Frank H.
Beebe, E. Pierson
Beebe, Miss Sylenda
Berwick-Walker, Clara
Best, Mrs. Edward H.
Bigelow, Dr. W. S.
Bishop, Miss Margaret
Blake, Mrs. Arthur W.
Blake, Estate of William P.
Bliss, Henry W.
Boit, Mrs. John E.
Bostwick, Juliette C.
Bradford, Mary G.
Bradlee, Mrs. Arthur T.
Bradlee, Mr. and Mrs. Thos. S.
Bradlee, Miss S. C.
Brandegee, Mr. and Mrs. E. D.
Bremer, Mrs. J. L.
Brewer, F. R.
Brigham, Mrs. Cyrus
Brown, George W.
Browning, Mrs. C. A.
Bruzza, L., Brooklyn, N.Y.
Buckingham, Miss M. H.
Bullard, Miss Ellen T.
Burdett, Everett W.
Burnham, Miss Helen C.
Burnham, Miss M. C.
Burnham, Mrs. W. A.
Burr, Mrs. Heman
Burr, I. Tucker

Cabot, Miss Amy W.
Cabot, Mrs. Arthur T.
Cabot, Frederick P.
Cabot, Henry B.
Cabot, Mrs. Sewall
Carter, Mrs. J. W.
Case, Miss Louise W.
Cate, Martin L.
Chadbourne, Mrs. J. H.
Chapin, Horace D.
Chapin, Miss Mabel H.
Chase, Mrs. Henry M.
Cheever, Dr. and Mrs. D.
Chromatic Club
Coale, George O. G.
Coale, Mrs. George O. G.
Codman, Miss C. A.
Codman, Mrs. Russell S.
Coffin, Winthrop
Colby, A. E.
Coleman, Miss E. L.
Colt, Mr. and Mrs. James D.
Conant, Mrs. William C.
Converse, Mrs. Costello C.
Converse, M. M.
Coolidge, Mr. and Mrs. Harold J.
Coolidge, Mrs. J. G.
Coolidge, Mrs. J. T.
Coolidge, Julian L.
Coolidge, Mrs. T. J.
Coonley, Howard
Corey, Mrs. H. D.
Cotting, Mrs. C. E.
Cotton, Miss Elizabeth A.
Courtney, Mr. and Mrs. Paul G.
Crafts, Mrs. George P.
Craig, Mrs. Helen M.
Crosby, Mrs. S. V. R.
Crowninshield, Mrs. F. B.
Cummings, Estate of Mrs. Charles A.
Cummings, Mr. and Mrs. Charles K.
Cunningham, Miss Mary
Curtis, Mrs. G. S. (Estate
Curtis, Miss Harriot S.
Curtis, Miss Mary G.
Cushing, Sarah P.
Cushing, Mrs. W. E.
Cutler, Mrs. C. H.
Cutler, Miss Elisabeth A.

Dabney, Mr. and Mrs. Ge
Dana, R. H.
Dane, Mr. and Mrs. Erne
Daniels, Miss Mabel W.
Davenport, Mrs. George W
Day, Mrs. Henry B.
Derby, Miss Elizabeth P.
Dexter, Miss Rose L.
Dixey, Mrs. Richard C.
Dodd, Mrs. Henry
Dole, Mrs. Charles F.
Dunne, F. L. and Compan
Dupee, W. A.

Eager, Miss Mabel T.
Eaton, Miss B. L.
Eaton, Miss L. H.
Edwards, Robert J.
Eisemann; Julius
Eisemann, Ludwig
Ellery, Mr. and Mrs. Willia
Elliot, Mrs. John W.
Ely, Miss Augusta C.
Ely, Elizabeth B.
Endicott, S. C
Ernst, Mrs. Harold C.
Eustis, H. D.
Eustis, The Misses

Farlow, Dr. and Mrs. John
Farlow, Mrs. William G.
Farrington, Robert D.
Faulkner, Miss Fannie M.
Fay, Mrs. D. B.
Fenollosa, William S.
Fish, Frederick P.
Fisher, Miss Edith
Fisher, Frances B.
Fitch, Miss Carrie T.
Fitz, Mrs. R. H.
Fitz, Mrs. W. Scott
Foote, Arthur
Foote, George L.
Forbes, Allan
Forbes, Mrs. Ralph E.
Forbes, Mrs. Waldo E.
Fox, Miss Alice M.
Fox, Felix

The Orchestra can be carried on only by the generosity of those financially. All such are invited to join in sustaining the Orchestra.

chestra exceed its average income by about $95,000.00.
have subscribed for the season 1923-24 follows:

h, Miss Katharine
h, Mrs. Hollis
enstein, Lina H.
d
ingham, Mrs. Langdon
ingham, Mrs. Louis A.
, Alvan T.

E. Howard
n, Mrs. W. A.
t, Mrs. Ellen J.
re, Mrs. G. L.
win, Miss Frances
lin, Mrs. John L., Jr.
e, Mr. and Mrs. Edwin
arnham
field, Joseph Baram
ough, Mrs. H. V.
wood, Mr. and Mrs. Levi H.
old, Roger
r, Mrs. Frances L.
Miss Eleanor
Miss S. L.

Mrs. H. S.
Mrs. John L.
well, Mr. and Mrs. Frank W.
well, N. Penrose
nond, Mrs. Edward
ng, Emor H.
ngton, Mrs. Francis B.
s, Miss Frances K.
, Mrs. Richard
way, Miss Ellen R.
hton, Mrs. M. G.
n, Parkman B.
ey, Mr. and Mrs. George
ard, Mrs. G. G.
an, William C.
an, Mrs. Joseph M.
, Mrs. John Jay
nson, Mrs. F. L.
nson, F. L., Jr.
Arthur D.
Mr. and Mrs. Edward B.
Mrs. John F.
rt, Philip W.
es, Mr. and Mrs. E. J.
es, Ida E.
ns, Miss Katharine A.
ns, Miss Marian
, Miss Helen
hton, Clement S.
hton, Elizabeth G.
, Mrs. George D.
, Henry S.

Howe, Mrs. Henry S.
Howe, M. A. DeWolfe
Howe, Mrs. J. Murray
Hoyt, Mrs. C. C.
Hyde, Mrs. Katharine H.
Hunnewell, Mrs. Arthur
Hunnewell, Mrs. Henry S.
Hunt, Miss Abby W.

Ivers, Miss Ella F.

Jackson, Mrs. Henry
Jackson, Mrs. James, Jr.
Jackson, Miss Marian C.
Jaques, Miss H. L.
Johns, Clayton
Johnson, Mr. and Mrs. Arthur S.
Johnson, Miss Edith Morse
Johnson, Mrs. E. J.
Jordan, Helen L.

Kaffenburgh, Mr. & Mrs. Albert W.
Kaufman, M. B.
Keeler, Mrs. A. M.
Kent, Mrs. Edward L.
Kimball, The Misses
King, Mrs. Henry P.
King, The Misses
Koshland, Mr. and Mrs. Abraham
Koshland, Mr. and Mrs. Jesse

Lamb, Miss Aimee
Lamb, Horatio A.
Lamson, Clement R.
Lane, Mrs. G. M.
Lang, Mrs. B. J.
Lang, Miss Margaret Ruthven
Lanz, Jeanne M., Brooklyn, N.Y.
Lapham, Henry G.
Lasell, Miss Elizabeth
Lasell, Josiah M.
Latimer, Miss J. W., Brooklyn, N.Y.
Lawrence, Mrs. John
Lawrence, Miss Sarah
Lee, Miss Bertha
Lee, Mrs. F. H.
Lee, George C.
Lee, Mr. and Mrs. James S.
Lee, Joseph
Leland, Mrs. Lester
Leman, J. Howard
Lewis, Mrs. George
Lilly, Mrs. Channing
Lodge, John E.
Lombard, Mrs. Ephraim
Loring, Miss Louisa P.
Loring, Mrs. Thacher
Loring, William Caleb
Lothrop, Mrs. Thornton K.
Lothrop, Mrs. William S. H.
Luce, Stephen B.
Lowell, Miss Lucy
Lyman, Arthur
Lyon, Mrs. George Armstrong
Lyon, Mrs. W. H.

Macomber, John R.
Maguire, Mrs. Emily M.
Manning, Mr. and Mrs. Earl G.
Mason, Miss Fanny P.
McMichael, Mrs. L. G.
In Memoriam—C. S. D.
Miller, Miss Mildred A.
Milliken, Arthur N.
Milliken, Mrs. James I.
Moir, Mrs. John
Moore, Mrs. Edward C.
Moors, Mrs. Arthur W.
Morison, Mrs. John H.
Morse, Miss Frances R.
Morse, Henry Lee
Morse, Miss J. G.
Morse, J. Torrey, Jr.
Morss, Mr. and Mrs. Charles A.
Motley, Mrs. E. Preble
Mumford, Mrs. Georgé S.
Murdock, Mr. and Mrs. Harold
Murfitt, Mrs. S. C.
McKibbin, Miss Emily W.
MacLaurin, Mrs. Richard C.

Newell, Mrs. Edward A.
Nichols, Mrs. Henry G.
Nickerson, William E.
Norcross, Mrs. Otis
Nutter, George R.

Oakes, Francis J., Jr.
Osgood, Emily L.

Paine, Rev. George L.
Paine, R. T. 2d
Parker, Mrs. Edward L.
Parkman, Henry
Parkman, Mrs. Henry
Patton, James E.
Peabody, Charles
Peabody, Mrs. Endicott
Peabody, Mrs. Francis
Peabody, Mrs. H. Rodman

(Continued on following page)

lieve it important in the life of Boston and are willing to help it

Peabody, Margaret
Perera, Mrs. Gino L.
Peters, Mrs. William Y.
Pfaelzer, Mrs. Franklin T.
Phillips, Mrs. John C.
Phillips, Mrs. W.
Pickman, Dudley L.
Pickman, Edward M.
Pierce, Mrs. M. V.
Pitman, Mrs. B. F.
Post, Mrs. John R.
Potter, Mrs. Murray A.
Pratt, Mrs. L. Mortimer, Jr.
Pratt, Mrs. Walter W.
Putnam, Mrs. James J.
Putnam, Marion C.

Rand, E. K.
Ranney, Miss Helen M.
Rantoul, Harriet C.
Rantoul, Mrs. Neal
Reed, Miss Emily
Reed, Miss Ida B.
Richardson, Mrs. Charles F.
Richardson, Mrs. F. L. W.
Richardson, Mrs. John
Richardson, W. K.
Robb, Russell
Robinson, B. L.
Rogers, H. L.
Rollins, Mrs. J. W.
Rothschild, John
Rousmaniere, Mrs. E. S.
Rothwell, Bernard J.
Russell, Mrs. Richard S.
Russell, Mrs. Robert S.

Sachs, Prof. Paul J.
Sagendorph, George
Saltonstall, Mrs. John
Saltonstall, Leverett
Saltonstall, Miss Muriel Gurdon
Saltonstall, Mrs. Philip L.
Saltonstall, Richard
Saltonstall, Mrs. R. M.
Sanger, Mrs. Charles R.
Sanger, Mrs. George P.
Saville, Mrs. William
Sawyer, Mr. and Mrs. Henry B.
Schneider, Miss Elizabeth
Sears, Miss Annie L.
Sears, Miss Mary P.
Sears, Mrs. Montgomery
Sears, Mr. and Mrs. Richard D.
Sears, Richard D.
Sears, William R.
Shaw, Mrs. Henry S.
Shaw, Mrs. Henry S., Jr.
Shaw, Mrs. Q. A., Jr.
Sheldon, Katharine H.
Shepard, Mrs. Willis S.
Silsbee, Mrs. George S.
Slocum, Mrs. William H.
Smith, F. Morton
Sortwell, Mrs. A. F.
Spalding, Walter R.
Spaulding, Miss Emma F.
Sprague, Mrs. Phineas W.
Stackpole, Mrs. Frederick D.
Stackpole, Mr. and Mrs. Pierpont L.
Staniford, Mrs. Daniel
Stanton, Katharine
Steinert, Alexander
Steinway, Frederick T., New York, N.Y.
Stevenson, Mr. and Mrs. R.H., Jr.
Stone, Galen L.
Stone, Mrs. Galen L.
Stone, Nathaniel H.
Streeter, Mrs. E. C.
Sturges, Alice K.
Sturgis, The Misses
Swallow, Maude C.
Swift, Miss Lucy W.
Swift, Newton

Taft, Edward A.
Tapley, Miss Alice
Tapley, Henry F.
Tappan, Miss Mary A.
Thayer, Mrs. W. H.
Thorndike, Mrs. J. L.
Torbert, Dr. James R.
Tower, Florence E.
Tuckerman, Mrs. L. S.
Turner, Nellie B.

Vaughan, Bertha H.
Vaughan, Mrs. Henry G.
Vorenberg, Felix

Wadsworth, Mrs. A. F.
Ward, Prof. R. DeC.
Ware, Mrs. Arthur L.
Waring, Mrs. Guy
Warner, Elizabeth
Warren, Mrs. Bayard
Warren, Mr. and Mrs. Bentley W.
Warren, Mr. and Mrs. E. R.
Watson, Mrs. Thomas R.
Webster, Mr. and Mrs. Edwin S.
Weeks, Mr. and Mrs. Robert C.
Weeks, Sinclair
Welch, E. Sohier
Weld, Mrs. Bernard C.
Weld, Mrs. Charles G.
Weld, Miss Mary
Wells, Mrs. Webster
Wendell, Mrs. Barrett
Wheatland, Richard
Wheelwright, A. W.
Wheelwright, Miss Mary C.
White, Miss Gertrude R.
White, Miss Susie E.
Whitin, Mrs. G. Marston
Whiting, Mrs. Jasper
Whitman, William
Whitney, Mrs. Margaret F. G.
Whittier, Mrs. Albert R.
Whitwell, Mr. and Mrs. Frederick S.
Williams, Moses
Wilson, Miss A. E.
Winsor, Mrs. Alfred
Wolcott, Mrs. Roger
Wood, William E.
Wright, A. M.

Edmands, Miss Violet
Fay, A. D.
Lyman, Mrs. G. H., Jr.
Sargent, Mr. and Mrs. Edward H.
Scott, Mrs. Arnold
Squibb, Dr. Edward H., Brooklyn, N.Y.
Tozzer, Mr. and Mrs. Alfred M.

Badger, Dr. and Mrs. George S.C.
Beckwith, Mrs. Daniel, Providence, R. I.
Cochran, Mrs. Edwin Paul, New Haven, Conn.
Frost, Horace W.
Hornblower, Henry
Hornblower, Mrs. Henry
Kaffenburgh, Mr. and Mrs. Carl J.
Lyons, John A.
Moseley, Mrs. F. S.
Stevens, Moses T.
Tappan, Mrs. Frederick H.
Ware, Henry

Beach, John P.
Bemis, Mr. and Mrs. A. Farwell
Carr, Cornelia P.
Chapin, Mrs. Mary G., Providence, R. I.
Clark, Mrs. Myron H
Dana, Dr. Harold W.
Dowse, William B. H.
DuBois, Mrs. L. G.
Farnsworth, William
Holbrook, Miss Mary S.
Hutchins, Mr. and Mrs. Edward
Little, Mrs. David M.
Metcalf, Mr. and Mrs. Jesse H., Providence, R. I
Milliken, Miss Lois H.
Palmer, Mrs. Marion C.
Platner, Mrs. John Winthrop
Ripley, Edward L.
Selfridge, Mrs. G. S.
Shattuck, Lillian
Sibley, Mrs. Henry C.
Steedman, Mrs. C. J., Providence, R. I.
Thayer, Mrs. John E.

Latimer, Mr. and Mrs. George D.
Carmichael, Dr. and Mrs. Henry
Friend
Guild, Courtenay

Galacar, Mr. and Mrs. Frederic R.
Jackson, Mrs. Arthur E.

Alford, Mrs. O. H.
Anonymous
Beebe, C. Philip
Bramhall, Miss Eleanor
Duff, Mr. and Mrs. John
Friend
Harwood, G. Fred
Sampson, Charles E.
In Memory of Albert van Raalte
Harwood, Mrs. John H.
Huntsman, Ray

Loeffler, Mrs. C. M.
Shrigley, Mrs. Wilfred R.

Jones, Miss Margaret H.
Morse, Leonice S.
Peirce, Miss Alice Foster

Pledges received from New Subscribers, March 18th

Appleton, Miss Mary
Curtis, Miss Frances G.
Ellis, Miss Helen
Frost, Mr. & Mrs. Donald McKay
Houser, Mrs. H. M.,
Washington, D. C.
Putnam, Mrs. George
Ratshesky, Mr. and Mrs. A. C.
Sherman, Mrs. Henry H

Subscriptions to date for season of 1923-24 - $81,648.34
Endowment Fund - - - - - 146,833.72
Endowment Fund, in memory of Henry L. Higginson 10,025.00

Subscriptions are applicable to deductions from the Federal Income Tax.

The list of subscribers to the operating deficit of the Boston Symphony Orchestra, Inc. for 1923-24 was first printed in the programme books of November 16 and 17. Two weeks later, with the names of many new subscribers added in the interval, the pledged amount of $58,706.00 was published. Since then the total has been increased to $79,803.34

This has come about through a greatly extended coöperation in the support of the Orchestra on the part of its patrons. The Trustees, with much appreciation of what has already been done, would be glad to have it generally understood that subscriptions of small and moderate amounts are warmly welcomed from those who cannot make such contributions as they would like to offer. The widest possible distribution of support is as much to be desired as the support itself.

Subscriptions to annual deficit and to the Endowment Fund should be sent to E. B. Dane, Treasurer, 6 Beacon Street, Boston, Mass.

DONORS TO THE ENDOWMENT FUND

Adams, Mrs. Brooks
Adams, Mrs. Charles H.
Alford, Martha A.
Alford, Mrs. O. H.
Allen, Mary O.
Allen, Mrs. Philip R.
Andrews, Miss Katharine H.
Anthony, Miss Margaret
Ashton, Joseph N.
Atherton, Percy L.
Atkinson, Mr. and Mrs. E. W.
Aubin, Miss Margaret H.
Austin, Mrs. Calvin
"B"
Bailey, Miss Alice H.
Baker, H. S.
Barr, Laura M.
Bartlett, Mrs. J. S.
Bartlett, Mary F.
Bartol, Mrs. J. W.
Bayley, Mrs. M. R.
Bazeley, Mr. and Mrs. W. A. L.
Beach, Mr. and Mrs. John
Bearse, Mrs. H. L.
Beebe, Sylenda
Bennett, Mrs. T. W.
Best, Mrs. Edward H.
Bird, Mrs. Frances A.
Bishop, Mrs. C. J.
Bowditch, Dr. and Miss Olivia Y.
Bradlee, Miss S. C.
A. B.
Bradlee, Col. and Mrs. Thomas S.
Brewer, Miss F. R.
Briggs, Miss H. S.
Brigham, Mrs. Clifford
Brooks, Miss Phyllis
Bruce, James L.
Buckingham, Mary H.
Burnham, Miss Alice E.
Burnham, Miss Helen C.
Burnham, Miss M. C.
Burr, Mr. and Mrs. Allston
Burr, Mrs. Heman
Butler, Miss Isabel
Cabot, F. Ernest
Cabot, Frederick P.
Cabot, J. W.
Cabot, Miss Theodora
Carmichael, Dr. and Mrs. Henry
Cary, Miss Georgina S.
Case, Miss Louise W.
Chafee, Mrs. Z.
Chapin, H. D.
Chapin, Miss Mabel H.
Chase, Mrs. Theodore
Clark, Mrs. Frederic S.
Clarke, Marshall G.
Clay, Mrs. B. B.
Codman, Miss C. A.
Cole, Mrs. Mollie R.
Cooper, Charlotte E
Cram, Robert V.
Curtis, Mrs. Horatio G.
Cushing, Mrs. W. E.
Cutler, Mrs. Elbridge G.
Daly, Mrs. Reginald A.
Davenport, Mrs. George H.
Davenport, Mrs. Mary H.
Day, Mrs. Frank A.
Delano, Miss Julia
Derby, Miss Elizabeth P.
Dickerman, Mrs. Frank E.
Dole, Mrs. Charles F.
Dudley, Frances Gardner

Duff, Mr. and Mrs. John
Duncan, Mrs. Albert Greene
Durkee, A. Imogene

Earle, C. B.
Edwards, Miss Hannah M.
"Cash"
Ellery, Mr. and Mrs. William
Elms, Helen T.
Anonymous
Emery, Mr. and Mrs. Frederick L
Emery, Georgia H.
Emery, Miss M. S.
Ensign, Mrs. C. S., Jr.
Estabrook, Mrs. Ida F.

Fairbanks, Miss Catherine
Farlow, John W.
Fay, Miss Helen B.
Felton, Mrs. C. C.
Fenollosa, William S.
Ferris, Ida J.
Fisher, Miss Edith S.
Fisher, Miss Frances B.
Fisher, R. B.
Fiske, Arthur P., In Memory of Florence Sumner Fiske
Fitz, Mrs. W. Scott
Fogg, Mrs. Louisa H.
Foote, Arthur
Forbes, Edward W.
Fox, Miss Alice M.
Fox, Felix
Fox, Isidor
French, Miss Katherine
Frothingham, Mrs. L. A.

Gay, E. Howard
Gebhard, Heinrich
Grant, Mrs. Elizabeth
Gray, Elizabeth F.
Gray, Marion E.
Gray, Mr. and Mrs. Russell
Griswold, Mrs. Fitz-Edward
Guild, Miss Charlotte H.
Guild, Miss Eleanor

Harding, Emor H.
Harpham, Mrs. Sherlie B.
Harrington, Mrs. F. B.
Harris, Miss Frances K.
Hatfield, Dr. and Mrs. H. K.
Hayward, Mrs. A. F.
Hayward, Miss Emily H.
Hayward, Mrs. G. G.
Hill, Mr. E. B.
Hill, Miss Marion
Hitch, Miss Julia D.
Hobbs, Mrs. Jane W.
Hofman, H. O.
Holland, Charles P.
Homans, Mrs. William P.
Hooper, Mrs. Susan Thayer
Hopkinson, Miss Leslie W.
Hosmer, Mrs. Elizabeth T.
Howe, Mrs. George D.
Howe, Sarah L.
Hunter, Miss Lillian
Hurlbut, Mr. and Mrs. B. S
Friend
Hyde, Mrs. J. M. E.

Ingraham, Mary
Ivers, Ella F.

Jack, Dr. Edwin E.
Jack, Dr. Frederick L.
Friend
Jennison, Miss Katharine A.
Johnson, Miss Edith Morse
Johnson, Mrs. E. J.
Johnson, Ellsworth E.

Kaffenburgh, Carl J.
Kent, Mr. and Mrs. Edward L.
King, Miss Anne P.
King, Miss Caroline W.
King, Franklin

L., J. D.
Lampney, Alice E.
Lancaster, Mrs. Stella C.
Lang, Margaret Ruthven
Lee, Mrs. Francis H.
Lee, Mr. and Mrs. James S.
Friend
Lee, Mr. and Mrs. Joseph
Levey, Mrs. William M.
Lewis, Carrie L. S.
Littell, Miss Harriet R.
Littell, Miss Lucy
Lombard, Annie F.
Loring, Miss Louisa P.
Lothrop, Mrs. Thornton K.
Lothrop, Mrs. W. S. H.
Lowell, Miss Lucy
Lyon, Mrs. W. H.

McCabe, Gertrude B.
McCrary, Mabel S.
McDaniels, Mrs. W. H.
MacFadden, Hamilton
McKibbin, Miss Emily W.
Manson, Miss Elizabeth E.
Marrs, Mrs. Kingsmill
Mayo, Lawrence
Miller, Miss Mildred A.
Minot, Laurence
Moore, Mrs. Edward C.
Moran, Mrs. John J.
Morey, Mrs. Edwin
Morrill, Miss Helen
Morrill, Miss Isabel W.

Neal, Mrs. J. A.
Newell, Mrs. Edward A.
Nickerson, William E.
Norcross, Mrs. Otis

Ogden, Mrs. David B.
Osgood, Miss Emily L.

Paine, Robert Treat, 2d
Parkman, Henry
Parkman, Mrs. Henry
Perera, Mrs. Gino L.
Perkins Institution for the Blind
Phillips, Mrs. A. V.
Powell, Mrs. W. B.
Prather, Miss Elisabeth
Prince, Mrs. Morton P.

Quincy, Elinor

Rantoul, Miss Edith
Rantoul, Harriet C.
Rantoul, Miss Margaret
Rawles, James D.
Raymond, Mrs. Franklin F.
Rider, Mrs. Lelia Y.
Robbins, The Misses
Robinson, Jeannie D.
Robinson, Mrs. J. M.
Rogers, Henry M. and Clara Kathleen
Ropes, Mrs. C. B.
Rueter, Mrs. Helene C.
Russell, Mrs. Robert S.

Sargent, Mrs. Francis W.
Schneider, Elizabeth
Sears, Miss Annie L.
Sears, Miss Mary P.
Sedgwick, Prof. and Mrs. William T.
Selfridge, Mrs. George S.
Anonymous
Shaw, Miss Eleanor
Shaw, Mrs. Henry S.
Sheldon, Edward S.
Shepard, Miss Emily B.
Shepard, Mrs. W. S.
Sherman, Henry H.
Shurtleff, Gertrude H.
Silsbee, Elizabeth W.
Slocum, Mrs. W. H.
Smith, Mrs. Frederick M.
Snell, Miss Frances
Spalding, Miss Dora
Spring, Mr. and Mrs. Romney
Stackpole, Mrs. Frederick D.
Staniford, Mrs. Daniel
Stearns, Mrs. C. K.
Stearns, Mrs. F. P.
Stevens, Mary Louisa
Stewart, Mrs. Cecil
Sturges, Dorothy
Sturges, Mrs. Howard O.
Sullivan, Mrs. T. Russell
Swallow, Maude C.
Swan, Miss M. H.
Swift, Miss L. W.

Taft, Edward A.
Tapley, Miss Alice P.
Tapley, Henry F.
Tappan, Mrs. Frederick H.
Thayer, Mrs. John E.
Thomas, Miss Anna B.
Thompson, C. A.
Thorndike, Mrs. J. L.
Thorndike, Mary D.
Townsend, Miss Annie R.

Wadsworth, Mrs. A. F.
Walton, Alice
Walworth, Harriet E.
Ward, Miss A. S.
Ware, Mrs. Whitman
Waring, Mrs. Guy
Watson, Mrs. Donald C.
Watson, S. L. D.
Weidhorn, Leo
Wheatland, Mrs. Richard
Wheeler, Mrs. H. R.
Whitin, Mrs. G. M.
Whitman, Miss Effie E.
Whitman, Mrs. Florence Lee
Whittier, Mr. Albert R.
Williams, J. Bertram
Wilson, Miss A. E.
Winkley, Hobart W.
Winsor, Mrs. Alfred
Worthington, Miss Julia H.
Wright, Mrs. Walter P.

DITSON SONGS

On the Concert Programmes of Famous Singers

NEVADA VANDER VEER — *Contralto*

SINCE LADDIE WENT AWA'	Strickland
BECAUSE OF YOU	Strickland
THE UNREMEMBERED	Class
HEART OF HEARTS	Manney
THE CHARM OF SPRING	Salter

MARIE SIDENIUS ZENDT — *Soprano*

EASTER LILIES	MacFadyen
THE NIGHTINGALE	Ward-Stephens
BERRY BROWN	Ward-Stephens
SONG OF THE OPEN	La Forge
CARRY ME BACK TO OLD VIRGINNY	Bland

OLIVER DITSON COMPANY

178-179 TREMONT STREET BOSTON 10, MASS.

Order of Your Local Dealer

SYMPHONY HALL IS HEATED BY THE

FUEL OIL BURNING SYSTEM

INSTALLED BY THE

Petroleum Heat and Power Company

MANUFACTURERS CONTRACTORS ENGINEERS

AND

DISTRIBUTORS OF FUEL OIL

100 BOYLSTON STREET

sort of hunting-call for the horns. There is place for the insertion of a free cadenza near the end.

* * *

The first movement of this concerto was played in Boston on November 22, 1853, by August Fries.

The concerto has been played here at concerts of the Boston Symphony Orchestra by Louis Schmidt, Jr. (1884); Franz Kneisel (1885, 1888, 1893, 1901); Franz Ondricek (1895); Carl Halir (1896); Willy Burmester (1898); Fritz Kreisler (1901, 1912, 1915, 1920); Hugo Heermann (1903); Olive Mead (1904); Willy Hess (1906); Anton Witek (1910, 1914); Albert Spalding (1917); Efrem Zimbalist (1917); Jascha Heifetz (1919); Richard Burgin, March 23, 1923.

There were performances in Boston by Julius Eichberg (1859); Edward Mollenhauer (1862); Pablo de Sarasate (1889); Adolph Brodsky (1892), and other violinists.

* * *

There is disagreement as to the birthday of Franz Clement. 1782? 1784? The painstaking C. F. Pohl gives November 17, 1780 ("Haydn

JOHN A. REARDON, Jr.



Interior Decorator

Draperies Furniture
Wall Papers

103 ST. JAMES AVE., BOSTON
Reardon Building
Telephones, Back Bay { 10974 / 6609

Lewis F. Perry's Sons Co.
PAINTING AND DECORATING
TELEPHONE, MAIN 4335
101 TREMONT STREET
ROOM 211, BOSTON
Decorators of Symphony Hall

TOWN TAXI

TOWN TAXI

LOWEST RATE OF FARE IN BOSTON

Taxi Cabs

AT

SYMPHONY HALL

AFTER ALL CONCERTS

Notify the usher or taxi agent at entrance

TOURING CARS

Low Rates

LIMOUSINES

Quality Service

TOWN TAXI

INCORPORATED

KENMORE 5000

LOWEST RATE OF FARE IN BOSTON

TOWN TAXI

TOWN TAXI

in London," Vienna, 1867, p. 38), and Pohl's accuracy has seldom been challenged. The son of a highway-construction-commissioner, Clement appeared in public as an infant phenomenon at the Royal National Theatre, Vienna, March 27, 1789. In 1791 and 1792 he made a sensation in England by his concerts at London and in provincial towns. At his benefit concert in London, June 10, 1791, he played a concerto of his own composition, and Haydn conducted a new symphony from manuscript; and Clement played at a concert given by Haydn in Oxford, July 7, 1791, when the latter went thither to receive his degree of Doctor of Music (July 8). The king rewarded the boy richly for his performances at Windsor Castle.

Clement journeyed as a virtuoso through Germany, and some time in 1792 settled in Vienna. A writer in 1796 praised the beauty of his tone, the purity of his technic, the warmth and taste of his interpretation, and added: "It is a pity that a young man of such distinguished talent is obliged to live far from encouragement, without any pecuniary support, miserably poor, in a place where there are so many rich and influential lovers of music." Clement was conductor at the Theater an der Wien from 1802 to 1811. In 1813 Weber, conductor of the opera at Prague, invited him to be

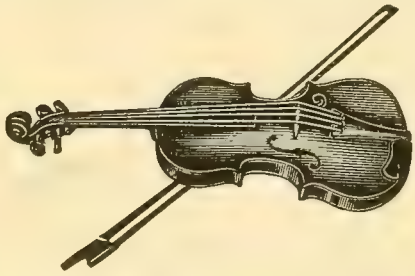
EARLY SPRING and SOUTHERN WEAR OPENING

Strikingly original and delightfully different are the qualities which distinguish Hurwitch clothes for Winter Resort Wear and Early Spring.

Now showing a brilliant assemblage of
SUITS GOWNS COATS SPORTS WEAR

Hurwitch Bros.

Second Floor 344 Boylston Street Boston, Mass.



JACOB THOMA & SON

Importers and Dealers in
Old and New Violins — Bows — Strings — Cases
and Violin-Specialties

Repairers to the Boston Symphony Orchestra
Agents for the Silvestre & Maucotel
Tricolore Tested-Strings

226 TREMONT STREET . BOSTON, MASS.
Opp. Majestic Theatre Telephone, Dewey 1763-W

concert-master there, for as a virtuoso, a man of prodigious memory, and as a reader at sight he was then famous throughout Europe. Clement stayed at Prague for four years and then returned to Vienna. (Before his call to Prague he attempted to make a journey through Russia. At Riga he was arrested as a spy and sent to Petrograd, where he was kept under suspicion for a month and then taken to the Austrian frontier.) In 1821 he travelled with the great soprano, Angelica Catalini, and conducted her concerts. On his return to Vienna his life was disorderly, his art sank to quackery, and he died miserably poor, November 3, 1842, of an apoplectic stroke.

Clement in 1805 stood at the head of violinists. A contemporary said of him then: "His performance is magnificent, and probably in its way unique. It is not the bold, robust, powerful playing that characterizes the school of Viotti; but it is indescribably graceful, dainty, elegant." His memory was such that he made a full pianoforte arrangement of Haydn's "Creation" from the score as he remembered it, and Haydn adopted it for publication. Hanslick quotes testimony to the effect that already in 1808 Clement's playing had degenerated sadly, but Weber wrote from Vienna,

Boston Conservatory of Music
INCORPORATED
AGIDE JACCHIA, Director
RUDIMENTS of MUSIC
HARMONY COUNTERPOINT
OTTO G. T. STRAUB
250 HUNTINGTON AVENUE, BOSTON 17, MASS.
Telephone Back Bay 2042
CATALOG SENT ON REQUEST
STEINWAY PIANOFORTE

P. CARTONI COMPANY
IMPORTERS
FLORENTINE ARTS AND CRAFTS
Suitable gifts for all occasions Visitors welcome
Room 406 Berkeley Building 420 Boylston Street

April 16, 1813: "Clement's concert in the Leopoldstadt. Full house. He played nobly; old school—but with such precision!"

Seyfried pictured Clement in his evil days as a cynical, odd fish, squat in appearance, who wore, summer and winter, a thin little coat,—a slovenly, dirty fellow. Clement composed small pieces for the stage, six concertos and twenty-five concertinos for the violin, pianoforte concertos, overtures, and much chamber music. The Tsar Alexander gave him several costly violins, which he sold to instrument makers.

* * *

The programme of Clement's concert, December 23, 1806, included an overture by Méhul, pieces by Mozart, Handel, Cherubini, as well as Beethoven's concerto, and the final number was a fantasia by the violinist. Johann Nepomuk Möser voiced, undoubtedly, the opinion of the audience concerning Beethoven's concerto when he wrote a review for the *Theaterzeitung,* which had just been established:—

"The eminent violinist Klement [*sic*] played beside other excellent pieces a concerto by Beethoven, which on account of its originality and various beautiful passages was received with more

A Bit of the Brunswick All Your Own



Of course, you know the Brunswick Shoppe — so near Copley Square, so convenient to Boylston Street shopping, so short a distance from the theatres. This delightful little low-beamed salon and all that is within, is a bit of the Brunswick all your own. For luncheon — for afternoon tea — for supper before the theatre — or just to run into at any odd moment for a tiny nibble and chat with the many friends you are sure to meet there. Claim it for your own—as it truly is!

Afternoon Tea

Ices Favors Brunswick Candy

The Brunswick Shoppe

Boylston Street at Clarendon

The B. F. Wood Music Co.

Publishers of

Edition Wood.

And the Largest Catalog of Easy Educational Music in the World.

To be had through your Local Dealer

88 ST. STEPHEN STREET BOSTON, 17

M. STEINERT & SONS

New England Distributors for

STEINWAY

STEINERT JEWETT WOODBURY

PIANOS

DUO-ART Reproducing Pianos

Pianola Pianos



VICTROLAS VICTOR RECORDS

DeForest Radio Merchandise

STEINERT HALL

162 Boylston Street

BOSTON MASS.

than ordinary applause. Klement's sterling art, his elegance, his power and sureness with the violin, which is his slave—these qualities provoked tumultuous applause. But the judgment of amateurs is unanimous concerning the concerto: the many beauties are admitted, but it is said that the continuity is often completely broken, and that the endless repetitions of certain vulgar passages might easily weary a hearer. It holds that Beethoven might employ his indubitable talents to better advantage and give us works like his first symphonies in C and D, his elegant septet in E-flat, his ingenious quintet in D major, and more of his earlier compositions, which will always place him in the front rank of composers. There is fear lest it will fare ill with Beethoven and the public if he pursue this path. Music in this case can come to such a pass that whoever is not acquainted thoroughly with the rules and the difficult points of the art will not find the slightest enjoyment in it, but, crushed by the mass of disconnected and too heavy ideas and by a continuous din of certain instruments, which should distinguish the introduction, will leave the concert with only the disagreeable sensation of exhaustion. The audience was extraordinarily delighted with the concert as a whole and Klement's Fantasia."

* * *

F. T. D. 

F. T. D.

Florists
Telegraph
Delivery

Symphony
FLOWER SHOP

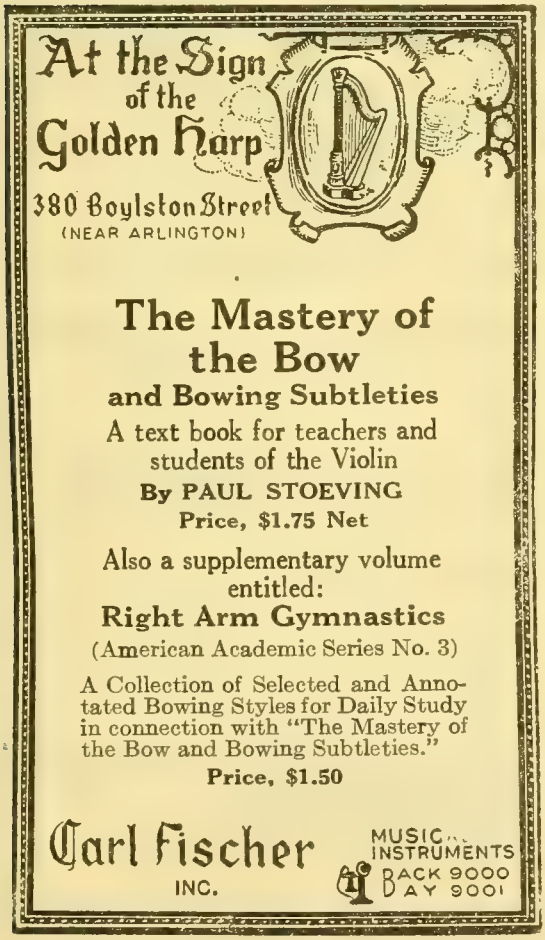
Faith
Truth
Determination

Flowers and Decorations for all occasions
240 HUNTINGTON AVENUE
Diagonally across from Symphony Hall
Telephones, Back Bay 8241, 8238

WESTLAND AVENUE GARAGE
INCORPORATED
41–43 WESTLAND AVENUE AND 32–34 ASTOR STREET
ONE MINUTE FROM SYMPHONY HALL
While attending concert store your car at our new and most up-to-date garage. Guard against theft.
Telephones, Back Bay 8862, 8863

A letter from Hugo Heermann,* of the Geneva Conservatory, relating to violin cadenzas was printed in the *Musical Courier* of New York. He named nine musicians who have written long cadenzas to Beethoven's concerto,—Laub, Singer, David, Vieuxtemps, Molique, Hellmesberger, Saint-Saëns, Wieniawski, Auer. He might have named others, as Mr. Kreisler. Professor Heermann related that when Brahms wished him to play his concerto, he, Heermann, asked whether he should invent a cadenza for it. Brahms replied, "Well, a little one will suffice." "Some years later," Heermann said, "when I was asked to play the Concerto at a Philharmonic concert in Vienna where Brahms lived, I asked him to let me play it with him before the concert. He agreed with pleasure and I benefitted by his accompanying, which, however, was not of the best in the tuttis. When he noticed that I played a longer cadenza this time, he showed his dislike for long cadenzas at the close of the first movement by closing the music book, saying, 'We don't wish to play the next movement, for there is no cadenza in it.'"

*Hugo Heermann played Beethoven's Concerto in Boston at concerts of the Boston Symphony Orchestra, February 27–28, 1903. Born at Heilbronn in 1844, he studied the violin at the Brussels Conservatory with Meerts and de Beriot. Concertmaster and teacher at Frankfort, leader of the Frankfort String Quartet, he made concert tours and established a violin school of his own. In 1907 he went to Chicago; in 1910 to Berlin; in 1911 to Geneva; but he still taught at the Stern Conservatory, Berlin. He gave a recital here on March 4, 1903.





"The Ride of the Valkyries," from "The Valkyrie"

Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

After an instrumental introduction to Act III of "The Valkyrie" the curtain rises.

"On the summit of a rocky mountain. On the right a pine wood encloses the stage. On the left is the entrance to a cave; above this the rock rises to its highest point. At the back the view is entirely open; rocks of various heights form a parapet to the precipice. Occasionally clouds fly past the mountain peak as if driven by storm. Gerhilde, Ortlinde, Waltraute, and Schwertleite have ensconced themselves on the rocky peak above the cave; they are in full armour."*

Flashes of lightning break through the clouds, and from time to time a Valkyrie is seen on horseback with a slain warrior hang-

*Wagner's indications for the stage translated by Frederick Jameson for G. Schirmer's edition of "The Valkyrie."



William B. Ballard

formerly of V. BALLARD & SONS

Riding Habits Suits

Coats and Gowns

customers' materials used

565 BOYLSTON STREET

Telephone, B. B. 9616

THOMAS

RETTA C. THOMAS

683 BOYLSTON ST.

Imported Models and our own Creations

Gowns, Wraps, Suits, Blouses

Special Attention Given to Reproductions of all French Models

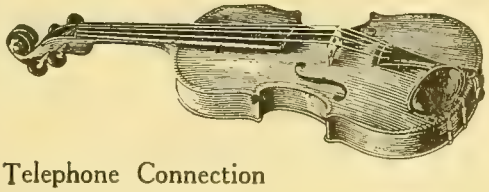
ing from the saddle. We quote John F. Runciman's description of the Valkyries' Ride ("Richard Wagner"):

"The drama here is of the most poignant kind; the scenic surroundings are of the sort Wagner so greatly loved—tempest amidst black pine woods with wild, flying clouds, the dying down of the storm, the saffron evening light melting into shadowy night, the calm, deep blue sky with the stars peeping out, then the bright flames shooting up; and the two elements, the dramatic and the pictorial, drew out of him some pages as splendid as any even he ever wrote. The opening, 'The Ride of the Valkyries,' is a piece of storm-music without a parallel. There is no need here for Donner with his hammer; the All-Father himself is abroad in wrath and majesty, and his daughters laugh and rejoice in the riot. There is nothing uncanny in the music: we have that delight in the sheer force of the elements which we inherit from our earliest ancestors: the joy of nature fiercely at work which is echoed in our hearts from time immemorial. The shrilling of the wind, the hubbub, the calls of the Valkyries to one another, the galloping of the horses, form a picture which for splendor, wild energy, and wilder beauty can never be matched.

Miss Farmer's School of Cookery
Established 1902
Home of the Boston Cooking School Cook Book
30 Huntington Avenue, Boston
Practice Classes constanting forming in
Cookery and Household Technique
Demonstration Lectures
Tuesdays and Wednesdays
Miss Alice Bradley, Principal

MADAME SARA announces the opening of an uptown shop, corner Newbury and Dartmouth St., specializing in the most up to-date Corsets, Brassieres and Lingerie.
LA PATRICIA CORSET SHOPS
80 BOYLSTON ST. Boston, Mass.
147 NEWBURY ST. Boston, Mass.

BOSTON FESTIVAL ORCHESTRA
BOSTON BAND
GEO. W. STEWART, Manager
Removed to
LITTLE BUILDING, Room 759
Telephone, Beach 0243
Music for all occasions

WEEMAN, BEAL & HOLMBERG

. . IMPORTERS . .
Violins, Fittings and Repairs
564 Washington Street, Rooms 527-528
BOSTON
Telephone Connection

"Technically, this Ride is a miracle built up of conventional figurations of the older music. There is the continuous shake, handed on from instrument to instrument, the slashing figure of the upper strings, the kind of *basso ostinato,* conventionally indicating the galloping of horses, and the chief melody, a mere bugle call, altered by a change of rhythm into a thing of superb strength. The only part of the music that ever so remotely suggests extravagance is the Valkyries' call; and it, after all, is only a jodel put to sublime uses. Out of these commonplace elements, elements that one might almost call prosaic, Wagner wrought his picture of storm, with its terror, power, joyous laughter of the storm's daughters—storm as it must have seemed to the first poets of our race. . . .

"It is worth looking at the plan of this Ride—which is, be it remembered, only the prelude to the gigantic drama which is to follow. After the ritornello the main theme is announced, with a long break between the first and second strains; and again a break before it is continued. Then it sounds out in all its glory, terse, closely gripped section to section, until the Valkyries' call is heard; purely pictorial passages follow; the theme is played with, even as Mozart and Beethoven played with their themes, and at the last the whole force of the orchestra is employed, and Wagner's object is attained—he has given us a picture of storm such as was never done before, and he has done what was necessary for the subsequent drama—made us feel the tremendous might of the god of storms."

The Ride of the Valkyries was performed in Boston for the first time at Theodore Thomas's concert on December 6, 1872. It was

When you think of dancing

STATE THEATRE BALLROOM

The Highest Class, Best Equipped and most Capacious Ballroom in New England

DANCING ASSEMBLIES EVERY TUES., THURS., and SAT. EVENING
STATE BALLROOM ORCHESTRA, DIRECTION OF LAMBERT BROS.

PERMANENT WAVE SPECIALIST

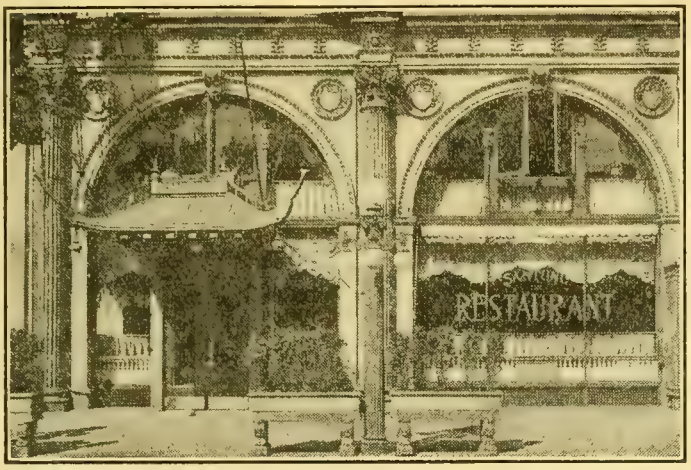
Twelve years' experience in Permanent Waving has taught me the **only** safe method is the Nestle Lanoil

Miss LILLIAN J. KANE

420 BOYLSTON STREET . . . . . BOSTON
Room 312 Tel. B.B. 8798

SANTUNG RESTAURANT

St. James Building
Near Symphony Hall



Telephone, Back Bay
{ 6018
{ 10116

MERCHANT CLUB LUNCHEON
11 a.m. to 2 p.m.

SPECIAL SUNDAY TABLE D'HÔTE DINNER
12 m. to 4 p.m.

MUSIC EVERY DAY AND EVENING

"After Theatre Parties" a Specialty

SPECIALIST IN AMERICAN AND CHINESE DISHES

THE
VERGÉ SHOP

1385 Beacon Street
BROOKLINE

Good Things to Eat

Reservations by Telephone
Brookline 2240

GRACE HORNE'S GALLERIES

Stuart Street at Dartmouth
Trinity Court, Boston, Mass.

PAINTINGS BY:
JOHN R. FRAZIER
JOHN WHORF
and other artists

Specimens from the
GEBELEIN
COLLECTION



PENNELL, GIBBS & QUIRING CO.
INC., DECORATORS & PAINTERS
203, 205 CLARENDON STREET
BOSTON, MASSACHUSETTS

THE SOCIETY OF
Arts & Crafts

Distinctive Gifts
for all occasions

9 PARK ST., BOSTON

performed first by the Boston Symphony Orchestra on November 1, 1890.

The arrangement for concert use calls for these instruments: two piccolos, two flutes, three oboes, English horn, three clarinets, bass clarinet, three bassoons, eight horns, three trumpets, four trombones, contrabass tuba, kettledrums, side drum, cymbals, triangle, and the usual strings.

*
* *

Wagner sketched the plot of the "Ring" as early as 1848. He wrote to Theodore Uhlig in 1852: "The introductory evening is really a complete drama, quite rich in action; I have finished fully half of it; 'The Valkyrie' entirely." In August, 1854, he was sketching the score of "The Valkyrie." The sketch was completed in December. In February, 1855, he had almost completed the scoring of the first act when he was called to conduct a series of Philharmonic concerts at London. He began work again on the Seelisberg, near Zurich, but he was sick, his wife Minna was sick, and he was worried beyond endurance. He wrote to Liszt: "I have now with difficulty completed 'The Valkyrie' as far as the middle, also a clean copy. Now I have been kept from work for eight days by

Courteous, Efficient and Prompt Service

"THE BEST OF FOOD THE FINEST CUISINE"

MUSIC EVERY EVENING

THE FAR EAST CO. CHINESE AND AMERICAN RESTAURANT

Noon-day Lunch 11-2 p.m. $.40
Open from 11-12 a.m.

Special Dinner 5.00-8 p.m. $.50 up
Sunday Dinner $.85 and $1.25

1088 BOYLSTON STREET Tel. Back Bay 2342 BOSTON, MASS.

New and interesting suggestions for interior decorations

NEW IMPORTED CRETONNES AND WALL PAPERS. FURNITURE DESIGNS AND COLOR SCHEMES

Harlow & Howland

Interior Decorators

282 DARTMOUTH STREET

Foreign Languages Easily Learned

The Berlitz Conversational Method makes the study of any foreign language a surprisingly simple, easy and pleasant matter. Experienced native teachers. Day and Evening Classes and Individual Instruction. Reasonable tuition. Call, write or phone for catalogue.

Trial Lesson Free

BERLITZ

SCHOOL OF

LANGUAGES

Est. 1878 OVER 200 BRANCHES

132 Boylston Street Phone, Beach 3958



BOSTON

Maintained for the Benefit of the
South End Music School

UNUSUAL THINGS

NEW MODELS IN SUMMER

DRESSES, HATS AND COATS
MADE TO ORDER
CHILDREN'S COATS AND HATS
DRESSING GOWNS
HAND PAINTED LAMP AND
CANDLE SHADES

30 CHARLES STREET

The Green Door Farm and Garden Shop

39 NEWBURY STREET

The usual choice assortment of food delicacies is on sale at all times
DARWIN TULIPS, of our own importation, at reasonable prices

Special Rug Sale

MARCH 26th, from 10-5 o'clock 5 COMMONWEALTH AVENUE

BRAIDED, HOOKED and HAND-LOOM RUGS
Exquisite and well-made dresses and suits for little girls and boys

Stop and Shop

SHOP TELEPHONE, B. B. 4198

KAKAS·BROS. INC.

MANUFACTURERS *RETAILERS*

FURRIERS

RELIABLE FURS RELIABLE INFORMATION
RELIABLE PRICES

NO MISREPRESENTATION AS TO VALUES COLD STORAGE

72 Chauncy St., Boston - - - Tel. Beach 0048

M. E. PACKARD
PIANO TUNER

Reproducing and Player-Piano Expert
191 Willow Avenue, West Somerville
Telephone Connection
Authorized Welte-Mignon Service Man
Formerly with Mason & Hamlin, Ampico Service Man with Chickering & Sons Co.

EST. 1905 B. B. 1693

FRIEDBERG'S

ELECTRIC & LOCKSMITH SHOP
239-241 MASSACHUSETTS AVENUE
ELECTRICAL APPLIANCES
CONTRACTING
FULLY EQUIPPED REPAIR SHOP
VASES CONVERTED INTO LAMPS

sickness; if this thing continues, I shall soon despair of ever elaborating the sketches and completing the score." He sent the first two acts to Liszt on October 3, 1855, and said: "This representation on paper will probably be the only one I shall ever achieve with this work; and so I linger with satisfaction over the copying." Liszt immediately answered: "Dearest Richard, you are truly a divine man! . . . When we meet, more about your magnificent, marvellous work." The Princess von Wittgenstein assured Wagner that she had wept tears of sensibility, "bitter tears over the scene between Siegmund and Sieglinde! That is beautiful, like eternity, like earth and heaven." The last act was completed in April, 1856. Wagner wrote to Liszt: "I am extremely eager to know how the last act will affect you, for beside you I have no one to whom it would be worth while to communicate this. It has turned out well—it is probably the best I have so far written. A terrific storm—of elements and of hearts—which gradually calms down to Brünnhilde's magic sleep."

"The Valkyrie" was performed for the first time, and against the wish of the composer, at the Royal Court Theatre, Munich, on

AMERICA'S FOREMOST FLORIST

76th year

Thos. F. Galvin INCORPORATED

FLOWERS

BOSTON
1 PARK STREET
AND
549 BOYLSTON STREET

NEW YORK
561 FIFTH AVENUE
AT
46th STREET

NOVELTIES



DADDY & JACK'S JOKE SHOP

FAVORS

CLEVER JOKER NOVELTIES
Dance, Dinner and Party Favors
Mah and Pah Jong Prizes and Favors
Inflated and deflated balloons - Specialties for all holidays

22 Bromfield Street, Boston-9 Mass.

Improved, Scientific and Approved

INSURANCE

EDWIN A. BOARDMAN

WITH

PATTERSON, WYLDE & WINDELER

Boston Insurance Exchange

40 BROAD STREET BOSTON, MASS.

Cable Address
"Patwylwin"

Telephone
Congress 7750

.. Café de Marseille ..

210 HUNTINGTON AVENUE

This is the only place on the Avenue where you get your money's worth with food and service

TABLE D'HOTE LUNCHEON 11 A.M. to 3 P.M. - -	40 AND 60 CENTS
TABLE D'HOTE DINNERS 5 to 9 P.M. - - - -	50 AND 75 CENTS
SUNDAY TURKEY OR CHICKEN DINNER - - - - -	75 CENTS

Also a la Carte all Hours

.. Custom Underwear ..

UNION SUITS, PETTICOATS and KNICKERS made to Measure in All Styles and Materials

Miss E. T. DRISCOLL .·. 296 BOYLSTON STREET
formerly 49 Temple Place

August 26, 1870. Siegmund, Vogl; Hunding, Bausewein; Wotan, Kindermann; Sieglinde, Mme. Vogl; Brünnhilde, Miss Stehle; Fricka, Miss Kaufmann; Gerhilde, Miss Leonoff. Franz Wüllner conducted.

The first authorized performance was at Bayreuth on August 14, 1876. Siegmund, Niemann; Hunding, Niering; Wotan, Betz; Sieglinde, Joséphine Schefzky; Brünnhilde, Amalie Materna; Fricka, Friederike Grün; Gerhilde, Marie Haupt. Hans Richter, conductor.

The first performance in the United States was at the Academy of Music, New York, on April 2, 1877. Sieglinde, Pauline Canissa; Brünhilde, Eugenie Pappenheim; Fricka, Mme. Listner; Gerhilde, Frida de Gebel; Siegmund, A. Bischoff; Hunding, A. Blum; Wotan, Felix Preusser. Adolf Neuendorff conducted.

The first performance in Boston was at the Boston Theatre on April 16, 1877. Siegmund, A. Bischoff; Hunding, A. Blum; Wotan, Felix Preusser; Sieglinde, Pauline Canissa; Brünnhilde, Eugenie Pappenheim; Fricka, Miss Grimmenger. Adolf Neuendorff conducted.

The first performance in English in Boston was by Henry W. Savage's Company at the Tremont Theatre on November 6, 1905.

THOMAS WHITNEY SURETTE

Announces the Tenth Year of his

Summer School of Music

In Concord, Massachusetts, June 30 to July 25 inclusive, 1924

FACULTY: Mr. Surette; Dr. Archibald T. Davison, Professor of Music in Harvard University and Conductor of the Harvard Glee Club; Augustus D. Zanzig, Lecturer in Music, Graduate School of Harvard University; Horace Alwyne, Professor of Music in Bryn Mawr College.

A School for Teachers of Music, for Students and for others who wish to increase their understanding of Music. Complete course in School Music from Kindergarten to College including the teaching of History and Appreciation.

Lectures on Education; on Literature. Ensemble playing and singing. Chamber Music Concerts. Chorus of eighty voices. String orchestra.

Teachers from this School are in charge of Music in some thirty leading schools in the United States and Canada.

Circular on application. Mason & Hamlin Pianos used

SEVENTY YEARS' REPUTATION

BROWN'S BRONCHIAL TROCHES

An old and reliable remedy for throat troubles caused by cold or use of the voice. Free from opiates in any form. Sold only in boxes—never in bulk. Prices, 15c., 35c., 75c., $1.25, at druggists or by mail.

BROWN'S CAMPHORATED SAPONACEOUS DENTIFRICE

Will keep the teeth and gums in healthy condition. Price, 30c., at druggists or by mail.

JOHN I. BROWN & SON, BOSTON, MASS.

Siegmund, Francis Maclennan; Hunding, Robert K. Parker; Wotan, Ottley Cranston; Sieglinde, Gertrude Rennyson; Brünnhilde, Rita Newman; Fricka, Margaret Crawford; Gerhilde, Millicent Brennan. Elliott Schenck conducted. This was said to be the first production in English in the United States, but Mr. Savage's company had performed the opera at Newark, N.J., on October 13, 1905, also at Springfield, Mass., before the performance in Boston.

The first performance in London was on May 6, 1882: Siegmund, A. Niemann; Hunding, Wiegand; Wotan, E. Scaria; Sieglinde, Mme. Sachse-Hofmeister; Brünhilde, Mme. Vogl; Frickla, Mme. Reicher-Kindermann. Anton Seidl conducted.

The first performance in English was at Covent Garden on December 15, 1895: Sieglinde, Susan Strong; Brünnhilde, Lilian Tree; Siegmund, E. C. Hedmont; Wotan, David Bispham. Georg Henschel conducted.

The first performance in Paris was at the Opéra on May 12, 1893, in Victor Wilder's translation. Siegmund, Van Dyck; Hunding, Gresse; Wotan, Delmas; Sieglinde, Rose Caron; Brünnhilde, Lucienne Bréval; Fricka, Mme. Deschamps-Jéhin; Gerhilde, Miss Carrère. Édouard Colonne conducted.

Rome heard it in December, 1895, but Turin heard it in 1891.

* * *

According to Norse mythology the Valkyrie (old German, Idisi) were female warriors who dwelt in Vingolf, which was under the same roof as Valhalla. The goddess Freyja reigned over them and they waited on the heroes in Valhalla. Odin sent them to the battlefields to choose the warriors to be slain, and to decide the victory as he wished. They rode on horses through the air and over the seas. As they "wove the web of battle," they were thus

Unusual Wedding and Engagement Gifts

Remarkable for their variety, good taste and value, displayed in a roomy, restful and refined place to shop.
Beautiful French Pearl Necklaces, also African Ivory, Coral, Crystal, Amber, Jade, etc.
Lamps, Mirrors, Baskets, Rare Brass and Copper Pieces and 1001 other attractive articles.

HENRY LAWRENCE STUDIOS, Inc., *Importers*

"Unusual things from everywhere"

40 LA GRANGE STREET, BOSTON Directly in rear of Hotel Touraine

All applications for advertising space in the Boston Symphony Orchestra programme book should be made to L. S. B. Jefferds, Advertising Manager, Symphony Hall, Boston, Mass.

allied to the Norns. Their symbol was a swan, and it was thought that swans were transformed Valkyries. In the Volsunga Saga and other Teutonic tales, if a hero seized the swan dress of a Valkyrie she was powerless to leave him.

"Swan-maidens" are "one of the primitive myths, the common heritage of the whole Aryan (Iranian) race." To the same cycle of many stories belong the Seal-tales of the Faroe Islands and the wise women or mermaids of Shetland. See the long note to "Hasan of Bassorah" in Sir Richard F. Burton's "The Thousand Nights and a Night" (vol. 8, pages 30–31), but Burton reproaches Lettsom for mixing up this swan-raiment with that of the Valkyries or Choosers of the Slain. See also Burton's note to "The Story of Janshah" (vol. 5, page 346).

In the old orthography, "Valkyrie" was "Valkyrior." The forms Valkyria (pl. iur or iæ), "Valkyrjor," "Valkyrjur" are also found.

According to the "Prose edda," the names of the Valkyries were Hrist, Mist, Skéggöld, Skögue, Hildur, Thrúdur, Hlökk, Herfjötur, Göll, Geirölul, Randgrid, Rádgrid, and Reginleif.

The first appearance, apparently, of the word in English literature was in Bishop Percy's translation of Mallet's "Northern Antiquity" (1770), where the plural is spelled "Valkeries." In Thomas Gray's note to his "Fatal Sisters" (1768) we find "The Valkyriur were female Divinities, Servants of Odin (or Woden) in the Gothic mythology."

QUEEN ANNE COMPANY
Room 411
739 BOYLSTON STREET
.. Antiques ..
OF THE
HIGHEST QUALITY
FURNITURE PORTRAITS
FABRICS GLASS
LAMPS
and WEDDING PRESENTS
a Specialty

Hélène Phillips
. Sportwear .
Trinity Pl. Entrance
Copley Plaza Hotel

SALARIED POSITIONS
FOR
Teachers of Music
in Educational Institutions throughout U. S. and Canada.
Address HENRY C. LAHEE
218 Tremont St., Boston

At HOTEL VENDOME

THERE ARE UNUSUAL ACCOMMODATIONS for banquets, dinners, luncheons, receptions, weddings and dances—for all social functions requiring correct appointments and perfect service.

Among the hotels in this city, none is better prepared than **THE VENDOME** to make social affairs attractive and pleasant. Its ideal location on **Commonwealth Avenue at Dartmouth Street, only one block from Copley Square,** makes it easily accessible by motor or "a-foot."

The management will be pleased to submit menus, offer suggestions, and make final arrangements by telephone, correspondence or personal interview.

AFTERNOON TEA (tea, toast and marmalade) IS SERVED IN THE SOLARIUM EVERY DAY INCLUDING SUNDAY FROM 4 UNTIL 6 O'CLOCK. FIFTY CENTS PER PERSON

C. H. GREENLEAF, President — *EVERETT B. RICH*, Managing Director — *FRANKLIN K. PIERCE*, Associate Manager

STATE STREET TRUST CO.

Boston, Mass.

Affords its depositors the advantage of three banking offices in excellent locations, each equipped with modern safe deposit vaults.

MAIN OFFICE . . . . . 33 STATE STREET

COPLEY SQUARE OFFICE . 581 Boylston Street

MASSACHUSETTS AVENUE OFFICE

Corner Massachusetts Avenue and Boylston Street

INCORPORATED 1891

MEMBER FEDERAL RESERVE SYSTEM

WEDDING INVITATIONS

CALLING CARDS

STATIONERY

EASTER CARDS



Poulson

HARPER W POULSON

SOCIAL AND COMMERCIAL STATIONER

284 BOYLSTON STREET BOSTON



Local and Suburban Service

Rare Old Violins

VIOLAS and 'CELLOS
of exquisite tone
and splendid condition

ITALIAN VIOLIN STRINGS

MUSICIANS SUPPLY COMPANY
218 Tremont Street and 60
LaGrange Street, Boston, Mass.
Telephone, Beach 1882

Hill, Smith & Co.

Wholesale and Retail
STATIONERS

Engraving, Die Stamping
and Fine Printing

Blank Book Manufacturers
Modern Loose-leaf Devices
and Supplies

8 MILK STREET
Old South Building
Telephone, Main 1590

Lamping-Nolan

.. Beauty Upkeep ..
Expert in every branch
462 Boylston St. Boston
Est. 1905 Tel. B. B. 5174

Largest and Best Equipped Beauty Salon in New England. Marcel and Permanent Waving, Hairdressing, Muscle Strapping, Face Peeling. Most reliable and latest methods by an Expert. New Scalp Treatment, Special for Oily Scalp.
Electric Baths and Swedish Treatments
Our School - 18 NEWBURY STREET
Day and Evening Classes
Classes forming every Monday

SYMPHONY CANDY SHOP

TRY OUR HOME-MADE CANDIES
AND ICE CREAMS 100% QUALITY
272 Huntington Ave., Boston

LA CHATELAINE GOWNS, Inc.

Mme. NOPRE GEORGE L. CURTIS
Successors to Mrs. Potter
ROBES MANTEAUX SPORT
CUSTOM-MADE
READY-TO-WEAR
FRENCH LINGERIE
B. B. 4411 36 NEWBURY STREET

ELIAS HOWE CO. 8 BOSWORTH STREET

OLD VIOLINS, VIOLONCELLOS

VIOLAS, DOUBLE BASSES
MORE THAN 600 IN STOCK

Leather Cases Fine Bows Italian Strings Gold and Silver G Strings
2,000 NEW VIOLINS IN STOCK

ELIAS HOWE CO., 8 Bosworth Street . Boston



$1500 pays for a nurse for one year

$1000 pays for the running of the whole association for one day

$ 100 pays for muscle training for an infantile paralysis patient for one year

$ 50 pays for the care of one child at the health clinic from infancy to school age

$ 25 pays for nursing care for pneumonia patient

MARCH 24-29

During the week of March 24–29, the Community Health Association will make a concentrated effort to completely finance the work of the association for 1924.

Fifty-two thousand sick people have been visited in their homes by our one hundred and sixty-six nurses. The attendance at the baby and child health conferences has been over sixty-three thousand.

Four hundred and thirty-nine thousand six hundred and ninety-two visits have been made.

WITH THIS RECORD OF SERVICE, THE ASSOCIATION COMES TO THE PEOPLE OF BOSTON, CONFIDENT THAT WORK WHICH PLAYS SO BIG A PART IN THE LIFE OF THE CITY WILL MEET WITH GENEROUS FINANCIAL SUPPORT.

President WILLIAM ARTHUR DUPEE
Vice-Presidents MRS. ROBERT L. De NORMANDIE
RICHARD M. SMITH, M.D.
Secretary MRS. MORTON P. PRINCE
Treasurer INGERSOLL BOWDITCH
General Director MARY BEARD, R.N.

ROBERT AMORY
MISS ESTHER G. BARROWS
DR. ALICE F. BLOOD
MRS. J. GARDNER BRADLEY
B. PRESTON CLARK
MRS. ERNEST AMORY CODMAN
HOWARD COONLEY
MRS. PHILIP S. DALTON
MALCOLM DONALD
WILLIAM ELLERY
MISS LINA H. FRANKENSTEIN
MRS. L. CUSHING GOODHUE
MRS. JOHN L. GRANDIN
MRS. N. PENROSE HALLOWELL
MRS. JOHN C. HUNT
MRS. JAMES LAWRENCE
CHARLES E. MASON
MISS E. M. NICHOLS
ROBERT B. OSGOOD, M.D.
MRS. FRANCIS W. PEABODY
MISS GERTRUDE W. PEABODY
JAMES J. PHELAN
MRS. CHARLES ALLEN PORTER
STEPHEN RUSHMORE, M.D.
ELIOT SPALDING
FELIX VORENBERG
MRS. ROYAL WHITON

Members ex-officio

MISS SALLY JOHNSON
FRANCIS X. MAHONEY, M.D.
MISS ANNE H. STRONG

The COMMUNITY HEALTH ASSOCIATION

BABY HYGIENE ASSOCIATION
INSTRUCTIVE DISTRICT NURSING ASSOCIATION

561 MASSACHUSETTS AVENUE, BOSTON
Ingersoll Bowditch, Treasurer



Mens Suits

Cleansed and Refinished

ALMOST LIKE NEW

NOW $2.00

COLLECTION AND DELIVERY SYSTEM

LEWANDOS

284 Boylston Street
17 Temple Place
29 State Street
79 Summer Street
248 Huntington Avenue

BOSTON

TELEPHONE SERVICE

Back Bay 3900

Connecting Boston Shops

Branch Shops

BROOKLINE (COOLIDGE CORNER) 1310 Beacon Street
MALDEN MASS 30 Pleasant Street
WALTHAM MASS 193 Moody Street
WATERTOWN MASS 1 Galen Street
CAMBRIDGE MASS 1274 Massachusetts Avenue
LYNN MASS 22 Munroe Street
SALEM MASS 72 Washington Street
MANCHESTER MASS
NEW YORK CITY 10 West 48 Street
PHILADELPHIA PA 1901 Chestnut Street
ALBANY N Y 75 North Pearl Street
HARTFORD CONN 47 Farmington Ave
BRIDGEPORT CONN 213 State Street
WATERBURY CONN 22 East Main Street
NEW HAVEN CONN 123 Church Street
SPRINGFIELD MASS 294 Bridge Street
WORCESTER MASS 26 Pearl Street
FITCHBURG MASS 570 Main Street
NEW BEDFORD MASS 672 Purchase Street
FALL RIVER MASS 197 Bank Street
PROVIDENCE R I 137 Mathewson Street
NEWPORT R I 231 Thames Street

Twentieth Programme

FRIDAY AFTERNOON, MARCH 28, at 2.30 o'clock

SATURDAY EVENING, MARCH 29, at 8.15 o'clock

Tchaikovsky . . . Symphony No. 6 in B minor, "Pathetic," Op. 74

I. Adagio; Allegro non troppo.
II. Allegro con grazia.
III. Allegro molto vivace.
IV. Finale; Adagio lamentoso.

Schenck . . . "In a Withered Garden," Poem for Orchestra

De Falla . . . . . Noches en los Jardines de España

I. En el Generalife.
II. Danza lejana.
III. En los jardines de la Sierra de Córdoba.

Chabrier . . . . . Overture to the Opera "Gwendoline"

SOLOIST

HEINRICH GEBHARDT

There will be an intermission of ten minutes after the symphony

City of Boston, Revised Regulation of August 5, 1898,—Chapter 3, relating to the covering of the head in places of public amusement

Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn.
Attest: J. M. GALVIN, City Clerk.

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

BOSTON OPERA HOUSE

Farewell to America

ELEONORA DUSE

The Supreme Italian Tragedienne

and her Splendid Company from Rome

Thursday Evening, April 24

"THE CLOSED DOOR"

By Marco Praga

Saturday Afternoon, April 26

"THE DEAD CITY"

By Gabrielle d'Annunzio

Boxes (seating six), $36.00
Floor, $5.00 and $6.00
First Balcony, $5.00, $4.00, $3.00, $2.50
Second Balcony, $2.50, $2.00, $1.50
} plus war tax

Mail orders should now be sent to RICHARD NEWMAN, STEINERT HALL, Boston, Mass., and will be filled with the best seats available.

SYMPHONY HALL, BOSTON

HUNTINGTON AND MASSACHUSETTS AVENUES

Branch Exchange Telephones, Ticket and Administration Offices, Back Bay 1492

Boston Symphony Orchestra

INC.

PIERRE MONTEUX, Conductor

FORTY-THIRD SEASON, 1923-1924

Programme

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

COPYRIGHT, 1924, BY BOSTON SYMPHONY ORCHESTRA, INC.

THE OFFICERS AND TRUSTEES OF THE BOSTON SYMPHONY ORCHESTRA, Inc.

FREDERICK P. CABOT . . . . . President
GALEN L. STONE . . . . . Vice-President
ERNEST B. DANE . . . . . Treasurer

ALFRED L. AIKEN
FREDERICK P. CABOT
ERNEST B. DANE
M. A. DE WOLFE HOWE
JOHN ELLERTON LODGE
ARTHUR LYMAN
HENRY B. SAWYER
GALEN L. STONE
BENTLEY W. WARREN
E. SOHIER WELCH

W. H. BRENNAN, Manager

G. E. JUDD, Assistant Manager

BEETHOVEN and Nature

Painted for the Steinway Collection by N. C. Wyeth



STEINWAY

THE INSTRUMENT OF THE IMMORTALS

ON the 26th of March, 1827, died Ludwig van Beethoven, of whom it has been said that he was the greatest of all musicians. A generation later was born the Steinway Piano, which is acknowledged to be the greatest of all pianofortes. What a pity it is that the greatest master could not himself have played upon the greatest instrument — that these two could not have been born together! Though the Steinway was denied Beethoven, it was here in time for Liszt and Rubinstein, for Wagner, Berlioz and Gounod. And today, a still greater Steinway than these great men knew, responds to the touch of Paderewksi, Rachmaninoff and Hofmann. Such, in fact, are the fortunes of time, that today, this Instrument of the Immortals, this piano, more perfect than any Beethoven ever dreamed of, can be possessed and played and cherished not only by the few who are the masters of music, but by the many who are its lovers.

Steinway & Sons and their dealers have made it conveniently possible for music lovers to own a Steinway. Prices: $875 and up, plus freight at points distant from New York.

STEINWAY & SONS, Steinway Hall, 109 E. 14th Street, New York

Boston Symphony Orchestra

Forty-third Season, 1923–1924

PIERRE MONTEUX, Conductor

PERSONNEL

Violins.

Burgin, R.	Hoffmann, J.	Gerardi, A.	Hamilton, V.
Concert-master.	Mahn, F.	Krafft, W.	Sauvlet, H.
Theodorowicz, J.			
Gundersen, R.	Pinfield, C.	Fiedler, B.	Siegl, F.
Kassman, N.	Cherkassky, P.	Leveen, P.	Mariotti, V.
Thillois, F.	Gorodetzky, L.	Kurth, R.	Riedlinger, H.
Murray, J.	Goldstein, S.	Bryant, M.	Knudsen, C.
Stonestreet, L.	Tapley, R.	Del Sordo, R.	Messina, S.
Diamond, S.	Erkelens, H.	Seiniger, S.	

Violas.

Fourel, G.	Werner, H.	Grover, H.	Fiedler, A.
Artières, L.	Van Wynbergen, C.	Shirley, P.	Mullaly, J.
	Gerhardt, S.	Kluge, M.	
	Deane, C.	Zahn, F.	

Violoncellos.

Bedetti, J.	Keller, J.	Belinski, M.	Warnke, J.	Langendœn, J.
Schroeder, A.	Barth, C.	Stockbridge, C.	Fabrizio, E.	Marjollet, L.

Basses.

Kunze, M.	Seydel, T.	Ludwig, O.	Kelley, A.	Girard, H.
Keller, K.	Gerhardt, G.	Frankel, I.	Demetrides, L.	

Flutes.	Oboes.	Clarinets.	Bassoons.
Laurent, G.	Longy, G.	Sand, A.	Laus, A.
Bladet, G.	Lenom, C.	Arcieri, E.	Allard, R.
Amerena, P.	Stanislaus, H.	Vannini, A.	Bettoney, F.

Piccolo.	English Horns.	Bass Clarinet.	Contra-Bassoon.
Battles, A.	Mueller, F.	Mimart, P.	Piller, B.
	Speyer, L.		

Horns.	Horns.	Trumpets.	Trombones.
Wendler, G.	Valkenier, W.	Mager, G.	Hampe, C.
Schindler, G.	Hain, F.	Mann, J.	Adam, E.
Hess, M.	Van Den Berg, C.	Perret, G.	Mausebach, A.
Lorbeer, H.	Gebhardt, W.	Kloepfel, L.	Kenfield, L.
		Schmeisser, K.	

Tuba.	Harps.	Timpani.	Percussion.	
Sidow, P.	Holy, A.	Ritter, A.	Ludwig, C.	Zahn, F.
	Delcourt, L.	Polster, M.	Sternburg, S.	

Organ.	Celesta.	Librarian.
Snow, A.	Fiedler, A.	Rogers, L. J.



Proposing the exchange of your little used or silent piano—

FOR one which brings with it a rich endowment of the playing of the greatest pianists in the world—the

AMPICO

IN THE

Chickering

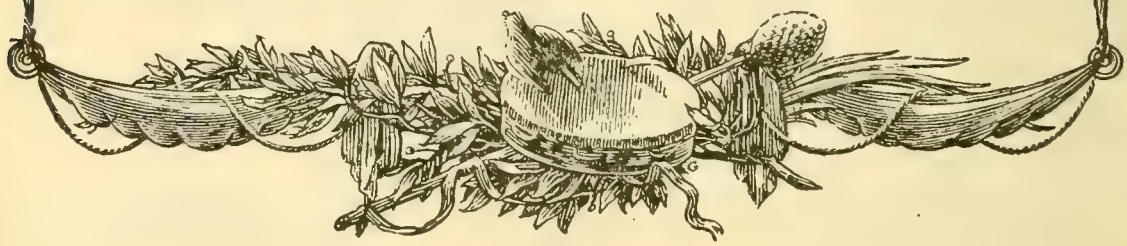
Established 1823

Then—the great Rachmaninoff—the captivating Levitzki—the amazing Nyiregyhazi—and scores of others will play your piano for you whenever you desire to hear them.

The cultivating, uplifting, restorative power of music becomes yours—through the daily companionship with the masters.

Let us tell you how easily you may make this treasure of music your own

CHICKERING WAREROOMS
169 TREMONT STREET, BOSTON



Twentieth Programme

FRIDAY AFTERNOON, MARCH 28, at 2.30 o'clock

SATURDAY EVENING, MARCH 29, at 8.15 o'clock

Tchaikovsky . . . Symphony No. 6 in B minor, "Pathetic," Op. 74

I. Adagio; Allegro non troppo.
II. Allegro con grazia.
III. Allegro molto vivace.
IV. Finale; Adagio lamentoso.

Schenck . . . "In a Withered Garden," Poem for Orchestra
(First time in Boston)

De Falla . . . . "Nights in the Gardens of Spain," for Piano and Orchestra
(First time in Boston)

I. At Generalife.
II. Far-off Dance.
III. In the Gardens of the Sierra of Cordova.

Piano solo — HEINRICH GEBHARDT

Chabrier . . . . . Overture to the Opera "Gwendoline"

BALDWIN PIANO USED

There will be an intermission of ten minutes after the symphony

City of Boston, Revised Regulation of August 5, 1898,—Chapter 3, relating to the covering of the head in places of public amusement

Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn.
Attest: J. M. GALVIN, City Clerk.

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert



To Paris

by way of Iceland and the North Cape

on the Raymond-Whitcomb

Midnight Sun Cruise

Take this wonderful cruise as your way to Europe, instead of the trans-Atlantic ferry.

Sail June 26 (at the height of the season) on the Cunard steamship "Franconia"—the newest great liner. In the five weeks of leisurely cruising you will see the marvelous *Midnight Sun*, quaint *Reykjavik* in far-away *Iceland*, the stupendous *North Cape* and all the great *Norwegian Fjords* with their fascinating little villages and spectacular sea and mountain scenery.

Arrive at *Boulogne* July 21 in ample time for summer travel abroad. Return passage on any Cunard sailing is included in the Cruise rate.

Europe this Summer

Tours through all the countries of Western Europe.
Special tour of Switzerland and the Passes of the Alps.
Motor tours through England and Scotland.

Individual Travel Service for those who prefer to travel without escort or on their own itinerary. Your own dates and routes. Our arrangements and reservations for you. Our chain of European offices at your command. The new "Guide to European Travel" explains this system. Send for a copy.

California **Alaska**
Pacific Northwest

Raymond & Whitcomb Co.

17 Temple Place, Boston Telephone, Beach 6964

(Born at Votkinsk in the government of Viatka, Russia, May 7, 1840; died at Petrograd,* November 6, 1893.

Tchaikovsky on the voyage from New York to Hamburg in May, 1891, made sketches for a sixth symphony. He worked on this symphony in 1892, was dissatisfied with it, and destroyed it before he began to orchestrate it. His third pianoforte concerto, Op. 75, was based on the first movement of the rejected work. (This concerto was played after his death by Tanéïev in Petrograd.) Another work, posthumous, the Andante and Finale for pianoforte with orchestra, orchestrated by Tanéïev, and produced at Petrograd on February 20, 1896, was also based on the sketches for this Symphony.

***

The first mention of the "Pathetic" Symphony is in a letter from Tchaikovsky to his brother Anatol, dated Klin, February 22, 1893: "I am now wholly occupied with the new work (a symphony) and it is hard for me to tear myself away from it. I believe it comes into being as the best of my works. I must finish it as soon as possible, for I have to wind up a lot of affairs and I must also soon go to London

*In 1924 the Soviet Government of Russia informed the head of its postal department that the name Petrograd had been changed to Leningrad.

Twenty Modern American Piano Works

ERNEST HARRY ADAMS
When the Leaves Turn Red ..... .50
(From "Tone Fancies after Famous Paintings")
FLORENCE NEWELL BARBOUR
Bravura. Etude Melodique ..... .40
A White Violet ..... .40
MARION BAUER
The Tide ..... .50
Six Preludes ..... .75
(*Schmidt's Educational Series No.* 286)
MRS. H. H. A. BEACH
Op. 83. From Blackbird Hills (Omaha Tribal Dance) ..... .60
Op. 92, No. 1. A Hermit Thrush at Eve ..... .60
ELIAS BLUM
Op. 13. Humoresque ..... .60
JULIUS CHALOFF
Op. 10, No. 1. Prelude in E-flat ..... .75
CHARLES DENNÉE
Op. 40. Concert Etude ..... .75
ARTHUR FOOTE
Op. 73, No. 4. Flying Cloud ..... .50
G. A. GRANT-SCHAEFER
Tales of the Red Man 1.00
(*Schmidt's Educational Series No. 250*)
CLAYTON JOHNS
Once Upon a Time ..... .50
LOUIS EDGAR JOHNS
Op. 6. Elegie Heroique 1.00
Op. 21, No. 2. Humming Bird ..... .60
JOHN W. METCALF
Op. 49. Winds at Play ..... .65
ARCHIE A. MUMMA
Six Bird Songs, each ..... .40
F. ADDISON PORTER
Op. 29. Prelude Fantastique ..... .50
EDWARD ROYCE
Noon-Tide. Concert Study ..... .75
ALEXANDER STEINERT, JR.
Mirage ..... .75

IN THE PRESS

EDWARD BALLANTINE
Variations on "Mary Had a Little Lamb"
"A little masterpiece of tonal humor."
Boston Transcript

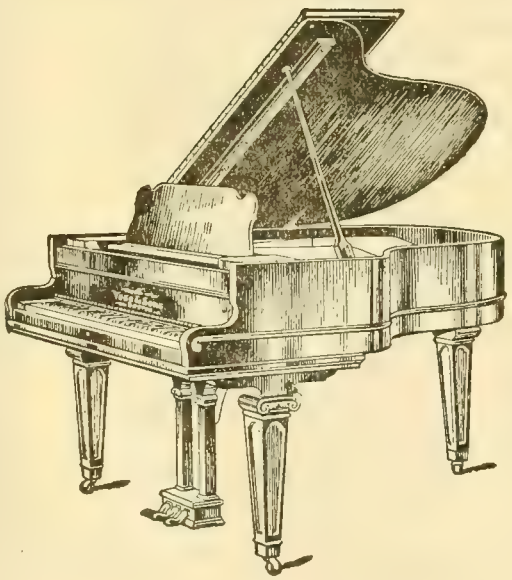
BY EMINENT RESIDENT COMPOSERS

RUDOLPH GANZ
Op. 10, No. 3. Fileuse Pensive ..... .50
D. SEQUEIRA
El Bufon. (The Jester) ..... .60
SIGISMOND STOJOWSKI
Op. 30, No. 3. By the Brookside ..... .75

THE ARTHUR P. SCHMIDT CO., 120 Boylston St.

and Cambridge." He wrote the next day to W. Davidov: "I must tell you that I find myself in most congenial mood over my work. You know I destroyed the Symphony partly composed in the fall and orchestrated. I did well, for it contained little that was good; it was only an empty jungle without true inspiration. During my journey I thought out another symphony, this time a programme-symphony, with a programme that should be a riddle to every one. May they break their heads over it! It will be entitled 'Programme Symphony' (No. 6). This programme is wholly subjective. Often during my wanderings, composing it in my mind, I have wept bitterly. Now, on my return, I set to work on the sketches, and I worked so passionately and so quickly that the first movement was finished in less than four days, and a sharply defined appearance of the other movements came into my mind. Half of the third movement is already finished.

The form of this symphony will present much that is new; among other things, the finale will be no noisy allegro, but, on the contrary, a very long drawn-out adagio. You would not believe what pleasure it is for me to know that my time is not yet past, that I am still capable of work. Perhaps I am mistaken, but I do not think so. Please speak to no one except Modest about it." On March 31 he wrote that he was working on the ending of the sketches of the Scherzo and Finale. A few days later he wrote to Ippolitov-Ivanov: "I do not know whether



THE
VOSE GRAND
QUALITY and
REPUTATION
enable you to know
in advance that the
VOSE is a most
satisfactory piano.

WE CHALLENGE
COMPARISON

VOSE & SONS PIANO CO.
160 Boylston St., Boston, Mass.

L. P. HOLLANDER CO.

Est. 1848

Showing

SPRING FASHIONS

Imported and Original Designs

GOWNS SUITS COATS
WRAPS BLOUSES HATS

202-214 BOYLSTON STREET, BOSTON

LIMA-FISK, INC.

230 BOYLSTON STREET

Opposite the Public Gardens

Second Floor

DIAMONDS PEARLS

ORIENTAL PEARL NECKLACES

WATCHES

PLATINUM DIAMOND JEWELRY

GOLD JEWELRY

$5 TO $5,000 AND UPWARD

I told you that I had completed a symphony which suddenly displeased me, and I tore it up. Now I have composed a new symphony *which I certainly shall not tear up.*" He was still eager for an inspiring opera libretto. He did not like one on the story of Undine, which had been suggested. He wrote to Modest: "For God's sake, find or invent a subject, *if possible not a fantastic one*, but something after the manner of 'Carmen' or of 'Cavalleria Rusticana.' "

Tchaikovsky went to London in May, and the next month he was at Cambridge, to receive, on June 13, with Saint-Saëns, Grieg, Boïto, Bruch, the Doctor's degree *honoris causa*. Grieg, whom Tchaikovsky loved as man and composer, was sick and could not be present. "Outside of Saint-Saëns the sympathetic one to me is Boïto. Bruch—an unsympathetic, bumptious person." At the ceremonial concert Tchaikovsky's "Francesca da Rimini" was played. General Roberts was also made a Doctor on this occasion, as were the Maharadja of Bhonnaggor and Lord Herschel.

At home again, Peter wrote to Modest early in August that he was up to his neck in his symphony. "The orchestration is the more difficult, the farther I go. Twenty years ago I let myself write at ease without much thought, and it was all right. Now I have become cowardly and uncertain. I have sat the whole day over two pages: that which I wished came constantly to naught. In spite of this, I make progress." He wrote to Davidov, August 15: "The symphony which I intended to dedicate to you—I shall reconsider this on account of your long silence—is progressing. I am very well satisfied with the contents, but not wholly with the orchestration. I do not succeed in my intentions. It will not surprise me in the least if the symphony is cursed or judged unfavorably; 'twill not be for the first time. I myself consider it the best, especially the most open-hearted of all

ADVANTAGES

¶ The *quality* of books displayed on our shelves.
¶ *Knowledge* of the contents of a book.
¶ *Freedom* for the customer.
¶ *Promptness* in importation.
¶ *Location*—one hundred yards from the Harvard Square Subway.

DUNSTER HOUSE BOOKSHOP
26 HOLYOKE STREET & MT. AUBURN
Cambridge, Mass.

E. T. Slattery Co.

OPPOSITE BOSTON COMMON



SPRING

"Simplicity — thrice simplified"

Thus is Fashion described by the woman of good taste.

And good taste has been for over half a century the Slattery yardstick — the Slattery mission to serve the woman of good taste.

Good taste, like sunshine, is no respecter of persons. Today it as frequently bespeaks the woman of modest means.

Women of good taste are quick to recognize new modes of real worth; and it is Slattery's rare privilege to use such insight, taste and skill in the selection and presentation of such modes that women of taste may come here, as did their mothers and grandmothers before them — and find Fashion made individual, serviceable, truly economical!

my works. I love it as I *never* have loved any other of my musical creations. My life is without the charm of variety; evenings I am often bored; but I do not complain, for the symphony is now the main thing, and I cannot work anywhere so well as at home." He wrote Jurgenson, his publisher, on August 24 that he had finished the orchestration: "I give you my word of honor that never in my life have I been so contented, so proud, so happy, in the knowledge that I have written a good piece." It was at this time that he thought seriously of writing an opera with a text founded on "The Sad Fortunes of the Reverend Mr. Barton," by George Eliot, of whose best works he was an enthusiastic admirer.

Early in October he wrote to the Grand Duke Constantine: "I have without exaggeration put my whole soul into this symphony, and I hope that your highness will like it. I do not know whether it will seem original in its material, but there is this peculiarity of form: the Finale is an Adagio, not an Allegro, as is the custom." Later he explained to the Grand Duke why he did not wish to write a requiem. He said in substance that the text contained too much about God as a revengeful judge; he did not believe in such a deity; nor could such a deity awaken in him the necessary inspiration: "I should feel the greatest enthusiasm in putting music to certain parts of the gospels, if it were only possible. How often, for instance, have I been enthu-

Bonds of the highest grade

Harris, Forbes & Co
Incorporated
Harris Forbes Building
24 Federal St., Boston



Drawn from Hat shown by Chandler & Co.

Millinery— Spring Opening

Ghandler & Co.

Established Over a Century

150-153 Tremont St., Boston

siastic over a musical illustration of Christ's words: 'Come unto me, all ye that labor and are heavy laden'; also, 'For my yoke is easy, and my burden is light'! What boundless love and compassion for mankind are in these words!"

Tchaikovsky left Klin forever on October 19. He stopped at Moscow to attend a funeral, and there with Kashkin he talked freely after supper. Friends had died; who would be the next to go? "I told Peter," said Kashkin, "that he would outlive us all. He disputed the likelihood, yet added that never had he felt so well and happy." Peter told him that he had no doubt about the first three movements of his new symphony, but that the last was still doubtful in his mind; after the performance he might destroy it and write another finale. He arrived at Petrograd in good spirits, but he was depressed because the symphony made no impression on the orchestra at the rehearsals. He valued highly the opinion of players, and he conducted well only when he knew that the orchestra liked the work. He was dependent on them for the finesse of interpretation. "A cool facial expression, an indifferent glance, a yawn,—these tied his hands; he lost his readiness of mind, he went over the work carelessly, and cut short the rehearsal, that the players might be freed from their boresome work." Yet he insisted that he never had written and never would write a better composition than this symphony.



Jays

BOSTON
TEMPLE PLACE
ELEVEN



Are You Interested in Spring Fashion?

If so—we invite you to our shop where interesting clothes-versions of spring await your approval. Each garment is chosen to gratify that very feminine desire "to be different" and prices are right. We think there is something here that you will want.

For you we have Coats, Dresses, Scarfs, Blouses, Skirts, Sweaters and Suits

BOSTON TEMPLE PLACE ELEVEN

The Sixth Symphony was performed for the first time at Petrograd October 28, 1893. The programme included an overture to an unfinished opera by Laroche, Tchaikovsky's B-flat minor Concerto for pianoforte, played by Miss Adele aus der Ohe, the dances from Mozart's "Idomeneo," and Liszt's Spanish Rhapsody for pianoforte. Tchaikovsky conducted. The symphony failed. "There was applause," says Modest, "and the composer was recalled, but with no more enthusiasm than on previous occasions. There was not the mighty, overpowering impression made by the work when it was conducted by Naprawnik, November 18, 1893, and later, wherever it was played." The critics were decidedly cool.

***

The morning after Modest found Peter at the tea-table with the score of the symphony in his hand. He regretted that, inasmuch as he had to send it that day to the publisher, he had not yet given it a title. He wished something more than "No. 6," and did not like "Programme Symphony." "What does Programme Symphony mean when I will give it no programme?" Modest suggested "Tragic," but Peter said that would not do "I left the room before he had come to a decision. Suddenly I thought, 'Pathetic.' I went back to the room,—I remember it as though it were yesterday,—and I said the

TORREY, BRIGHT & CAPEN CO.

Importers and Dealers in

FINE CARPETS

AND

ORIENTAL RUGS

116 Boylston Street

BOSTON



ROSENTHAL

American Tour, Season 1923-1924

KNABE EXCLUSIVELY

AMPICO RECORDINGS

Representatives in Boston

C·C·HARVEY CO·

144 Boylston Street

word to Peter. 'Splendid, Modi, bravo, "Pathetic"!' and he wrote in my presence the title that will forever remain."

On October 30 Tchaikovsky asked Jurgenson by letter to put on the title-page the dedication to Vladimir Liwowitsch Davidov, and added: "This symphony met with a singular fate. It has not exactly failed, but it has incited surprise. As for me, I am prouder of it than any other of my works."

On November 1 Tchaikovsky was in perfect health. He dined with an old friend and went to the theatre. In the cloak-room there was talk about Spiritualism. Warlamov objected to all talk about ghosts and anything that reminded one of death. Tchaikovsky laughed at Warlamov's manner of expression, and said: "There is still time enough to become acquainted with this detestable snub-nosed one. At any rate, he will not have us soon. I know that I shall live for a long time." He then went with friends to a restaurant, where he ate macaroni and drank white wine with mineral water. When he walked home about 2 A.M., Peter was well in body and in mind.

There are some who find pleasure in the thought that the death of a great man was in some way mysterious or melodramatic. For years some insisted that Salieri caused Mozart to be poisoned. There was a rumor after Tchaikovsky's death that he took poison or sought deliberately the cholera. When Mr. Alexander Siloti, a pupil of

HARMONY IN CHINA

J·McD·&·S

Crockery
China
Glassware
Gifts

Some dining tables look as incongruous as a man dressed in golf trousers, a dinner coat, and a derby. Each piece of china is good-looking, but bread and butter plates do not match the dinner plates, and platter and vegetable dishes do not harmonize with either.

The idea of Open Stock was created to do away with the necessity of such an unsuitable combination of patterns.

In Open Stock you may choose a design you like and select as many pieces as you require. From time to time add more pieces or replace the ones which are broken. Thus you are always sure of matching china.

Jones, McDuffee & Stratton
CORPORATION
Established 1810
33 Franklin St., Boston
Just off Washington Street

New Spring Apparel

Recent arrivals of new Spring merchandise have made our assortment of the new models of particular interest at this time. The styles for the season are so well represented that there is an advantage in making selections while there is the widest opportunity for choice.

WOMEN'S COATS
WOMEN'S SUITS
WOMEN'S GOWNS
WOMEN'S BLOUSES

R. H. STEARNS CO.

Tchaikovsky, first visited Boston, in 1898, he did not hesitate to say that there might be truth in the report, and, asked as to his own belief, he shook his head with a portentous gravity that Burleigh might have envied. From the circumstantial account given by Modest it is plain to see that Tchaikovsky's death was due to natural causes. Peter awoke November 2 after a restless night, but he went out about noon to make a call; he returned to luncheon, ate nothing, and drank a glass of water that had not been boiled. Modest and the others were alarmed, but Peter was not disturbed, for he was less afraid of the cholera than of other diseases. Not until night was there any thought of serious illness, and then Peter said to his brother: "I think this is death. Good-by, Modi." At eleven o'clock that night it was determined that his sickness was cholera.

Modest tells at length the story of Peter's ending. Their mother had died of cholera in 1854, at the very moment that she was put into a bath. The physicians recommended as a last resort a warm bath for Peter, who, when asked if he would take one, answered: "I shall be glad to have a bath, but I shall probably die as soon as I am in the tub—as my mother died." The bath was not given that night, the second night after the disease had been determined, for Peter was too weak. He was at times delirious, and he often repeated the name of Mme. von Meck in reproach or in anger, for he had been sorely hurt by

PIERCE-ARROW

In the building of the Pierce-Arrow there is an honest satisfaction born of the knowledge of work conscientiously done, and a justifiable pride in the public's estimate of it.

Pierce-Arrow Motor Cars

J. W. MAGUIRE COMPANY

AGENTS FOR EASTERN MASSACHUSETTS
AND NEW HAMPSHIRE

741-743-745 BOYLSTON STREET - - - BOSTON

TELEPHONE, BACK BAY 2316-2317



More than 100 years in business

VISIBLE MUSIC!

. . . . . OPERA, because it is the newest of the arts, need never speculate about its father. The memory of man runs back to its nativity. But of the birth of rug-making, recorded history tells but little.

. . . . . However, the hill men of Persia, back through the teeming centuries, from swarthy father to swarthy son, have passed along the legend of Kasha, who, tending his flocks at the hush of sunset, the while he played upon his flute, pensive grew at the fleetness of the beauty of music, passing as the flaming colors of the sky.

. . . . . And Parara, god of beauty, seeing his thoughts, stood before him.

. . . . . "Give unto me the flute and I will play you visible music," and as the dancing notes struck the air they fashioned themselves into a rhythmic pattern and took on shape and the colors of the dying sky, and behold!—suspended in mid air before the eyes of Kasha, *a tangible, beautiful rug of the Orient.*

John H. Pray & Sons Co.

646 WASHINGTON STREET, BOSTON

Oldest Rug House in America

her sudden and capricious neglect after her years of interest and devotion. The next day the bath was given. A priest was called, but it was not possible to administer the communion, and he spoke words that the dying man could no longer understand. "Peter Ilich suddenly opened his eyes. There was an indescribable expression of unclouded consciousness. Passing over the others standing in the room, he looked at the three nearest him, and then toward heaven. There was a certain light for a moment in his eyes, which was soon extinguished, at the same time with his breath. It was about three o'clock in the morning."

***

What was the programme in Tchaikovsky's mind? Kashkin says that, if the composer had disclosed it to the public, the world would not have regarded the symphony as a kind of legacy from one filled with a presentiment of his own approaching end; that it seems more reasonable "to interpret the overwhelming energy of the third movement and the abysmal sorrow of the Finale in the broader light of a national or historical significance rather than to narrow them to the expression of an individual experience. If the last movement is intended to be predictive, it is surely of things vaster and issues more fatal than are contained in a mere personal apprehension of death. It speaks rather of a *'lamentation large et souffrance inconnue,'* and

EARL G. MANNING
200 DEVONSHIRE ST BOSTON MASS

Those Taxes and other Shrinkages

Recently a trust company in this city sent for me to confer with one of their clients in regard to providing life insurance to equalize inheritance taxes and other estate shrinkages.

The estate totaled approximately half a million dollars. The shrinkages which were certain to occur were $58,000, and estimates for legal and unexpected expenses $15,000 more, making a total of $73,000.

I suggested that he insure for $100,000 to meet these shrinkages, using the balance, $27,000, for his family to live on during the process of administration.

The gentleman's age was 55, and he is quite content to pay 5% as a yearly charge for the $100,000 insurance to keep his estate intact.

Feel free to consult me if you have a similar problem.

EARL G. MANNING, *Associate General Agent*
JOHN HANCOCK MUTUAL LIFE INSURANCE COMPANY
200 Devonshire Street, Boston, Mass. Telephone, Congress 7840

Chartered
1792

Foreign Department

A well trained staff and carefully chosen connections abroad enable our Foreign Department to give complete service in making remittances or collections, issuing Travelers' Checks and Letters of Credit, and in obtaining commercial reports on foreign business houses.

National Union Bank

Washington Street *Boston* Head of State Street

seems to set the seal of finality on all human hopes. Even if we eliminate the purely subjective interest, this autumnal inspiration of Tchaikovsky. in which we hear 'the ground whirl of the perished leaves of hope, still remains the most profoundly stirring of his works.' " . . .

***

Each hearer has his own thoughts when he is "reminded by the instruments." To some this symphony is as the life of man. The story is to them of man's illusions, desires, loves, struggles, victories, and end. In the first movement they find with the despair of old age and the dread of death the recollection of early years with the transports and illusions of love, the remembrance of youth and all that is contained in that word.

The second movement might bear as a motto the words of the Third Kalandar in the "Thousand Nights and a Night": "And we sat down to drink, and some sang songs and other played the lute and psaltery and recorders and other instruments, and the bowl went merrily round. Hereupon such gladness possessed me that I forgot the sorrows of the world one and all, and said: "This is indeed life. O sad that 'tis fleeting!" The trio is as the sound of the clock that in Poe's wild tale of the Masque of the Red Death compelled even the musicians of the orchestra to pause momentarily in their performance, to hearken to the sound; "and thus the waltzers perforce ceased their evolutions; and there was a brief disconcert of the whole gay company; and, while the chimes of the clock yet rang, it was observed that the giddiest grew pale, and the more aged and sedate passed their hands over their brows as if in confused revery or meditation." In this trio Death beats the drum. With Tchaikovsky, here, as in the "Manfred" symphony, the drum is the most tragic of instruments. The persistent drum-beat in this trio is poignant in despair not untouched with irony. Man says: "Come now, I'll

1847 T. E. MOSELEY CO. 1924



Blue and Silver Brocade Slipper
Silver Kid Trimming
Also in Black Velvet

New Location, 39 WEST STREET
near Tremont Street
BOSTON

OLD COLONY TRUST COMPANY

SAFEGUARDS

For your protection, all fees charged by this company as executor or trustee under wills, are subject to the approval of the Probate Court. All trust funds handled by this company are subject to examination without notice by the State Bank Commissioner and the Federal Reserve Bank.

Send or write for Booklet S 51
"Concerning Trusts and Wills."

OLD COLONY TRUST COMPANY

BOSTON

52 Temple Place **17 Court Street** 222 Boylston St.

Member of the Federal Reserve System

be gay"; and he tries to sing and to dance, and to forget. His very gayety is labored, forced, constrained, in an unnatural rhythm. And then the drum is heard, and there is wailing, there is angry protest, there is the conviction that the struggle against Fate is vain. Again there is the deliberate effort to be gay, but the drum once heard beats in the ears forever. For this, some, who do not love Tchaikovsky, call him a barbarian, a savage. They are like Danfodio, who attempted to abolish the music of the drum in Africa. But, even in that venerable and mysterious land, the drum is not necessarily a monotonous instru ment. Winwood Reade, who at first was disturbed by this music through the night watches, wrote before he left Africa: "For the drum has its language: with short, lively sounds it summons to the dance; it thunders for the alarm of fire or war, loudly and quickly with no intervals between the beats; it rattles for the marriage; it tolls for the death, and now it says in deep and muttering sounds, 'Come to the ordeal, come to the ordeal, come, come, come.' " Rowbotham's claim that the drum was the first musical instrument known to man has been disputed by some who insist that knowledge and use of the pipe were first; but his chapters on the drum are eloquent as well as ingenious and learned. He finds that the dripping of water at regular intervals on a rock and the regular knocking of two boughs against one another

Ruby GOWNS, SUITS and HATS

277 Dartmouth Street, Boston Summer Branch at Magnolia

DOLL & RICHARDS

WATER COLORS BY MACKNIGHT

ETCHINGS BY W. H. W. BICKNELL

71 NEWBURY ST. BOSTON

Jordan Marsh Company



Presenting to Mademoiselle

The Empire Dance Frock

with a Hint of the Directoire

Demure and girlish; yet faintly fascinating and sophisticated

IN the frock at the left, this is achieved by very full layers of apricot tulle over a slim-line satin slip.

Pompadour taffeta and lace with a cunning ostrich-trimmed party bag is an inspiration for the forehanded girl who is planning her Easter wardrobe.

Our Shopping Counselor is at your service

in a wood are of a totally different order of sound from the continual chirrup of birds or the monotonous gurgling of a brook. And why? Because in this dripping of water and knocking of boughs is "the innuendo of design." Rowbotham also shows that there was a period in the history of mankind when there was an organized system of religion in which the drum was worshipped as a god, just as years afterward bells were thought to speak, to be alive, were dressed and adorned with ornaments. Now Tchaikovsky's drum has "the innuendo of design"; I am not sure but he worshipped it with fetishistic honors; and surely the Tchaikovsky of the Pathetic Symphony cries out with the North American brave: "Do you *understand* what my drum says?"*

1.

Beat! beat! drums!—Blow! bugles! blow!
Through the windows—through doors—burst like a force of ruthless men,
Into the solemn church, and scatter the congregation;
Into the school where the scholar is studying:
Leave not the bridegroom quiet—no happiness must he have now with his bride:
Nor the peaceful farmer any peace, plowing his field or gathering his grain;
So fierce you whirr and pound, you drums—so shrill you bugles blow.

*Compare Walt Whitman's "Beat! Beat! Drums!" published in his "Drum Taps" (New York, 1865).

Berry INC.

ARE NOW SHOWING
New Importations and Original Models
FOR SPRING
featuring
GOWNS WRAPS MILLINERY
To the woman who knows smartness, we urge inspection
Moderate Prices Prevailing
Special attention given to the requirements of Brides and Bridesmaids
651-653 BOYLSTON STREET
BOSTON, MASS.

ANNOUNCING
a New Department of
CHILD PORTRAITURE
Long a specialty with the Bachrach organization, but at the present time of unusual interest due to the fact that these photographs are larger and better than any ever made before by Bachrach at these prices.
$10, $15 and $20 the dozen
Bachrach
ESTABLISHED 1868
PHOTOGRAPHS OF DISTINCTION
647 BOYLSTON ST. - Back Bay 4155
Studios also in Thirty other large Eastern Cities





CHARLES M. STIEFF, Inc.

156 Boylston Street

BOSTON, MASS.

Established 1842

2.

Beat! beat! drums!—Blow! bugles! blow!
Over the traffic of cities—over the rumble of wheels in the streets;
Are beds prepared for sleepers at night in the houses?
No sleepers must sleep in those beds;
No bargainers' bargains by day—no brokers or speculators—Would they continue?
Would the talkers be talking? Would the singer attempt to sing?
Would the lawyer rise in the court to state his case before the judge?
Then rattle quicker, heavier drums—you bugles wilder blow.

3.

Beat! beat! drums!—Blow! bugles! blow!
Make no parley—stop for no expostulation;
Mind not the timid—mind not the weeper or prayer;
Mind not the old man beseeching the young man;
Let not the child's voice be heard, nor the mother's entreaties;
Make even the trestles to shake the dead, where they lie awaiting the hearses,
So strong you thump, O terrible drums—so loud you bugles blow.

The third movement—the march-scherzo—is the excuse, the pretext, for the final lamentation. The man triumphs, he knows all that there is in earthly fame. As Victor Hugo said, success is hideous. The blare of trumpets, the shouts of the mob, may drown the sneers of envy; but at Pompey passing in Roman streets, at Tasso with the laurel wreath, at coronation of King or inauguration of President, Death

Choice Theatre Tickets

BURKE ADAMS HOUSE

PHONES, BEACH 0935, 0942, 2430

ANNA WALKER WAKEFIELD

ANNOUNCES HER REMOVAL ON OCTOBER FIRST TO
39 TRINITY PLACE
BOSTON
(Trinity Place is between the Copley Plaza and Westminster Hotels)

AMPLE PARKING SPACE AND GREATLY IMPROVED FACILITIES WILL ENABLE MISS WAKEFIELD TO SERVE HER PATIENTS AND CUSTOMERS MORE EFFICIENTLY THAN EVER BEFORE

TELEPHONE, BACK BAY 7598

T. D. Whitney Company

Linen Specialists Since 1796

BOYLSTON STREET SHOP

Linens

of Character Always

Featuring Gift Linens and a complete assemblage of finest Household Linens

Decorative Linens, Damasks, Yarns, Handkerchiefs, Blankets, Puffs and Edwin C. Foss Art Embroideries

---

T. D. Whitney Company

Everything in Linens

Temple Place through to West Street

288 Boylston Street *Boston, Mass.*



grins, for he knows the emptiness, the vulgarity, of what this world calls success.

This battle-drunk, delirious movement must perforce precede the mighty wail.

> The glories of our blood and state
> Are shadows, not substantial things;
> There is no armour against fate;
> Death lays his icy hands on kings.

Vernon Blackburn compared this threnody to Shelley's "Adonais": "The precise emotions, down to a certain and extreme point, which inspired Shelley in his wonderful expression of grief and despair, also inspired the greatest of modern musicians since Wagner in his Swan Song,—his last musical utterance on earth. The first movement is the exact counterpart of those lines:—

> 'He will awake no more, oh, nevermore!—
> Within the twilight chamber spreads apace
> The shadow of white death.'

"As the musician strays into the darkness and into the miserable oblivion of death . . . Tchaikovsky reaches the full despair of those other lines:—

> 'We decay
> Like corpses in a charnel; fear and grief
> Convulse us and consume us day by day,
> And cold hopes swarm like worms within our living clay.'

Massachusetts Trust Company

(MEMBER FEDERAL RESERVE SYSTEM)

UPTOWN BRANCH SITUATED DIAGONALLY ACROSS FROM SYMPHONY HALL

Cordially offers you every facility consistent with sound banking.
Commodious Safe Deposit Boxes. Storage Space for Valuables.
Largest Electrified Burglar-proof Safe in the World.
Ample Parking Space.

MAIN BANK
Massachusetts Trust Building
Corner Federal and Franklin Streets

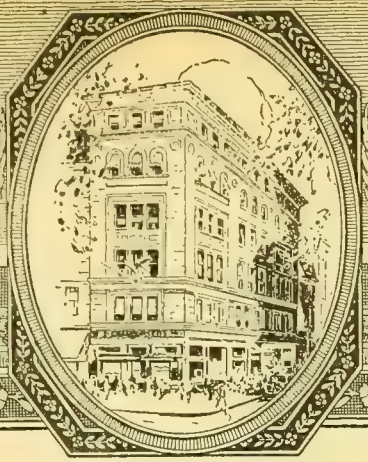
HAYMARKET BRANCH
46 Canal Street
near North Station

HEWINS & HOLLIS

MEN'S FURNISHING GOODS

4 HAMILTON PLACE, BOSTON

OPPOSITE PARK ST. CHURCH



At Ponce de Leon's Fountain

In 1513 Juan Ponce de Leon obtained a royal grant from the Spanish crown to discover and settle Bimini, a fabulous island reported to have a marvelous fountain or spring which would restore youth. So in pursuit of a popular legend Florida was discovered and colonized by Spain.

Since 1800 we have had a department which, like the mythical fountain, will restore youth and usefulness—not to man, however, but to discarded jewelry and silver.

Tucked in a bureau drawer, locked in a safe deposit box, lying unnoticed in the cubbyhole of a desk, are many trinkets worth being restored to youth and beauty —a ring with a stone missing, a pin with the clasp gone, a vase badly dented, jewels worth resetting.

Our general Repair Department will gladly undertake the task for you. It may be difficult or simple, but we feel confident that the results will be satisfactory. Our workmen are highly skilled craftsmen. Only the best metals are used. No skill or pains are spared.

Bring in your hidden treasures and let us restore them to your favor and service once more.

Shreve, Crump and Low Company

Founded in 1800

Jewelers, Goldsmiths, Watchmakers, Antiquarians

147 Tremont Street Boston, Massachusetts

© 1924 S., C. & L. Co.

"With that mysterious and desperate hopelessness the Russian comes to an end of his faith and anticipation. . . . For as 'time,' writes Shelley, 'like a manycolored dome of glass, stains the white radiance of eternity,' even so Tchaikovsky in this symphony has stained eternity's radiance: he has captured the years and bound them into a momentary emotional pang."

***

The symphony is scored for three flutes (the third is interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, tam-tam, and strings.

The first performance in the United States was by the Symphony Society of New York, Walter Damrosch conductor, March 16, 1894.

The first performance in Boston was by the Boston Symphony Orchestra, Emil Paur conductor, on December 29, 1894. Later performances at these concerts were on January 11 and February 15, 1896; April 3, 1897; February 5 and October 29, 1898; January 11, 1902; December 23, 1904; March 16, 1907; November 14, 1908; April 29, 1911.

***

Tchaikovsky was not the first to put funeral music in the Finale of a Symphony. The Finale of Spohr's Symphony No. 4, "The Consecration of Tones" is entitled "Funeral Music. Consolation in Tears." The first section is a Larghetto in F minor, but an Allegretto in F major follows.

DINE and DANCE at

NO COVER CHARGE

YOENG'S

POPULAR PRICES

AMERICAN AND CHINESE RESTAURANT

NOONDAY LUNCHEON EVERY WEEK DAY FROM 11 A.M. TO 2.30 P.M.

CATERING TO BANQUETS, AUTOMOBILE AND PRIVATE PARTIES A SPECIALTY.

ALL KINDS OF ORDERS PUT UP IN PERFECT CONDITION TO TAKE OUT.

TABLE D'HOTE DINNER EVERY DAY, SUNDAYS AND HOLIDAYS.

"AFTER THEATRE PARTIES" A SPECIALTY.

200 Huntington Ave.

Near Massachusetts Ave.

Tel. Back Bay 2014



In Mahogany or Walnut

Length 5 ft. 7 in.

COLLECTIVE knowledge, countless experiments, technical education and musical genius of the Miller family for three generations, placed the Henry F. Miller Piano where it stands today.

Henry F. Miller & Sons Piano Co.

395 Boylston Street **Near Arlington Subway Station, Boston**

(Born April 4, 1868, at Paris, France; now living in New York)

"In a Withered Garden," completed in New York on December 19, 1921, was entered in the competition for a prize of $1,000 offered by the Chicago North Shore Festival Association for the best symphonic work by an American composer. The tone poem was one of five chosen by the judges, Rubin Goldmark, Percy Grainger, and Philip Hale, out of over seventy scores that were submitted. It received honorable mention, by the Chicago Symphony Orchestra, Mr. Stock conductor, and was performed at a public rehearsal held in Northwestern University Gymnasium, Evanston, Ill., on May 27, 1922. When it was performed in Chicago by the Chicago Symphony Orchestra, January 12, 13, 1923, Mr. Schenck, stating that the piece contained no programme, contributed the following note to the programme book:

" 'In a Withered Garden' endeavors to depict mood rather than to tell a definite story.* It opens with a slowly ascending figure (Adagio non troppo) in the violoncellos, double-basses, double-bassoon, and tuba, sustained by open fifths in the violas, bassoons, and bass clarinet. This is answered by muted strings in a descending figure, cadenced by a short motive in the oboe. After a repetition of this section by other instruments, exotic harmonies are heard in the wood-wind, which resolve

*See Swinburne's poem "A Forsaken Garden."

S.S.P.CO.
PURITAS ET CURA
ESTABLISHED 1831 INCORPORATED 1894



Veuve Chaffard
Pure French Olive Oil

The Veuve Chaffard olive groves on the upper slopes of the French Riviera are among the finest in the world. The choicest olives in these groves, hand picked when ripe, are pressed gently to yield an unsurpassed virgin oil. Shipment is made in the bottles direct from the grower to S. S. Pierce Co.

S. S. PIERCE CO.



VLADIMIR

DE PACHMANN

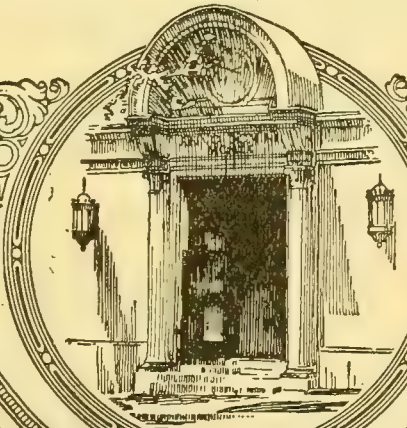
uses and endorses

The Baldwin Piano

exclusively

The Baldwin Piano Co.

Represented by
The A. M. HUME MUSIC CO.
196 Boylston Street, Boston, Mass.



themselves into an undulating movement in the strings. Trumpets and horns answer each other in a well-marked rhythmical motive. Then, to the accompaniment of a tremolo in the violins, the first premonition of the principal theme of the lively movement to follow is intoned by the English horn. A development of these themes leads to a new subject—Molto adagio—solemn and sad in character, played by the divided violas and clarinets. Muted horns answer and muted trumpets echo, the violins then taking up the theme, reinforced by the wood-wind and brass, these building up through an accelerando a great climax which is suddenly checked by the only piece of realism made manifest in the work. Very faint and far away can be heard the singing of little tree-frogs. During this, solo instruments recapitulate certain of the foregoing motives.

"A lively subject in mazurka tempo forms the basis of the quick movement. It is easily to be comprehended, and is played first by the solo flute with accompaniment of strings. If there were any tale to tell, this section would be the moonlight dance of the insects, animals, fairies and hobgoblins in the withered garden. Motives from the preceding portion of the piece are introduced contrapuntally, never, however, breaking the dance-like character of the movement. The dance grows wilder and wilder until, at a stroke of the gong, the par-

THE P T RADIO RECEIVER

Unquestionably the Finest Set in Boston

This Receiver is a Masterpiece of Radio Craftsmanship, embodying unique, exclusive features, and has demonstrated its superiority in comparative tests. Custom Built. London, Mexico City and Los Angeles have been received on loudspeaker with indoor aerial, yet a novice can learn to operate the set perfectly within five minutes. *A card is furnished, specifying exact adjustments necessary to tune in the various broadcasters.*

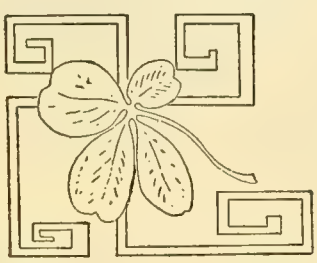
Reception of Los Angeles guaranteed.

We shall be glad to give you a demonstration by appointment.

PAUL T. PLATT RADIO SERVICE

29 VANE STREET - - - NORFOLK DOWNS, MASS.

Phone, Granite 5035-W



Designer of distinctive gowns

247 NEWBURY STREET

near Fairfield Street

Paving the Way for Goodwill

In the days of ancient empires, it was not unusual for a city to lay a new road or to build a great arch in preparation for the triumphal visit of a conquering tyrant.

Such tributes were given in order to gain imperial favor and goodwill. Nations sang flattering praises to men they despised, as a means of protecting their lives and homes.

❧ ❧ ❧

Modern nations fear no despot's power, thanks to a broad and general understanding of the duties and rights that are common to all. In promoting this great political ideal, PRINTING played a noble part and paved the way for much of the world's progress.

GOOD PRINTING is a powerful influence for the building of goodwill. But to be effective, it must be logically prepared, properly balanced and suitably adorned.

We try consistently to emphasize those elements of printing, which are calculated to gain favor for the customer.

Geo. H. Ellis Co.

Incorporated

The Quality Mark  *of Printing Service*

272 Congress Street Boston, Mass.

The average annual expenses of the Boston Sympl
This operating deficit is met by subscriptions. A list of t

Abbott, Gordon
Adams, Miss Clara A.
Agassiz, Mrs. George R.
Aiken, Mr. and Mrs. Alfred
Ames, Mrs. F. L.
Ames, Mrs. Hobart
Ames, Hobart
Ames, John S.
Ames, Oakes
Ames, Mrs. William H.
Amory Mrs. Harcourt
Anonymous (3)
Anthony, Mrs. Margaret
Anthony, Miss A. R.
Apsey, Laura Soule
Apthorp, Mrs. H. O.
Atherton, Percy L.
Atwill, Miss Elizabeth M.
Aubin, Miss Margaret H.

Bacon, Mrs. William
Baker, Mr. and Mrs. G. B.
Baker, Miss Helen S.
Balch, Mrs. John
Barbour, Thomas
Barkhouse, Mrs. Arthur J.
Barlow, R. S.
Barnet, Mr. and Mrs. S. J.
Barrett, Mrs. William E.
Bartol, Mrs. John W.
Bates, The Misses
Bates, Mrs. Oric
Baylies, Mrs. Walter C.
Beal, Miss Ida G.
Beebe, Frank H.
Beebe, E. Pierson
Beebe, Miss Sylenda
Berwick-Walker, Clara
Best, Mrs. Edward H.
Bigelow, Dr. W. S.
Bishop, Miss Margaret
Blake, Mrs. Arthur W.
Blake, Estate of William P.
Bliss, Henry W.
Boit, Mrs. John E.
Bostwick, Juliette C.
Bradford, Mary G.
Bradlee, Mrs. Arthur T.
Bradlee, Mr. and Mrs.Thos. S.
Bradlee, Miss S. C.
Brandegee, Mr. and Mrs. E. D.
Bremer, Mrs. J. L.
Brewer, F. R.
Brigham, Mrs. Cyrus
Brown, George W.
Browning, Mrs. C. A.
Bruzza, L., Brooklyn, N.Y.
Buckingham, Miss M. H.
Bullard, Miss Ellen T.
Burdett, Everett W.
Burnham, Miss Helen C.
Burnham, Miss M. C.
Burnham, Mrs. W. A.
Burr, Mrs. Heman
Burr, I. Tucker

Cabot, Miss Amy W.
Cabot, Mrs. Arthur T.
Cabot, Frederick P.
Cabot, Henry B.
Cabot, Mrs. Sewall
Carter, Mrs. J. W.
Case, Miss Louise W.
Cate, Martin L.
Chadbourne, Mrs. J. H.
Chapin, Horace D.
Chapin, Miss Mabel H.
Chase, Mrs. Henry M.
Cheever, Dr. and Mrs. D.
Chromatic Club
Coale, George O. G.
Coale, Mrs. George O. G.
Codman, Miss C. A.
Codman, Mrs. Russell S.
Coffin, Winthrop
Colby, A. E.
Coleman, Miss E. L.
Colt, Mr. and Mrs. James D.
Conant, Mrs. William C.
Converse, Mrs. Costello C.
Converse, M. M.
Coolidge, Mr. and Mrs. Harold J.
Coolidge, Mrs. J. G.
Coolidge, Mrs. J. T.
Coolidge, Julian L.
Coolidge, Mrs. T. J.
Coonley, Howard
Corey, Mrs. H. D.
Cotting, Mrs. C. E.
Cotton, Miss Elizabeth A.
Courtney, Mr. and Mrs. Paul G.
Crafts, Mrs. George P.
Craig, Mrs. Helen M.
Crosby, Mrs. S. V. R.
Crowninshield, Mrs. F. B.
Cummings, Estate of Mrs. Charles A.
Cummings, Mr. and Mrs. Charles K.
Cunningham, Miss Mary

Curtis, Mrs. G. S. (Esta
Curtis, Miss Harriot S.
Curtis, Miss Mary G.
Cushing, Sarah P.
Cushing, Mrs. W. E.
Cutler, Mrs. C. H.
Cutler, Miss Elisabeth A

Dabney, Mr. and Mrs. C
Dana, R. H.
Dane, Mr. and Mrs. Er
Daniels, Miss Mabel W.
Davenport, Mrs. George
Day, Mrs. Henry B.
Derby, Miss Elizabeth P
Dexter, Miss Rose L.
Dixey, Mrs. Richard C.
Dodd, Mrs. Henry
Dole, Mrs. Charles F.
Dunne, F. L. and Compa
Dupee, W. A.

Eager, Miss Mabel T.
Eaton, Miss B. L.
Eaton, Miss L. H.
Edwards, Robert J.
Eisemann, Julius
Eisemann, Ludwig
Ellery, Mr. and Mrs. Wil
Elliot, Mrs. John W.
Ely, Miss Augusta C.
Ely, Elizabeth B.
Endicott, S. C
Ernst, Mrs. Harold C.
Eustis, H. D.
Eustis, The Misses

Farlow, Dr. and Mrs. Jo
Farlow, Mrs. William G.
Farrington, Robert D.
Faulkner, Miss Fannie M
Fay, Mrs. D. B.
Fenollosa, William S.
Fish, Frederick P.
Fisher, Miss Edith
Fisher, Frances B.
Fitch, Miss Carrie T.
Fitz, Mrs. R. H.
Fitz, Mrs. W. Scott
Foote, Arthur
Foote, George L.
Forbes, Allan
Forbes, Mrs. Ralph E.
Forbes, Mrs. Waldo E.
Fox, Miss Alice M.
Fox, Felix

The Orchestra can be carried on only by the generosity of thos
financially. All such are invited to join in sustaining the Orchestra

chestra exceed its average income by about $95,000.00.
have subscribed for the season 1923-24 follows:

ch, Miss Katharine
ch, Mrs. Hollis
kenstein, Lina H.
d
ingham, Mrs. Langdon
ingham, Mrs. Louis A.
r, Alvan T.

E. Howard
on, Mrs. W. A.
rt, Mrs. Ellen J.
ore, Mrs. G. L.
win, Miss Frances
din, Mrs. John L., Jr.
ie, Mr. and Mrs. Edwin
Farnham
ifield, Joseph Baram
nough, Mrs. H. V.
nwood, Mr. and Mrs. Levi H.
rold, Roger
er, Mrs. Frances L.
l, Miss Eleanor
l, Miss S. L.

Mrs. H. S.
Mrs. John L.
well, Mr. and Mrs. Frank W.
well, N. Penrose
mond, Mrs. Edward
ing, Emor H.
ington, Mrs. Francis B.
is, Miss Frances K.
e, Mrs. Richard
away, Miss Ellen R.
ghton, Mrs. M. G.
n, Parkman B.
ley, Mr. and Mrs. George
ward, Mrs. G. G.
nan, William C.
nan, Mrs. Joseph M.
s, Mrs. John Jay
inson, Mrs. F. L.
inson, F. L., Jr.
Arthur D.
Mr. and Mrs. Edward B.
Mrs. John F.
art, Philip W.
nes, Mr. and Mrs. E. J.
nes, Ida E.
ans, Miss Katharine A.
ans, Miss Marian
d, Miss Helen
ghton, Clement S.
ghton, Elizabeth G.
e, Mrs. George D.
e, Henry S.

Howe, Mrs. Henry S.
Howe, M. A. DeWolfe
Howe, Mrs. J. Murray
Hoyt, Mrs. C. C.
Hyde, Mrs. Katharine H.
Hunnewell, Mrs. Arthur
Hunnewell, Mrs. Henry S.
Hunt, Miss Abby W.

Ivers, Miss Ella F.

Jackson, Mrs. Henry
Jackson, Mrs. James, Jr.
Jackson, Miss Marian C.
Jaques, Miss H. L.
Johns, Clayton
Johnson, Mr. and Mrs. Arthur S.
Johnson, Miss Edith Morse
Johnson, Mrs. E. J.
Jordan, Helen L.

Kaffenburgh, Mr. & Mrs. Albert W.
Kaufman, M. B.
Keeler, Mrs. A. M.
Kent, Mrs. Edward L.
Kimball, The Misses
King, Mrs. Henry P.
King, The Misses
Koshland, Mr. and Mrs. Abraham
Koshland, Mr. and Mrs. Jesse

Lamb, Miss Aimee
Lamb, Horatio A.
Lamson, Clement R.
Lane, Mrs. G. M.
Lang, Mrs. B. J.
Lang, Miss Margaret Ruthven
Lanz, Jeanne M., Brooklyn, N.Y.
Lapham, Henry G.
Lasell, Miss Elizabeth
Lasell, Josiah M.
Latimer, Miss J. W., Brooklyn, N.Y.
Lawrence, Mrs. John
Lawrence, Miss Sarah
Lee, Miss Bertha
Lee, Mrs. F. H.
Lee, George C.
Lee, Mr. and Mrs. James S.
Lee, Joseph
Leland, Mrs. Lester
Leman, J. Howard
Lewis, Mrs. George
Lilly, Mrs. Channing
Lodge, John E.
Lombard, Mrs. Ephraim
Loring, Miss Louisa P.
Loring, Mrs. Thacher
Loring, William Caleb
Lothrop, Mrs. Thornton K.
Lothrop, Mrs. William S. H.
Luce, Stephen B.
Lowell, Miss Lucy
Lyman, Arthur
Lyon, Mrs. George Armstrong
Lyon, Mrs. W. H.

Macomber, John R.
Maguire, Mrs. Emily M.
Manning, Mr. and Mrs. Earl G.
Mason, Miss Fanny P.
McMichael, Mrs. L. G.
In Memoriam—C. S. D.
Miller, Miss Mildred A.
Milliken, Arthur N.
Milliken, Mrs. James I.
Moir, Mrs. John
Moore, Mrs. Edward C.
Moors, Mrs. Arthur W.
Morison, Mrs. John H.
Morse, Miss Frances R.
Morse, Henry Lee
Morse, Miss J. G.
Morse, J. Torrey, Jr.
Morss, Mr. and Mrs. Charles A.
Motley, Mrs. E. Preble
Mumford, Mrs. George S.
Murdock, Mr. and Mrs. Harold
Murfitt, Mrs. S. C.
McKibbin, Miss Emily W.
MacLaurin, Mrs. Richard C.

Newell, Mrs. Edward A.
Nichols, Mrs. Henry G.
Nickerson, William E.
Norcross, Mrs. Otis
Nutter, George R.

Oakes, Francis J., Jr.
Osgood, Emily L.

Paine, Rev. George L.
Paine, R. T. 2d
Parker, Mrs. Edward L.
Parkman, Henry
Parkman, Mrs. Henry
Patton, James E.
Peabody, Charles
Peabody, Mrs. Endicott
Peabody, Mrs. Francis
Peabody, Mrs. H. Rodman

(Continued on following page)

elieve it important in the life of Boston and are willing to help it

Peabody, Margaret
Perera, Mrs. Gino L.
Peters, Mrs. William Y.
Pfaelzer, Mrs. Franklin T.
Phillips, Mrs. John C.
Phillips, Mrs. W.
Pickman, Dudley L.
Pickman, Edward M.
Pierce, Mrs. M. V.
Pitman, Mrs. B. F.
Post, Mrs. John R.
Potter, Mrs. Murray A.
Pratt, Mrs. L. Mortimer, Jr.
Pratt, Mrs. Walter W.
Putnam, Mrs. James J.
Putnam, Marion C.

Rand, E. K.
Ranney, Miss Helen M.
Rantoul, Harriet C.
Rantoul, Mrs. Neal
Reed, Miss Emily
Reed, Miss Ida B.
Richardson, Mrs. Charles F.
Richardson, Mrs. F. L. W.
Richardson, Mrs. John
Richardson, W. K.
Robb, Russell
Robinson, B. L.
Rogers, H. L.
Rollins, Mrs. J. W.
Rothschild, John
Rousmaniere, Mrs. E. S.
Rothwell, Bernard J.
Russell, Mrs. Richard S.
Russell, Mrs. Robert S.

Sachs, Prof. Paul J.
Sagendorph, George
Saltonstall, Mrs. John
Saltonstall, Leverett
Saltonstall, Miss Muriel Gurdon
Saltonstall, Mrs. Philip L.
Saltonstall, Richard
Saltonstall, Mrs. R. M.
Sanger, Mrs. Charles R.
Sanger, Mrs. George P.
Saville, Mrs. William
Sawyer, Mr. and Mrs. Henry B.
Schneider, Miss Elizabeth
Sears, Miss Annie L.
Sears, Miss Mary P.
Sears, Mrs. Montgomery
Sears, Mr. and Mrs. Richard D.
Sears, Richard D.
Sears, William R.
Shaw, Mrs. Henry S.
Shaw, Mrs. Henry S., Jr.
Shaw, Mrs. Q. A., Jr.
Sheldon, Katharine H.
Shepard, Mrs. Willis S.
Silsbee, Mrs. George S.
Slocum, Mrs. William H.
Smith, F. Morton
Sortwell, Mrs. A. F.
Spalding, Walter R.
Spaulding, Miss Emma F.
Sprague, Mrs. Phineas W.
Stackpole, Mrs. Frederick D.
Stackpole, Mr. and Mrs. Pierpont L.
Staniford, Mrs. Daniel
Stanton, Katharine
Steinert, Alexander
Steinway, Frederick T., New York, N.Y.
Stevenson, Mr. and Mrs. R. H., Jr.
Stone, Galen L.
Stone, Mrs. Galen L.
Stone, Nathaniel H.
Streeter, Mrs. E. C.
Sturges, Alice K.
Sturgis, The Misses
Swallow, Maude C.
Swift, Miss Lucy W.
Swift, Newton

Taft, Edward A.
Tapley, Miss Alice
Tapley, Henry F.
Tappan, Miss Mary A.
Thayer, Mrs. W. H.
Thorndike, Mrs. J. L.
Torbert, Dr. James R.
Tower, Florence E.
Tuckerman, Mrs. L. S.
Turner, Nellie B.

Vaughan, Bertha H.
Vaughan, Mrs. Henry G.
Vorenberg, Felix

Wadsworth, Mrs. A. F.
Ward, Prof. R. DeC.
Ware, Mrs. Arthur L.
Waring, Mrs. Guy
Warner, Elizabeth
Warren, Mrs. Bayard
Warren, Mr. and Mrs. Bentley W
Warren, Mr. and Mrs. E. R.
Watson, Mrs. Thomas R.
Webster, Mr. and Mrs. Edwin S
Weeks, Mr. and Mrs. Robert S
Weeks, Sinclair
Welch, E. Sohier
Weld, Mrs. Bernard C.
Weld, Mrs. Charles G.
Weld, Miss Mary
Wells, Mrs. Webster
Wendell, Mrs. Barrett
Wheatland, Richard
Wheelwright, A. W.
Wheelwright, Miss Mary C.
White, Miss Gertrude R.
White, Miss Susie E.
Whitin, Mrs. G. Marston
Whiting, Mrs. Jasper
Whitman, William
Whitney, Mrs. Margaret F. G.
Whittier, Mrs. Albert R.
Whitwell, Mr. and Mrs. Frederick S.
Williams, Moses
Wilson, Miss A. E.
Winsor, Mrs. Alfred
Wolcott, Mrs. Roger
Wood, William E.
Wright, A. M.

Edmands, Miss Violet
Fay, A. D.
Lyman, Mrs. G. H., Jr.
Sargent, Mr. and Mrs. Edward H.
Scott, Mrs. Arnold
Squibb, Dr. Edward H., Brooklyn, N.Y.
Tozzer, Mr. and Mrs. Alfred M

Badger, Dr. and Mrs. George S. C.
Beckwith, Mrs. Daniel, Providence, R. I.
Cochran, Mrs. Edwin Paul, New Haven, Conn.
Frost, Horace W.
Hornblower, Henry
Hornblower, Mrs. Henry
Kaffenburgh, Mr. and Mrs. Carl J.
Lyons, John A.
Moseley, Mrs. F. S.
Stevens, Moses T.
Tappan, Mrs. Frederick H.
Ware, Henry

Beach, John P.
Bemis, Mr. and Mrs. A. Farwell
Carr, Cornelia P.
Chapin, Mrs. Mary G., Providence, R. I.
Clark, Mrs. Myron H.
Dana, Dr. Harold W.
Dowse, William B. H.
DuBois, Mrs. L. G.
Farnsworth, William
Holbrook, Miss Mary S.
Hutchins, Mr. and Mrs. Edward
Little, Mrs. David M.
Metcalf, Mr. and Mrs. Jesse H., Providence, R. I
Milliken, Miss Lois H.
Palmer, Mrs. Marion C.
Platner, Mrs. John Winthrop
Ripley, Edward L.
Selfridge, Mrs. G. S.
Shattuck, Lillian
Sibley, Mrs. Henry C.
Steedman, Mrs. C. J., Providence, R. I.
Thayer, Mrs. John E.

Latimer, Mr. and Mrs. George D.
Carmichael, Dr. and Mrs. Henry
Friend
Guild, Courtenay

Galacar, Mr. and Mrs. Frederic R.
Jackson, Mrs. Arthur E.

Alford, Mrs. O. H.
Anonymous
Beebe, C. Philip
Bramhall, Miss Eleanor

Sampson, Charles E.

Duff, Mr. and Mrs. John
Friend
Harwood, G. Fred

In Memory of Albert van Raalte

Harwood, Mrs. John H.
Huntsman, Ray

Loeffler, Mrs. C. M.
Shrigley, Mrs. Wilfred R.

Jones, Miss Margaret H.
Morse, Leonice S.
Peirce, Miss Alice Foster

Pledges received from New Subscribers, March 25th

Appleton, Miss Mary
Curtis, Miss Frances G.
Ellis, Miss Helen

Frost, Mr. & Mrs. Donald McKay
Houser, Mrs. H. M.,
Washington, D. C.
Nickerson, Mrs. William G.

Putnam, Mrs. George
Ratshesky, Mr. and Mrs. A. C.
Sherman, Mrs. Henry H

Subscriptions to date for season of 1923-24 -	$81,698.34
Endowment Fund - - - - -	146,833.72
Endowment Fund, in memory of Henry L. Higginson	10,025.00

Subscriptions are applicable to deductions from the Federal Income Tax.

The list of subscribers to the operating deficit of the Boston Symphony Orchestra, Inc. for 1923-24 was first printed in the programme books of November 16 and 17. Two weeks later, with the names of many new subscribers added in the interval, the pledged amount of $58,706.00 was published. Since then the total has been increased to $79,803.34

This has come about through a greatly extended coöperation in the support of the Orchestra on the part of its patrons. The Trustees, with much appreciation of what has already been done, would be glad to have it generally understood that subscriptions of small and moderate amounts are warmly welcomed from those who cannot make such contributions as they would like to offer. The widest possible distribution of support is as much to be desired as the support itself.

Subscriptions to annual deficit and to the Endowment Fund should be sent to E. B. Dane, Treasurer, 6 Beacon Street, Boston, Mass.

DONORS TO THE ENDOWMENT FUND

Adams, Mrs. Brooks
Adams, Mrs. Charles H.
Alford, Martha A.
Alford, Mrs. O. H.
Allen, Mary O.
Allen, Mrs. Philip R.
Andrews, Miss Katharine H.
Anthony, Miss Margaret
Ashton, Joseph N.
Atherton, Percy L.
Atkinson, Mr. and Mrs. E. W.
Aubin, Miss Margaret H.
Austin, Mrs. Calvin

"B"
Bailey, Miss Alice H.
Baker, H. S.
Barr, Laura M.
Bartlett, Mrs. J. S.
Bartlett, Mary F.
Bartol, Mrs. J. W.
Bayley, Mrs. M. R.
Bazeley, Mr. and Mrs. W. A. L.
Beach, Mr. and Mrs. Jonn
Bearse, Mrs. H. L.
Beebe, Sylenda
Bennett, Mrs. T. W.
Best, Mrs. Edward H.
Bird, Mrs. Frances A.
Bishop, Mrs. C. J.
Bowditch, Dr. and Miss Olivia Y.
Bradlee, Miss S. C.
A. B.
Bradlee, Col. and Mrs. Thomas S.
Brewer, Miss F. R.
Briggs, Miss H. S.
Brigham, Mrs. Clifford
Brooks, Miss Phyllis
Bruce, James L.
Buckingham, Mary H.
Burnham, Miss Alice E.
Burnham, Miss Helen C.
Burnham, Miss M. C.
Burr, Mr. and Mrs. Allston
Burr, Mrs. Heman
Butler, Miss Isabel

Cabot, F. Ernest
Cabot, Frederick P.
Cabot, J. W.
Cabot, Miss Theodora
Carmichael, Dr. and Mrs. Henry
Cary, Miss Georgina S.
Case, Miss Louise W.
Chafee, Mrs. Z.
Chapin, H. D.
Chapin, Miss Mabel H.
Chase, Mrs. Theodore
Clark, Mrs. Frederic S.
Clarke, Marshall G.
Clay, Mrs. B. B.
Codman, Miss C. A.
Cole, Mrs. Mollie R.
Cooper, Charlotte E
Cram, Robert V.
Curtis, Mrs. Horatio G.
Cushing, Mrs. W. E.
Cutler, Mrs. Elbridge G.

Daly, Mrs. Reginald A.
Davenport, Mrs. George H.
Davenport, Mrs. Mary H.
Day, Mrs. Frank A.
Delano, Miss Julia
Derby, Miss Elizabeth P.
Dickerman, Mrs. Frank E.
Dole, Mrs. Charles F.
Dudley, Frances Gardner

Duff, Mr. and Mrs. John
Duncan, Mrs. Albert Greene
Durkee, A. Imogene

Earle, C. B.
Edwards, Miss Hannah M.
"Cash"
Ellery, Mr. and Mrs. William
Elms, Helen T.
Anonymous
Emery, Mr. and Mrs. Frederick L
Emery, Georgia H.
Emery, Miss M. S.
Ensign, Mrs. C. S., Jr.
Estabrook, Mrs. Ida F.

Fairbanks, Miss Catherine
Farlow, John W.
Fay, Miss Helen B.
Felton, Mrs. C. C.
Fenollosa, William S.
Ferris, Ida J.
Fisher, Miss Edith S.
Fisher, Miss Frances B.
Fisher, R. B.
Fiske, Arthur P., In Memory of Florence Sumner Fiske
Fitz, Mrs. W. Scott
Fogg, Mrs. Louisa H.
Foote, Arthur
Forbes, Edward W.
Fox, Miss Alice M.
Fox, Felix
Fox, Isidor
French, Miss Katherine
Frothingham, Mrs. L. A.

Gay, E. Howard
Gebhard, Heinrich
Grant, Mrs. Elizabeth
Gray, Elizabeth F.
Gray, Marion E.
Gray, Mr. and Mrs. Russell
Griswold, Mrs. Fitz-Edward
Guild, Miss Charlotte H.
Guild, Miss Eleanor

Harding, Emor H.
Harpham, Mrs. Sherlie B.
Harrington, Mrs. F. B.
Harris, Miss Frances K.
Hatfield, Dr. and Mrs. H. K.
Hayward, Mrs. A. F.
Hayward, Miss Emily H.
Hayward, Mrs. G. G.
Hill, Mr. E. B.
Hill, Miss Marion
Hitch, Miss Julia D.
Hobbs, Mrs. Jane W.
Hofman, H. O.
Holland, Charles P.
Homans, Mrs. William P.
Hooper, Mrs. Susan Thayer
Hopkinson, Miss Leslie W.
Hosmer, Mrs. Elizabeth T.
Howe, Mrs. George D.
Howe, Sarah L.
Hunter, Miss Lillian
Hurlbut, Mr. and Mrs. B. S
Friend
Hyde, Mrs. J. M. E.

Ingraham, Mary
Ivers, Ella F.

Jack, Dr. Edwin E.
Jack, Dr. Frederick L.
Friend
Jennison, Miss Katharine A.
Johnson, Miss Edith Morse
Johnson, Mrs. E. J.
Johnson, Ellsworth E.

Kaffenburgh, Carl J.
Kent, Mr. and Mrs. Edward L.
King, Miss Anne P.
King, Miss Caroline W.
King, Franklin

L., J. D.
Lampney, Alice E.
Lancaster, Mrs. Stella C.
Lang, Margaret Ruthven
Lee, Mrs. Francis H.
Lee, Mr. and Mrs. James S.
Friend
Lee, Mr. and Mrs. Joseph
Levey, Mrs. William M.
Lewis, Carrie L. S.
Littell, Miss Harriet R.
Littell, Miss Lucy
Lombard, Annie F.
Loring, Miss Louisa P.
Lothrop, Mrs. Thornton K.
Lothrop, Mrs. W. S. H.
Lowell, Miss Lucy
Lyon, Mrs. W. H.

McCabe, Gertrude B.
McCrary, Mabel S.
McDaniels, Mrs. W. H.
MacFadden, Hamilton
McKibbin, Miss Emily W.
Manson, Miss Elizabeth E.
Marrs, Mrs. Kingsmill
Mayo, Lawrence
Miller, Miss Mildred A.
Minot, Laurence
Moore, Mrs. Edward C.
Moran, Mrs. John J.
Morey, Mrs. Edwin
Morrill, Miss Helen
Morrill, Miss Isabel W.

Neal, Mrs. J. A.
Newell, Mrs. Edward A.
Nickerson, William E.
Norcross, Mrs. Otis

Ogden, Mrs. David B.
Osgood, Miss Emily L.

Paine, Robert Treat, 2d
Parkman, Henry
Parkman, Mrs. Henry
Perera, Mrs. Gino L.
Perkins Institution for the Blind
Phillips, Mrs. A. V.
Powell, Mrs. W. B.
Prather, Miss Elisabeth
Prince, Mrs. Morton P.

Quincy, Elinor

Rantoul, Miss Edith
Rantoul, Harriet C.
Rantoul, Miss Margaret
Rawles, James D.
Raymond, Mrs. Franklin F.
Rider, Mrs. Lelia Y.
Robbins, The Misses
Robinson, Jeannie D.
Robinson, Mrs. J. M.
Rogers, Henry M. and Cla Kathleen
Ropes, Mrs. C. B.
Rueter, Mrs. Helene C.
Russell, Mrs. Robert S.

Sargent, Mrs. Francis W.
Schneider, Elizabeth
Sears, Miss Annie L.
Sears, Miss Mary P.
Sedgwick, Prof. and Mrs. William T.
Selfridge, Mrs. George S.
Anonymous
Shaw, Miss Eleanor
Shaw, Mrs. Henry S.
Sheldon, Edward S.
Shepard, Miss Emily B.
Shepard, Mrs. W. S.
Sherman, Henry H.
Shurtleff, Gertrude H.
Silsbee, Elizabeth W.
Slocum, Mrs. W. H.
Smith, Mrs. Frederick M.
Snell, Miss Frances
Spalding, Miss Dora
Spring, Mr. and Mrs. Romney
Stackpole, Mrs. Frederick D.
Staniford, Mrs. Daniel
Stearns, Mrs. C. K.
Stearns, Mrs. F. P.
Stevens, Mary Louisa
Stewart, Mrs. Cecil
Sturges, Dorothy
Sturges, Mrs. Howard O.
Sullivan, Mrs. T. Russell
Swallow, Maude C.
Swan, Miss M. H.
Swift, Miss L. W.

Taft, Edward A.
Tapley, Miss Alice P.
Tapley, Henry F.
Tappan, Mrs. Frederick H.
Thayer, Mrs. John E.
Thomas, Miss Anna B.
Thompson, C. A.
Thorndike, Mrs. J. L.
Thorndike, Mary D.
Townsend, Miss Annie R.

Wadsworth, Mrs. A. F.
Walton, Alice
Walworth, Harriet E.
Ward, Miss A. S.
Ware, Mrs. Whitman
Waring, Mrs. Guy
Watson, Mrs. Donald C.
Watson, S. L. D.
Weidhorn, Leo
Wheatland, Mrs. Richard
Wheeler, Mrs. H. R.
Whitin, Mrs. G. M.
Whitman, Miss Effie E.
Whitman, Mrs. Florence Lee
Whittier, Mr. Albert R.
Williams, J. Bertram
Wilson, Miss A. E.
Winkley, Hobart W.
Winsor, Mrs. Alfred
Worthington, Miss Julia H.
Wright, Mrs. Walter P.

DAILY BOWING EXERCISES FOR THE VIOLIN

By EUGENE GRUENBERG

Price, $1.00 postpaid

The "Daily Bowing Exercises" by Eugene Gruenberg offer to the violin student excellent material for the development of the bow technique.

The leading thought of these studies, to trace all the possible variants of bowing back to certain fundamental elements, particularly to the variants of friction, is a very fortunate one and cannot be over-estimated.

Inasmuch as the problem of introducing all the essential kinds of bowing has been solved in a practical, clear and succinct manner, the student is in a position to visualize almost at a glance the whole structure of the bow technique and to save a great amount of valuable time while attending to this highly important branch of violin study.

I warmly recommend these exercises to my pupils and utilize the same personally to advantage as a part of my regular practice.

RICHARD BURGIN
Concert-master Boston Symphony Orchestra

OLIVER DITSON COMPANY
178-179 TREMONT STREET BOSTON 10, MASS.
Order of Your Local Dealer

TO OUR FRIDAY AFTERNOON SUBSCRIBERS

It has been suggested that subscribers who for any reason find themselves unable to attend the Friday Symphony Concerts, and whose tickets would not otherwise be used, send them in to be sold for the benefit of the Boston Symphony Orchestra, Inc. Endowment Fund.

Kindly send such tickets as early each week as convenient to Boston Symphony Orchestra, Inc.
Symphony Hall, Boston.

ticipants clatter away as if in fear of the approach of daylight. The music calms down, and with a recurrence of the opening measures—Molto adagio—the composition comes to an end."

The work is scored for these instruments: three flutes, three oboes (the third oboe interchangeable with an English horn), three clarinets, bass clarinet, three bassoons, double-bassoon, six horns, three trumpets, three trombones, tuba, kettledrums, tam-tam, side drum, bass drum, tambourine, cymbals, triangle, sleigh-bells, Glockenspiel, xylophone, celesta, harp, and strings.

Mr. Schenck, born of American parentage in Paris, at the age of fourteen was assistant organist at St. Ann's Episcopal Church, Brooklyn, of which his father, the Rev. Noah Hunt Schenck, was rector. Mr. Schenck was later organist and choirmaster of other churches. He studied law for a time at Columbia University, but determining to be a musician he went to Dresden, where he studied with Felix Draeseke. Two years later he studied in Berlin with Heinrich Urban, the teacher of Mr. Paderewski, and of Mr. Josef Hofmann. Returning to the United States in 1894, he gave an orchestral concert in New York. The programme contained his symphonic poem suggested by Olive Schreiner's story "The Lost Joy" and an overture "Perseus and Andromeda." Walter Damrosch engaged him as chorus master and assistant conductor of his German Opera Company. Mr. Schenck was afterwards conductor

JOHN A. REARDON, Jr.



Interior Decorator

Draperies Furniture
Wall Papers

103 ST. JAMES AVE., BOSTON
Reardon Building
Telephones, Back Bay { 10974 / 6609

Lewis F. Perry's Sons Co.
PAINTING AND DECORATING
TELEPHONE, MAIN 4335
101 TREMONT STREET
ROOM 211, BOSTON
Decorators of Symphony Hall

TOWN TAXI TOWN TAXI

LOWEST RATE OF FARE IN BOSTON

Taxi Cabs

AT

SYMPHONY HALL

AFTER ALL CONCERTS

Notify the usher or taxi agent at entrance

TOURING CARS — *Low Rates*

LIMOUSINES — *Quality Service*

TOWN TAXI

INCORPORATED

KENMORE 5000

LOWEST RATE OF FARE IN BOSTON

TOWN TAXI TOWN TAXI

of Henry W. Savage's English Grand Opera Company—he conducted the first performance of "The Valkyrie" in English in Boston at the Tremont Theatre on November 6, 1905—and director for several seasons of the Albany (N.Y.) Music Festivals. He conducted the concerts of the New York Symphony Orchestra at Willow Grove, Philadelphia, and at Pittsburgh for five seasons, also summer concerts given by him in New York in 1910.

His orchestral works are as follows:

Suite for string orchestra (produced at Dresden, 1892).

Symphonic Poem "The Lost Joy" (produced at Berlin, 1893).

Overture, "Perseus and Andromeda" (produced at Berlin, 1893).

Music to Shakespeare's "The Tempest" (a Suite derived from this music was performed at the Stadium Concerts, New York, in 1918).

Symphonic Poem suggested by "The Sorceress," the second Idyl of Theocritus (produced by the Leps Symphony Orchestra, Philadelphia, in 1920).

Music to Josephine Preston Peabody's play "The Piper" (1911).

Music to Mary Austin's play "The Arrow-Maker" (1911).

Two operas have not been produced: "Tess of the D'Urbervilles" (libretto by Charlotte Pendleton); "The Children of the Evening Star" (libretto by Mary Austin).

Other works: Two string quartets, a sonata for pianoforte and violin, violin pieces, songs, stage music, as for "He Who Gets Slapped." He has lectured and written on musical subjects.

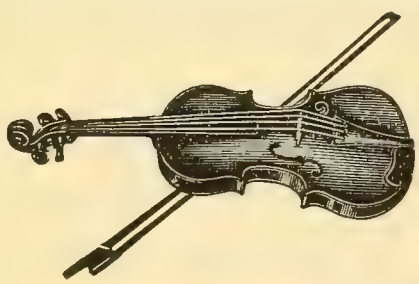
EARLY SPRING and SOUTHERN WEAR OPENING

Strikingly original and delightfully different are the qualities which distinguish Hurwitch clothes for Winter Resort Wear and Early Spring.

Now showing a brilliant assemblage of
SUITS GOWNS COATS SPORTS WEAR

Hurwitch Bros.

Second Floor 344 Boylston Street Boston, Mass.



JACOB THOMA & SON

Importers and Dealers in
Old and New Violins — Bows — Strings — Cases and Violin-Specialties

Repairers to the Boston Symphony Orchestra
Agents for the Silvestre & Maucotel Tricolore Tested-Strings

226 TREMONT STREET . BOSTON, MASS.
Opp. Majestic Theatre Telephone, Dewey 1763-W

Nights in the Gardens of Spain: Symphonic Impressions for Pianoforte and Orchestra: 1, At Generalife; 2, Far-off Dance; 3, In the Gardens of the Sierra de Cordoba

Manuel de Falla

(Born at Cadiz, November 23, 1876; now living in Paris)

"Noches en los Jardines de España: 1, En el Generalife*; 2, Danza lejana; 3, En los Jardines de la Sierra de Cordoba," were composed in 1909–15. G. Jean-Aubry speaks of de Falla working assiduously on these pieces in Paris—he betook himself there in 1907—"but he was never satisfied. Each season we waited in vain for the first performance. These 'Nocturnes' began to be legendary in the Parisian musical world, as did the 'Polichinelles' of Henri Becque about 1902."

The first performance was at the Teatro Real de Madrid, by the Orquesta Sinfonica, led by Enrique Fernandez-Arbos,† with M. Cubiles, pianist, in April, 1916. They were performed later at Cadiz, Grenada, Saint-Sebastian, Barcelona, Paris, London, and Geneva.

*Generalife—Jennatu-l'arif, "the garden of the architect," is near Granada. Isma'il-ibn-Faraj, the Sultan, purchased the site in 1320. The mountain villa in the Forties of the last century belonged to the Marquis of Campotejar, of the Grimaldi Gentili family; "a villa of waters."

†He was concert-master of the Boston Symphony Orchestra for the season of 1903–04, and he played his "Tango" with the orchestra on October 24, 1903. He was also leader that season of the Arbos Quartet, associated with Messrs. Roth, Ferir, and Krasselt. He has been for many years distinguished as an orchestral conductor.

Boston Conservatory of Music

INCORPORATED

AGIDE JACCHIA, Director

RUDIMENTS of MUSIC

HARMONY COUNTERPOINT

OTTO G. T. STRAUB

250 HUNTINGTON AVENUE, BOSTON 17, MASS.

Telephone Back Bay 2042

CATALOG SENT ON REQUEST

STEINWAY PIANOFORTE

P. CARTONI COMPANY

IMPORTERS

FLORENTINE ARTS AND CRAFTS

Suitable gifts for all occasions Visitors welcome

Room 406 Berkeley Building 420 Boylston Street

M. Jean-Aubry says of these "Nocturnes"*: "De Falla is much more than a painter of Spain; he is an invoker of Spanish emotion, often the most hidden, the most reserved. Nothing is less brilliant (in the vulgar meaning of virtuosity that is attributed musically to this epithet) than these Nocturnes; but nothing is more strongly colored by the play of lights and shadows skilfully contrived. The force and the simplicity of the effects are remarkable; it is necessary to hear how the 'Far-off Dance' based on a tango rhythm swells by a simple augmentation in a manner to attain at the end an astonishing intensity—that resolves itself into a glorious explosion."

The score, dedicated to Ricardo Viñes, calls for these instruments: piccolo, two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, celesta, triangle, two cymbals, harp, pianoforte, and the customary strings. The score was coyprighted in 1923.

***

De Falla began his studies at Cadiz with Alejandro Odero and Enrique Broca. At Madrid he studied composition with Felipe Pedrell; the pianoforte with José Trago. In 1905 he was awarded the Ortiz

*"La Musique et les Nations" (Paris and London, 1922).

A Bit of the Brunswick All Your Own



Of course, you know the Brunswick Shoppe — so near Copley Square, so convenient to Boylston Street shopping, so short a distance from the theatres. This delightful little low-beamed salon and all that is within, is a bit of the Brunswick all your own. For luncheon — for afternoon tea — for supper before the theatre — or just to run into at any odd moment for a tiny nibble and chat with the many friends you are sure to meet there. Claim it for your own—as it truly is!

Afternoon Tea

Ices Favors Brunswick Candy

The Brunswick Shoppe

Boylston Street at Clarendon

The B. F. Wood Music Co.

Publishers of

Edition Wood.

And the Largest Catalog of Easy Educational Music in the World.

To be had through your Local Dealer

88 ST. STEPHEN STREET BOSTON, 17

M. STEINERT & SONS

New England Distributors for

STEINWAY

STEINERT JEWETT WOODBURY

PIANOS

DUO-ART Reproducing Pianos

Pianola Pianos



VICTROLAS VICTOR RECORDS

DeForest Radio Merchandise

STEINERT HALL

162 Boylston Street

BOSTON MASS.

y Cusso prize for pianoforte-playing, and the Academia de Bellas Artes crowned his "Vida Breve," a lyric drama. He went in 1907 to Paris, where he was befriended by Debussy and Paul Dukas. He was then known chiefly by his "Trois Mélodies" (poems by Gautier) and "Quatres Pièces Espagnoles" for pianoforte. His opera, however, had been entirely completed before he came under French influence. He appeared as a pianist in Paris in 1910; in London in 1911. At the breaking out of the war he returned to Spain. The list of his works includes these compositions*:

1. Quatre Pièces Espagnoles for the pianoforte: Arogonesa, Cubana, Montañesa, Andaluza (1908). First performed by Ricardo Viñes at a Société Nationale de Musique concert, Paris, in 1908.

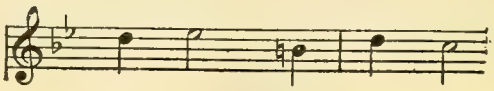
2. Trois Mélodies (Gautier): Les Colombes, Chinoiserie, Séguidille (1909). First sung at a concert of the Société Musicale Indépendante, Paris, in 1909, by Mme. Ada Adiny Milliet.†

3. "La Vida Breve" (1904–05), lyric drama in two acts, libretto by Carlos Fernandez Shaw, produced at Nice on April 1, 1913. An American, Lillian Grenville,‡ took the part of Salud. Paris, Opéra-Comique, December 30, 1913, at a public rehearsal; publicly January 6, 1914; Madrid, November, 1914.

*This list is taken from G. Jean-Aubry's "La Musique et les Nations."

†Ada Chapman, a famous dramatic soprano, born, it is said, in 1865, in Boston—at any rate in New England. She died near Dieppe in February, 1924. Having sung in Italy and South America, she made her début at the Opéra, Paris, on May 6, 1887, in Massenet's "Cid." Later she was distinguished by her singing in Wagnerian operas. She married Paul Milliet, dramatist, poet, and journalist.

‡"Lillian Grenville" (Katharine Goertner), born in New York on December 23, 1884, educated at a convent in Montreal, went to Paris in 1901, where she studied singing. She made her first appearance in opera at Nice as Juliet on February 15, 1906, having sung at the San Carlo, Naples, the Monnaie, Brussels, Lisbon, Genoa, Milan, and elsewhere. She was a member of the Chicago Opera Company (1910–11), taking the parts of Mimi, Tosca, Marguerite. She "created" leading parts in "Laura," "Fortunio," "Marcella," "Quo Vadis," "L'Auberge Rouge," and Herbert's "Natoma." Her birthday is also given as November 20, 1888.

F. T. D.  F. T. D.
Say it with flow - ers

Florists
Telegraph
Delivery

Symphony
FLOWER SHOP

Faith
Truth
Determination

Flowers and Decorations for all occasions
240 HUNTINGTON AVENUE
Diagonally across from Symphony Hall
Telephones, Back Bay 8241, 8238

WESTLAND AVENUE GARAGE
INCORPORATED
41–43 WESTLAND AVENUE AND 32–34 ASTOR STREET
ONE MINUTE FROM SYMPHONY HALL
While attending concert store your car at our new and most up-to-date garage. Guard against theft.
Telephones, Back Bay 8862, 8863

4. Siete Canciones Españolas (August, 1914): El Paño Moruno, Seguidilla Murciana, Asturiana, Jota, Nana, Cancion de Grenada, Polo. First sung in Madrid, January, 1915, by Luisa Vela.

5. Noches en los Jardines de España.

6. "El Amor Brujo," gitaneria in one act, chorographic fantasia for voice and small orchestra (libretto by G. M. Sierra). Teatro de Lara, Madrid, in April, 1915; Pastora Impero, singer. Concert version, Madrid, 1916, F. Arbos conductor.

7. *a.* "El Corregidor y la Molinera" (1917), pantomimic farce (book by Sierra) based on Alarcón's story "The Three-Cornered Hat." Chamber orchestra, Teatro de Eslava, Madrid, April 7, 1917, Joaquin Turina conductor.

b. Augmented and known as "El Sombrero de Tres Picos." Fragments played in Madrid on June 17, 1919, Perez Casas conductor. Produced as a whole for the first time by Diaghilev's Ballet Russe at the Alhambra, London, July 22, 1919, with Mme. Kharsavina and M. Massine.

8. "Fuego fatuo" (1918–19), opéra-comique in three acts. Book by Sierra. Music adapted from Chopin's piano pieces.

9. Fantasia for pianoforte (1919), written for Arthur Rubinstein and first played by him on January 29, 1920, in New York.

10. "El Etablo de Maese Pedro" (1920). After "Don Quixote," for three voices, marionettes, flute, clarinet, two oboes, English horn, bassoon, two horns, trumpet, drum, clavichord, harp, string quartet "(par deux ou par quatre)." Seville, March 23, 24, 1923, without costumes and scenery. Paris, at the Princess de Polignac's, June 25, 1923. Concert Wiéner, Paris, November 13, 1923.

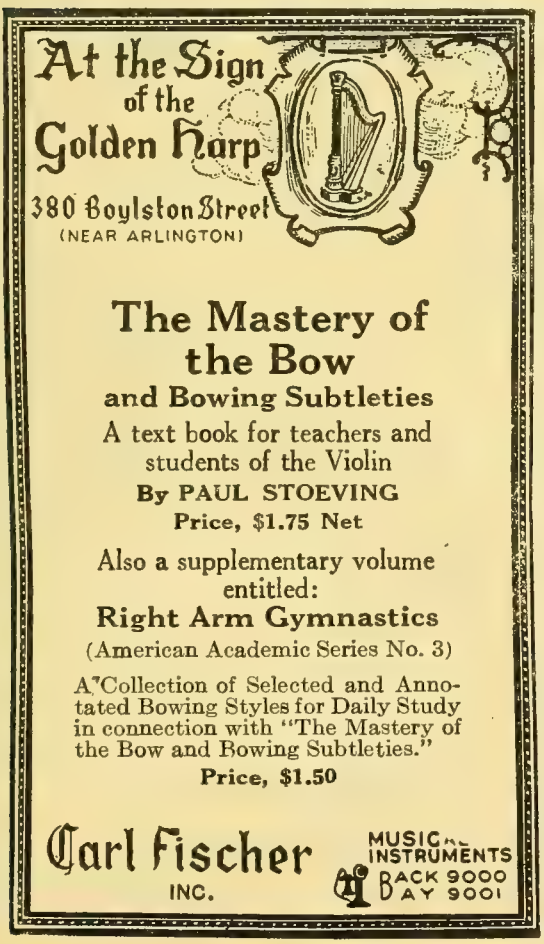
11. "Homenaje" for guitar (1921), for "The Tomb of Debussy." Transcribed by de Falla for the pianoforte.

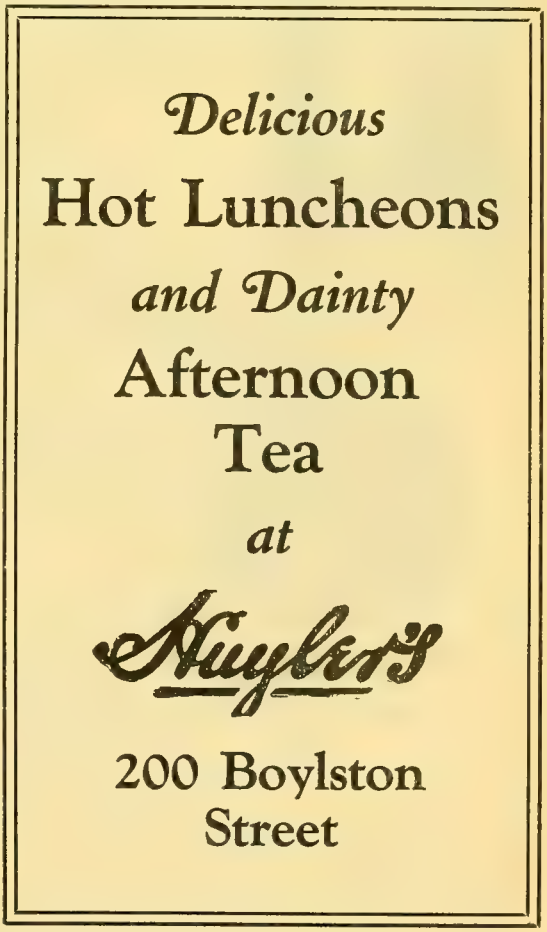
12. "Psyche" for voice and small orchestra (poem by Jean-Aubry).

Three Dances from "El Sombrero de Tres Picos" were played in Boston at a concert of the Boston Symphony Orchestra on December 30, 1921.

Eva Gauthier sang "Séguidille" in Boston on March 21, 1920.

Piano pieces by de Falla have been played in Boston.





NATIONALISM IN MUSIC.

BY EDWIN EVANS, JR.

In theory, art has no nationality. In theory, again, art is a means of self-expression. It follows that if it achieves its purpose it must have nationality in the same proportion as its creator possesses it, and we all know how very English an Englishman can be. But under normal untrammelled conditions all this is natural and unconscious. An artist is national without knowing it. For him to be self-consciously and intentionally national there must be some powerful abnormal cause. Nationalism is thus in its essence a kind of reaction whose purpose is the overthrow of some abnormal influence to which its disciples object. It is not a spontaneous growth, and when it has accomplished its purpose of liberation it should again lapse into unconsciousness.

The foregoing arises from a remark of mine that, after the war, I hoped there would be less talk of nationalism in music. As I had consis-



William B. Ballard
formerly of V. BALLARD & SONS
Riding Habits Suits
Coats and Gowns
customers' materials used
565 BOYLSTON STREET
Telephone, B. B. 9616

THOMAS
RETTA C. THOMAS
683 BOYLSTON ST.
Imported Models and our own Creations
Gowns, Wraps, Suits, Blouses
Special Attention Given to Reproductions of all French Models

tently upheld the stout nationalism of Russian music and advocated similar methods for our own musical emancipation, my remark has occasioned some surprise. I was, however, guiltless of any recantation of principle. Nationalism in Russia, and in many other countries, has been the means of throwing off foreign musical domination. Where it has succeeded, as in Russia, it has almost ceased to be a living force. Russian composers of to-day do not, like those of yesterday, set out to be Russian; they set out to compose, and the result is just as Russian as it need be to express their individualities. I am in hopes that by the time this war is over even England will stand in no need of a phase of acute nationalism to become musically independent. But then I always was an optimist.

The main opposition comes, of course, from those "vested interests" who, having learned in youth that there was one way of making music, and that the way of the great German masters, are not going to admit very readily that there are also other ways. They will continue to teach their creed, and for a time the more docile of their pupils will

Miss Farmer's School of Cookery
Established 1902
Home of the Boston Cooking School Cook Book
30 Huntington Avenue, Boston
Practice Classes constanting forming in
Cookery and Household Technique
Demonstration Lectures
Tuesdays and Wednesdays
Miss Alice Bradley, Principal

MADAME SARA announces the opening of an uptown shop, corner Newbury and Dartmouth St., specializing in the most up-to-date Corsets, Brassieres and Lingerie.
LA PATRICIA CORSET SHOPS
80 BOYLSTON ST. Boston, Mass.
147 NEWBURY ST. Boston, Mass.

BOSTON FESTIVAL ORCHESTRA
BOSTON BAND
GEO. W. STEWART, Manager
Removed to
LITTLE BUILDING, Room 759
Telephone, Beach 0243
Music for all occasions

Unusual Wedding and Engagement Gifts
Remarkable for their variety, good taste and value, displayed in a roomy, restful and refined place to shop.
Beautiful French Pearl Necklaces, also African Ivory, Coral, Crystal, Amber, Jade, etc.
Lamps, Mirrors, Baskets, Rare Brass and Copper Pieces and 1001 other attractive articles.
HENRY LAWRENCE STUDIOS, Inc., *Importers*
"Unusual things from everywhere"
40 LA GRANGE STREET, BOSTON
Directly in rear of Hotel Touraine

PERMANENT WAVE SPECIALIST
Twelve years' experience in Permanent Waving has taught me the **only** safe method is the Nestle Lanoil
Miss LILLIAN J. KANE
420 BOYLSTON STREET . . . . . BOSTON
Room 312
Tel. B.B. 8798

continue to make pale imitations of German music. Even when they are not pale imitations, but, at the hands of a student of unusual skill, are moulded into something very near to the real thing, the result is still futile, for, unless nationality plays a smaller part in their moral economy than it does with most Englishmen, their music does not express them.

There are and always have been two kinds of music: folk music, which is unsophisticated, and art music, which, being made by experts, is always sophisticated in its earlier stages, as in the Flemish contrapuntal school, and emancipates itself from its limitations as it progresses, and frequently by seeking a fresh contact with the folk element. This happened even in Germany. No one who has heard a Beethoven or Brahms slow movement can doubt that German folk music was one of the means of emancipating German music itself from the tyranny of the tabulatura. It is an irony on the part of history that has made this same pattern into a tyranny to others.

My objection to an obvious Englishman producing music that is as obviously German is that it arouses the same kind of feeling as the sight

When you think of dancing

STATE THEATRE BALLROOM

The Highest Class, Best Equipped and most Capacious Ballroom in New England

DANCING ASSEMBLIES EVERY TUES., THURS., and SAT. EVENING
STATE BALLROOM ORCHESTRA, DIRECTION OF LAMBERT BROS.

PUBLIC LIBRARY OF THE CITY OF BOSTON

Saturday Evening, April 5, at 8.15, in the Lecture Hall

A Free Public Lecture on

STRAVINSKY'S
"Le Sacre du Printemps"

by LAURENCE V. POWELL

Mus. Bac. of Birmingham University, England

Mr. Powell will discuss this remarkable work in relation to other achievements in modern music and will explain Stravinsky's unique methods in composition. He will point out the various melodic themes and show how they are used.

Finally, the entire score will be reproduced on a piano-player.

Entrance from Boylston Street only — No tickets required

THE PORTER PIANOFORTE SUMMER SCHOOL

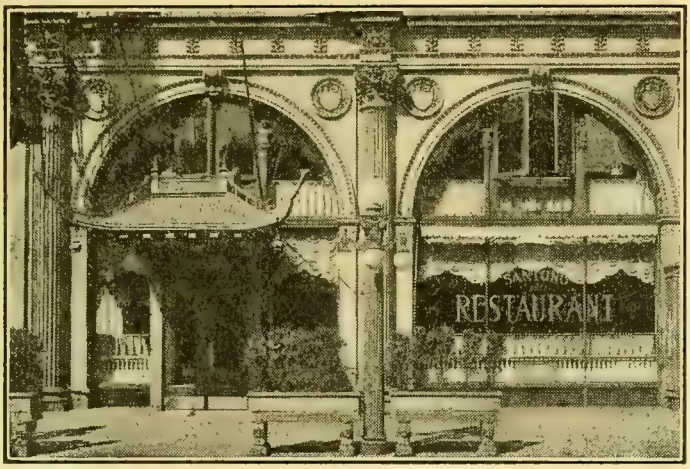
1924 Session — Five Weeks
June 30 — August 2

Courses in Normal Training and Pianoforte Playing
Artist Class for Soloists and Teachers — Public Recitals

For further particulars address:
Mr. F. Addison Porter, 512 Pierce Building, Copley Square, Boston, Mass.

SANTUNG RESTAURANT

St. James Building
Near Symphony Hall



Telephone, Back Bay
{ 6018
{ 10116

MERCHANT CLUB LUNCHEON
11 a.m. to 2 p.m.

SPECIAL SUNDAY TABLE D'HÔTE DINNER
12 m. to 4 p.m.

MUSIC EVERY DAY AND EVENING

"After Theatre Parties" a Specialty

SPECIALIST IN AMERICAN AND CHINESE DISHES

THE
VERGÉ SHOP

1385 Beacon Street
BROOKLINE

Good Things to Eat

Reservations by Telephone
Brookline 2240

GRACE HORNE'S GALLERIES

Stuart Street at Dartmouth
Trinity Court, Boston, Mass.

PAINTINGS BY:
JOHN R. FRAZIER
JOHN WHORF
and other artists

Specimens from the
GEBELEIN
COLLECTION



PENNELL, GIBBS & QUIRING CO.
INC., DECORATORS & PAINTERS
203, 205 CLARENDON STREET
BOSTON, MASSACHUSETTS

THE SOCIETY OF
Arts & Crafts

Distinctive Gifts
for all occasions

9 PARK ST., BOSTON

of a Japanese gentleman in a bowler hat. It is no sort of argument to tell me that a bowler hat is the ideal headgear, or that the bowler hat has no frontiers. I do not dislike bowler hats *per se*, but I cannot get away from the conviction that a Japanese cannot express himself in a bowler hat, or an English composer in terms of German music. He may write such music, and if he is a skilled craftsman it may be more or less pleasant to hear, but as a means of expression it is at the outset condemned to sterility.

The Russians, met by the same difficulty of throwing off foreign domination, took a headlong plunge into nationalism, outdoing all that had been attempted in that direction by Bohemia or the Scandinavian countries. For a generation each composer thought of expressing his country first and himself afterwards. That was done consciously, and, for all the good it accomplished, it brought an element of weakness in its train. The exploitation of national material was carried to a point when the mere tricking out of a folktune passed as great music. Yet there seemed no other way, and the ultimate result has justified the process so well that in common with many others I hoped English music might pass through the same experiences. But the present crisis, with its inevitable reactions on the sources of creative art, should bring about spontaneously much that would otherwise have had to be sought self-consciously. If the national musical temperament responds freely there will be neither the need of acute nationalism nor, let us hope, any more English-made German music.

Courteous, Efficient and Prompt Service

"THE BEST OF FOOD THE FINEST CUISINE"

MUSIC EVERY EVENING

THE FAR EAST CO. CHINESE AND AMERICAN RESTAURANT

Noon-day Lunch 11-2 p.m. $.40
Open from 11-12 a.m.

∴

Special Dinner 5.00-8 p.m. $.50 up
Sunday Dinner $.85 and $1.25

1088 BOYLSTON STREET Tel. Back Bay 2342 BOSTON, MASS.

New and interesting suggestions for interior decorations

NEW IMPORTED CRETONNES AND WALL PAPERS. FURNITURE DESIGNS AND COLOR SCHEMES

Harlow & Howland

Interior Decorators

282 DARTMOUTH STREET

Foreign Languages Easily Learned

The Berlitz Conversational Method makes the study of any foreign language a surprisingly simple, easy and pleasant matter. Experienced native teachers. Day and Evening Classes and Individual Instruction. Reasonable tuition. Call, write or phone for catalogue.

Trial Lesson Free

BERLITZ

SCHOOL OF

LANGUAGES

Est. 1878 OVER 200 BRANCHES

132 Boylston Street Phone, Beach 3958



BOSTON

Maintained for the Benefit of the
South End Music School

UNUSUAL THINGS

NEW MODELS IN SUMMER
DRESSES, HATS AND COATS
MADE TO ORDER
CHILDREN'S COATS AND HATS
DRESSING GOWNS
HAND PAINTED LAMP AND
CANDLE SHADES

30 CHARLES STREET

The Green Door Farm and Garden Shop
39 NEWBURY STREET

Eggs *Eggs* *Eggs*

Choice table Eggs and Eggs for putting down in water glass
Order sandwiches and special cakes for week-end
parties and motor parties
Careful attention given orders for luncheons and teas

Stop and Shop
TELEPHONE, B. B. 4198

KAKAS·BROS. INC.

MANUFACTURERS RETAILERS

FURRIERS

RELIABLE FURS RELIABLE INFORMATION
RELIABLE PRICES

NO MISREPRESENTATION AS TO VALUES COLD STORAGE

72 Chauncy St., Boston - - - Tel. Beach 0048

M. E. PACKARD
PIANO TUNER
Reproducing and Player-Piano Expert
191 Willow Avenue, West Somerville
Telephone Connection
Authorized Welte-Mignon Service Man
Formerly with Mason & Hamlin, Ampico Service Man with Chickering & Sons Co.

EST. 1905 B. B. 1693

FRIEDBERG'S
ELECTRIC & LOCKSMITH SHOP
239-241 MASSACHUSETTS AVENUE
ELECTRICAL APPLIANCES
CONTRACTING
FULLY EQUIPPED REPAIR SHOP
VASES CONVERTED INTO LAMPS

Overture to the Opera "Gwendoline" . Emmanuel Chabrier

(Born at Ambert (Puy-de-Dôme), France, January 18, 1841; died at Paris, September 13, 1894)

"Gwendoline," libretto by Catulle Mendès, was produced at the Monnaie, Brussels, April 10, 1886: Mme. Thuringer, Gwendoline; Béradi, Harald; Engel, Armel. It was performed at Carlsruhe (1889), Munich (1890) and at Lyons, before it was produced at the Opéra, Paris, December 27, 1893, with Mlle. Berthet, Renaud, and Vaguet as the chief singers.

The argument of the libretto is as follows: Long ago on the coast of Britain a petty king lived, named Armel. He had a gentle daughter Gwendoline, a maiden of sixteen years. There was peace in the land: the men fished; the women spun, and looked after their homes. One day as they were a-gossiping, Gwendoline told a dream: that a Dane had borne her away over the sea. Her companions laughed at her. As they laughed there was a great cry. The fishermen were seen running madly, pursued by Danes with Harald at their head. The young chief ordered Armel to hand over his treasure, and, as Armel refused, Harald

AMERICA'S FOREMOST FLORIST

76th year

Thos. F. Galvin INCORPORATED

FLOWERS

BOSTON
1 PARK STREET
AND
549 BOYLSTON STREET

NEW YORK
561 FIFTH AVENUE
AT
46th STREET

NOVELTIES



DADDY & JACK'S JOKE SHOP

FAVORS

CLEVER JOKER NOVELTIES
Dance, Dinner and Party Favors
Mah and Pah Jong Prizes and Favors
Inflated and deflated balloons - Specialties for all holidays

22 Bromfield Street, Boston-9 Mass.

Improved, Scientific and Approved

INSURANCE

EDWIN A. BOARDMAN

WITH

PATTERSON, WYLDE & WINDELER

Boston Insurance Exchange

40 BROAD STREET BOSTON, MASS.

Cable Address
"Patwylwin"

Telephone
Congress 7750

.. Café de Marseille ..

210 HUNTINGTON AVENUE

This is the only place on the Avenue where you get your money's worth with food and service

TABLE D'HOTE LUNCHEON 11 A.M. to 3 P.M. - - 40 AND 60 CENTS
TABLE D'HOTE DINNERS 5 to 9 P.M. - - - - 50 AND 75 CENTS
SUNDAY TURKEY OR CHICKEN DINNER - - - - - 75 CENTS

Also a la Carte all Hours

.. Custom Underwear ..

UNION SUITS, PETTICOATS and KNICKERS made to Measure in All Styles and Materials

Miss E. T. DRISCOLL .·. 296 BOYLSTON STREET
formerly 49 Temple Place

would have slain the old man, had not Gwendoline thrown her body as a buckler before her father. Harald was sorely troubled. Not knowing that lips and braided hair are deadlier than "fire and iron and the wide-mouthed wars," he wished to be alone with Gwendoline. He asked her name; she told him; he proclaimed his own in a tempestuous burst, and then said to her solemnly that once in battle, when he was about to be summoned to Walhalla, he saw in the sunlight the Valkyrie with her golden helmet; Gwendoline was also of dazzling beauty, but sweeter and more joyous. Harald helped her to gather flowers; he sat by her spinning-wheel; she hummed a simple ballad; he sang of war, and his voice was as the clash of swords. "Sing my song, Harald," she said, and he was about to sing it when Danes and Saxons entered. Armel consented to his demand for her hand, that there might be peace; but Armel consented with treacherous heart, for it was his plan that the Saxons should butcher their foes at the wedding feast. At the marriage ceremony the old man blessed the couple, but gave secretly a knife to the bride, and said unto her: "If Harald should escape us, you must kill him as he sleeps in your arms." But Gwendoline loved Harald. When they were alone, she warned him of o'erhanging danger, and begged him to leave the coast. Lost in love, he would not listen. Suddenly there were shouts and shrieks;

THOMAS WHITNEY SURETTE

Announces the Tenth Year of his

Summer School of Music

In Concord, Massachusetts, June 30 to July 25 inclusive, 1924

FACULTY: Mr. Surette; Dr. Archibald T. Davison, Professor of Music in Harvard University and Conductor of the Harvard Glee Club; Augustus D. Zanzig, Lecturer in Music, Graduate School of Harvard University; Horace Alwyne, Professor of Music in Bryn Mawr College.

A School for Teachers of Music, for Students and for others who wish to increase their understanding of Music. Complete course in School Music from Kindergarten to College including the teaching of History and Appreciation.

Lectures on Education; on Literature. Ensemble playing and singing. Chamber Music Concerts. Chorus of eighty voices. String orchestra.

Teachers from this School are in charge of Music in some thirty leading schools in the United States and Canada.

Circular on application. Mason & Hamlin Pianos used

SEVENTY YEARS' REPUTATION

BROWN'S BRONCHIAL TROCHES

An old and reliable remedy for throat troubles caused by cold or use of the voice. Free from opiates in any form. Sold only in boxes—never in bulk. Prices, 15c., 35c., 75c., $1.25, at druggists or by mail.

BROWN'S CAMPHORATED SAPONACEOUS DENTIFRICE

Will keep the teeth and gums in healthy condition. Price, 30c., at druggists or by mail.

JOHN I. BROWN & SON, BOSTON, MASS.

Editorial from the Boston *Herald,* March 22, 1924

Lest We Forget

The Community Health Association, which now combines the District Nursing Association and Baby Hygiene Association, has been so accepted and universal a distributor of benefaction that citizens are likely to take it for granted, like their water, light, or drainage system, and to forget that it has to be supported and paid for by private aid. Its statistics for 1923 are astonishing— 166 nurses going up and down the city in their beneficent work; 250 paid workers; 417 volunteer workers; nearly half a million visits in the year; more than 50,000 persons cared for in their homes; 19,000 babies supervised; 63,000 attending baby clinics and health conferences, and a budget of more than $400,000 to obtain in 1924. With such figures as this it is not surprising that the Boston association is regarded as a model for the whole country, and that its appeal for aid in its formidable program seems irresistible.

Lord Rosebery was once asked what the chief advantage the rich had over the poor, and he replied that it was in the assurance of competent care in illness for one's self or for those one loved. That is the unspeakable blessing which this association offers both to those who can and those who cannot pay for it. What could be more persuasive to a generous mind than to be offered a chance to insure such care for those less fortunate than himself? A subscription of $1000 would permit the giver the delightful reflection that the entire force of nurses was carrying for one day his personal benefaction throughout the whole metropolitan area. A gift of $1500 permits one to maintain a memorial nurse throughout the year. A $50 gift pays for the care of one child at the health clinic from infancy to school age. Each $7.50 subscription sends one nurse through her district for one long day. This call for aid has to be repeated each year, lest we forget; and no one who has had the experience of sickness in his own home can forget what a comfort trained nursing means, or be contented without sharing that blessing.



The COMMUNITY HEALTH ASSOCIATION

BABY HYGIENE ASSOCIATION
INSTRUCTIVE DISTRICT NURSING ASSOCIATION

561 MASSACHUSETTS AVENUE, BOSTON

Ingersoll Bowditch, Treasurer

the Danes called to Harald for help. Gwendoline put in his hand the knife. One wild embrace, and he left her. The Danes fled in the darkness. Harald, wounded, fought with Armel and his men. Gwendoline, who had escaped from her chamber, snatched the knife from Harald, stabbed herself, and in the burst of sunlight which announced the apparition of the Valkyrie the husband and wife of a night sang exultingly for the last time the ecstatic theme of Walhalla and of the Valkyrie, the divine promiser of the supreme paradise.

The overture is scored for piccolo, two flutes, oboe, English horn, two clarinets, bass clarinet, three bassoons, four horns, two cornets-à-pistons, two trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, two harps, and the usual strings.

The first theme is for the Danish inroad. In the climax another motive associated with the furious Danes is used. A theme expressing Gwendoline's anxiety for Harald's safety is in the transition to the second theme, comprising Harald's first vision of the Valkyrie and the thought of Walhalla, which at the end is used as a gigantic *cantus firmus*.

The overture was played in Boston for the first time at a concert of the Boston Symphony Orchestra on October 24, 1896. Later performances by this orchestra in Boston were on February 27, 1904; March 14, 1908; April 17, 1915; February 18, 1921.

QUEEN ANNE COMPANY
Room 411
739 BOYLSTON STREET
.. Antiques ..
OF THE
HIGHEST QUALITY
FURNITURE PORTRAITS
FABRICS GLASS
LAMPS
and WEDDING PRESENTS
a Specialty

Hélène Phillips
. Sportwear .
Trinity Pl. Entrance
Copley Plaza Hotel

SALARIED POSITIONS
FOR
Teachers of Music
in Educational Institutions throughout U. S. and Canada.
Address HENRY C. LAHEE
218 Tremont St., Boston

At HOTEL VENDOME

THERE ARE UNUSUAL ACCOMMODATIONS for banquets, dinners, luncheons, receptions, weddings and dances—for all social functions requiring correct appointments and perfect service.

Among the hotels in this city, none is better prepared than **THE VENDOME** to make social affairs attractive and pleasant. Its ideal location on **Commonwealth Avenue at Dartmouth Street, only one block from Copley Square,** makes it easily accessible by motor or "a-foot."

The management will be pleased to submit menus, offer suggestions, and make final arrangements by telephone, correspondence or personal interview.

AFTERNOON TEA (tea, toast and marmalade) IS SERVED IN THE SOLARIUM EVERY DAY INCLUDING SUNDAY FROM 4 UNTIL 6 O'CLOCK. FIFTY CENTS PER PERSON

C. H. GREENLEAF, *President* — *EVERETT B. RICH*, *Managing Director* — *FRANKLIN K. PIERCE*, *Associate Manager*

STATE STREET TRUST CO.

Boston, Mass.

Affords its depositors the advantage of three banking offices in excellent locations, each equipped with modern safe deposit vaults.

MAIN OFFICE . . . . . 33 STATE STREET

COPLEY SQUARE OFFICE . 581 Boylston Street

MASSACHUSETTS AVENUE OFFICE

Corner Massachusetts Avenue and Boylston Street

INCORPORATED 1891

MEMBER FEDERAL RESERVE SYSTEM

WEDDING INVITATIONS

CALLING CARDS

STATIONERY

EASTER CARDS



Poulson

HARPER W POULSON

SOCIAL AND COMMERCIAL STATIONER

284 BOYLSTON STREET BOSTON



Local and Suburban Service

Rare Old Violins

VIOLAS and 'CELLOS
of exquisite tone
and splendid condition

ITALIAN VIOLIN STRINGS

MUSICIANS SUPPLY COMPANY
218 Tremont Street and 60
LaGrange Street, Boston, Mass.
Telephone, Beach 1882

Hill, Smith & Co.

Wholesale and Retail
STATIONERS

Engraving, Die Stamping
and Fine Printing

Blank Book Manufacturers
Modern Loose-leaf Devices
and Supplies

8 MILK STREET
Old South Building
Telephone, Main 1590

Lamping-Nolan

.. Beauty Upkeep ..
Expert in every branch
462 Boylston St. Boston
Est. 1905 Tel. B. B. 5174

Largest and Best Equipped Beauty Salon in New England. Marcel and Permanent Waving, Hairdressing, Muscle Strapping, Face Peeling. Most reliable and latest methods by an Expert. New Scalp Treatment, Special for Oily Scalp.
Electric Baths and Swedish Treatments
Our School - 18 NEWBURY STREET
Day and Evening Classes
Classes forming every Monday

SYMPHONY CANDY SHOP

TRY OUR HOME-MADE CANDIES
AND ICE CREAMS 100% QUALITY
272 Huntington Ave., Boston

LA CHATELAINE GOWNS, Inc.

Mme. NOPRE GEORGE L. CURTIS
Successors to Mrs. Potter
ROBES MANTEAUX SPORT
CUSTOM-MADE
READY-TO-WEAR
FRENCH LINGERIE
B. B. 4411 36 NEWBURY STREET

ELIAS HOWE CO. 8 BOSWORTH STREET

OLD VIOLINS, VIOLONCELLOS

VIOLAS, DOUBLE BASSES
MORE THAN 600 IN STOCK

Leather Cases Fine Bows Italian Strings Gold and Silver G Strings
2,000 NEW VIOLINS IN STOCK

ELIAS HOWE CO., 8 Bosworth Street . Boston

March 17, 1924.

Dear Miss B:

" . . . I should have written before but have been very busy trying to get used to my new work. The hours are long, but I do not mind, for I love these children, and am so happy to know that I am helping someone while earning my living . . . . I shall learn much, too . . . . For the first time in years I awake in the morning glad to be alive and eager to get to my work . . . . This is a beautiful place, the air is so sweet and refreshing and I love the hills and country. . . . I can never thank you and your society for all you did for me. I have not known such kindness since I left my mother. . . . I am sending twenty dollars which you paid for my uniforms and aprons. I want to repay you also for the fares you paid for me. . . . Only God can repay your kindness.

DAPHNE"

This young girl came to America when she was twelve years old to join two brothers already employed here. Her father, a university professor, had died. Her mother with whom she kept in touch for some time was lost in the political upheaval of her country. The social worker who became Daphne's friend is now endeavoring through the proper agencies to trace the mother. In the eight years that followed, Daphne never became adjusted to American life. Her brothers beat and abused her, forced her to work before she was old enough, tried to force her into marriage with an older man, and finally even turned her out of the home, considering that the control and discipline a man should exercise over the women of his family fully justified them. At twenty, while a patient in the hospital, she was called to the attention of the social worker, who won her confidence. Within a year it was possible to bring about an entire change in Daphne's life. The girl, well educated when she came here, was carefully studied by those who understood the racial background, and placed through the social worker in a position away from her brothers, where she is useful, very happy and receiving a training which will make her independent. No longer maladjusted, but remarkably poised and self-contained, though still at times needing guidance, her grateful sense of the transformation in her life is expressed in the letter quoted.

It is interesting to note as indicating this young girl's sense of responsibility that in seven short months she has not only repaid her loan but has saved $200 out of her small wages.

Many such patients get stranded in a large city hospital.

Department of Social Work
The Boston City Hospital

818 HARRISON AVENUE

MR. WILLIAM C. ENDICOTT, *Treasurer*

71 AMES BUILDING, BOSTON

MISS GERTRUDE L. FARMER, Director

Established 1914

COMMITTEE

Mrs. GEORGE H. MONKS, *Chairman.*

Mrs. Henry Andrews
Mrs. Edward H. Bradford
Mrs. C. A. Coolidge
Mrs. Thomas M. Devlin
Mrs. Henry Ehrlich
Mrs. Reid Hunt
Mrs. Edward M. Pickman
Mrs. I. A. Ratshesky
Mrs. Wm. H. Robey, Jr.
Mrs. Milton J. Rosenau
Miss Anna Thorndike
Mrs. Geo. L. Tobey, Jr.
Mrs. Ernest B. Young
Mr. William C. Endicott, Treasurer



Mens Suits

Cleansed
and
Refinished

ALMOST LIKE NEW

NOW $2.00

COLLECTION AND DELIVERY SYSTEM

LEWANDOS

284 Boylston Street
17 Temple Place
29 State Street
79 Summer Street
248 Huntington Avenue

BOSTON

TELEPHONE SERVICE
Back Bay 3900
Connecting Boston Shops

Branch Shops

BROOKLINE (COOLIDGE CORNER) 1310 Beacon Street
MALDEN MASS 30 Pleasant Street
WALTHAM MASS 193 Moody Street
WATERTOWN MASS 1 Galen Street
CAMBRIDGE MASS 1274 Massachusetts Avenue
LYNN MASS 22 Munroe Street
SALEM MASS 72 Washington Street
MANCHESTER MASS
NEW YORK CITY 10 West 48 Street
PHILADELPHIA PA 1901 Chestnut Street
ALBANY N Y 75 North Pearl Street
HARTFORD CONN 47 Farmington Ave
BRIDGEPORT CONN 213 State Street
WATERBURY CONN 22 East Main Street
NEW HAVEN CONN 123 Church Street
SPRINGFIELD MASS 294 Bridge Street
WORCESTER MASS 26 Pearl Street
FITCHBURG MASS 570 Main Street
NEW BEDFORD MASS 672 Purchase Street
FALL RIVER MASS 197 Bank Street
PROVIDENCE R I 137 Mathewson Street
NEWPORT R I 231 Thames Street

The sixth trip of the orchestra will take place next week and include concerts in New York and Brooklyn.
There will be no concert in Boston Friday afternoon, April fourth, or Saturday evening, April fifth

Twenty-first Programme

FRIDAY AFTERNOON, APRIL 11, at 2.30 o'clock

SATURDAY EVENING, APRIL 12, at 8.15 o'clock

In response to a general request for its repetition, Stravinsky's "Le Sacre du Printemps" will be performed after the conclusion of the regular programme of April 11 and 12, as an extra number.

Introduction — Mysterious Circles of the Adolescents — Glorification of the Chosen One — Evocation of the Ancestors — Ritual of the Ancestors — The Sacrificial Dance of the Chosen One.

SOLOIST

MORIZ ROSENTHAL

City of Boston, Revised Regulation of August 5, 1898,—Chapter 3, relating to the covering of the head in places of public amusement

Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn.
Attest: J. M. GALVIN, City Clerk.

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert



Mens Suits

Cleansed and Refinished

ALMOST LIKE NEW

Branch Shops

BROOKLINE (COOLIDGE CORNER) 1310 Beacon Street
MALDEN MASS 30 Pleasant Street
WALTHAM MASS 193 Moody Street
WATERTOWN MASS 1 Galen Street
CAMBRIDGE MASS 1274 Massachusetts Avenue
LYNN MASS 22 Munroe Street
SALEM MASS 72 Washington Street
MANCHESTER MASS
NEW YORK CITY 10 West 48 Street
PHILADELPHIA PA 1901 Chestnut Street
ALBANY N Y 75 North Pearl Street
HARTFORD CONN 47 Farmington Ave
BRIDGEPORT CONN 213 State Street
WATERBURY CONN 22 East Main Street
NEW HAVEN CONN 123 Church Street
SPRINGFIELD MASS 294 Bridge Street
WORCESTER MASS 26 Pearl Street
FITCHBURG MASS 570 Main Street
NEW BEDFORD MASS 672 Purchase Street
FALL RIVER MASS 197 Bank Street
PROVIDENCE R I 137 Mathewson Street
NEWPORT R I 231 Thames Street

The sixth trip of the orchestra will take place next week and include concerts in New York and Brooklyn.
There will be no concert in Boston Friday afternoon, April fourth, or Saturday evening, April fifth

Twenty-first Programme

FRIDAY AFTERNOON, APRIL 11, at 2.30 o'clock

SATURDAY EVENING, APRIL 12, at 8.15 o'clock

Franck . . . . . Symphony in D minor

I. Lento; Allegro non troppo.
II. Allegretto.
III. Allegro non troppo.

Chopin . . . . . Concerto in E minor for Pianoforte and Orchestra, Op. 11, No. 1

I. Allegro maestoso.
II. Romanza; Larghetto.
III. Rondo: Vivace.

Berlioz . . . . . Hungarian March, "Rakoczy"

Stravinsky . . "Le Sacre du Printemps" ("The Rite of Spring"), A Picture of Pagan Russia

I. The Adoration of the Earth.
Introduction — Harbingers of Spring, Dance of the Adolescents — Abduction — Spring Rounds — Games of the rival cities — The Procession of the Wise Men — The Adoration of the Earth (The Wise Man) — Dance of the Earth.

II. The Sacrifice
Introduction — Mysterious Circles of the Adolescents — Glorification of the Chosen One — Evocation of the Ancestors — Ritual of the Ancestors — The Sacrificial Dance of the Chosen One.

SOLOIST

MORIZ ROSENTHAL

City of Boston, Revised Regulation of August 5, 1898,—Chapter 3, relating to the covering of the head in places of public amusement

Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn.
Attest: J. M. GALVIN, City Clerk.

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

BOSTON OPERA HOUSE

Farewell to America

ELEONORA DUSE

The Supreme Italian Tragedienne

and her Splendid Company from Rome

Thursday Evening, April 24

"THE CLOSED DOOR"

By Marco Praga

Saturday Afternoon, April 26

"THE DEAD CITY"

By Gabrielle d'Annunzio

Boxes (seating six), $36.00
Floor, $5.00 and $6.00
First Balcony, $5.00, $4.00, $3.00, $2.50
Second Balcony, $2.50, $2.00, $1.50
} plus war tax

Mail orders should now be sent to RICHARD NEWMAN, STEINERT HALL, Boston, Mass., and will be filled with the best seats available.



BOSTON SYMPHONY ORCHESTRA

INC.

FORTY-THIRD SEASON 1923-1924

PROGRAMME

E



Drawn from Hat shown by Chandler & Co.

Millinery— Spring Opening

Chandler & Co.

Established Over a Century

150-153 Tremont St., Boston

SYMPHONY HALL, BOSTON

HUNTINGTON AND MASSACHUSETTS AVENUES

Branch Exchange Telephones, Ticket and Administration Offices, Back Bay 1492

Boston Symphony Orchestra

INC.

PIERRE MONTEUX, Conductor

FORTY-THIRD SEASON, 1923-1924

Programme

MONDAY EVENING, APRIL 7, at 8.15

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

COPYRIGHT, 1924, BY BOSTON SYMPHONY ORCHESTRA, INC.

THE OFFICERS AND TRUSTEES OF THE BOSTON SYMPHONY ORCHESTRA, Inc.

FREDERICK P. CABOT . . . . . President
GALEN L. STONE . . . . . Vice-President
ERNEST B. DANE . . . . . Treasurer

ALFRED L. AIKEN
FREDERICK P. CABOT
ERNEST B. DANE
M. A. DE WOLFE HOWE
JOHN ELLERTON LODGE
ARTHUR LYMAN
HENRY B. SAWYER
GALEN L. STONE
BENTLEY W. WARREN
E. SOHIER WELCH

W. H. BRENNAN, Manager

G. E. JUDD, Assistant Manager

BEETHOVEN and Nature

Painted for the Steinway Collection by N.C. Wyeth



STEINWAY

THE INSTRUMENT OF THE IMMORTALS

ON the 26th of March, 1827, died Ludwig van Beethoven, of whom it has been said that he was the greatest of all musicians. A generation later was born the Steinway Piano, which is acknowledged to be the greatest of all pianofortes. What a pity it is that the greatest master could not himself have played upon the greatest instrument — that these two could not have been born together! Though the Steinway was denied Beethoven, it was here in time for Liszt and Rubinstein, for Wagner, Berlioz and Gounod. And today, a still greater Steinway than these great men knew, responds to the touch of Paderewksi, Rachmaninoff and Hofmann. Such, in fact, are the fortunes of time, that today, this Instrument of the Immortals, this piano, more perfect than any Beethoven ever dreamed of, can be possessed and played and cherished not only by the few who are the masters of music, but by the many who are its lovers.

Steinway & Sons and their dealers have made it conveniently possible for music lovers to own a Steinway. Prices: $875 and up, plus freight at points distant from New York.

STEINWAY & SONS, Steinway Hall, 109 E. 14th Street, New York

Boston Symphony Orchestra

Forty-third Season, 1923–1924

PIERRE MONTEUX, Conductor

PERSONNEL

Violins.

Burgin, R.	Hoffmann, J.	Gerardi, A.	Hamilton, V.
Concert-master.	Mahn, F.	Krafft, W.	Sauvlet, H.
Theodorowicz, J.			
Gundersen, R.	Pinfield, C.	Fiedler, B.	Siegl, F.
Kassman, N	Cherkassky, P.	Leveen, P.	Mariotti, V.
Thillois, F.	Gorodetzky, L.	Kurth, R.	Riedlinger, H.
Murray, J.	Goldstein, S.	Bryant, M.	Knudsen, C.
Stonestreet, J.	Tapley, R.	Del Sordo, R.	Messina, S.
Diamond, S.	Erkelens, H.	Seiniger, S.	

Violas.

Fourel, G.	Werner, H.	Grover, H.	Fiedler, A.
Artières, L.	Van Wynbergen, C.	Shirley, P.	Mullaly, J.
	Gerhardt, S.	Kluge, M.	
	Deane, C.	Zahn, F.	

Violoncellos.

Bedetti, J.	Keller, J.	Belinski, M.	Warnke, J.	Langendœn, J.
Schroeder, A.	Barth, C.	Stockbridge, C.	Fabrizio, E.	Marjollet, L.

Basses.

Kunze, M.	Seydel, T.	Ludwig, O.	Kelley, A.	Girard, H.
Keller, K.	Gerhardt, G.	Frankel, I.	Demetrides, L.	

Flutes	Oboes.	Clarinets.	Bassoons.
Laurent, G.	Longy, G.	Sand, A.	Laus, A.
Bladet, G.	Lenom, C.	Arcieri, E.	Allard, R.
Amerena, P.	Stanislaus, H.	Vannini, A.	Bettoney, F.

Piccolo.	English Horns.	Bass Clarinet.	Contra-Bassoon.
Battles, A.	Mueller, F.	Mimart, P.	Piller, B.
	Speyer, L.		

Horns.	Horns.	Trumpets.	Trombones.
Wendler, G.	Valkenier, W.	Mager, G.	Hampe, C.
Schindler, G.	Hain, F.	Mann, J.	Adam, E.
Hess, M.	Van Den Berg, C.	Perret, G.	Mausebach, A.
Lorbeer, H.	Gebhardt, W.	Kloepfel, L.	Kenfield, L.
		Schmeisser, K.	

Tuba.	Harps.	Timpani.	Percussion.	
Sidow, P.	Holy, A.	Ritter, A.	Ludwig, C.	Zahn, F.
	Delcourt, L.	Polster, M.	Sternburg, S.	

Organ.	Celesta.	Librarian.
Snow, A.	Fiedler, A.	Rogers. L. J.



Proposing the exchange of your little used or silent piano—

FOR one which brings with it a rich endowment of the playing of the greatest pianists in the world—the

AMPICO

IN THE

Chickering

Established 1823

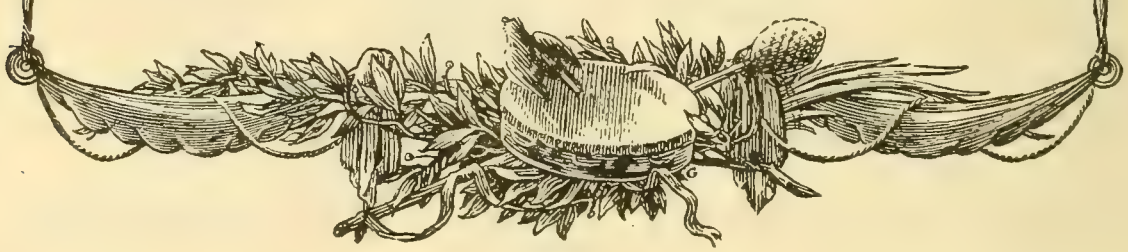
Then—the great Rachmaninoff—the captivating Levitzki—the amazing Nyiregyhazi—and scores of others will play your piano for you whenever you desire to hear them.

The cultivating, uplifting, restorative power of music becomes yours—through the daily companionship with the masters.

Let us tell you how easily you may make this treasure of music your own

CHICKERING WAREROOMS

169 TREMONT STREET, BOSTON



Fifth Programme

MONDAY EVENING, APRIL 7
AT 8.15

Beethoven . . . . Symphony in A major, No. 7, Op. 92

Madame Gauthier will sing, after Ravel's "Two Hebrew Melodies":

Debussy . . Recitative and Aria of Lia, "Azaël! Azaël!" from "L'Enfant Prodigue"

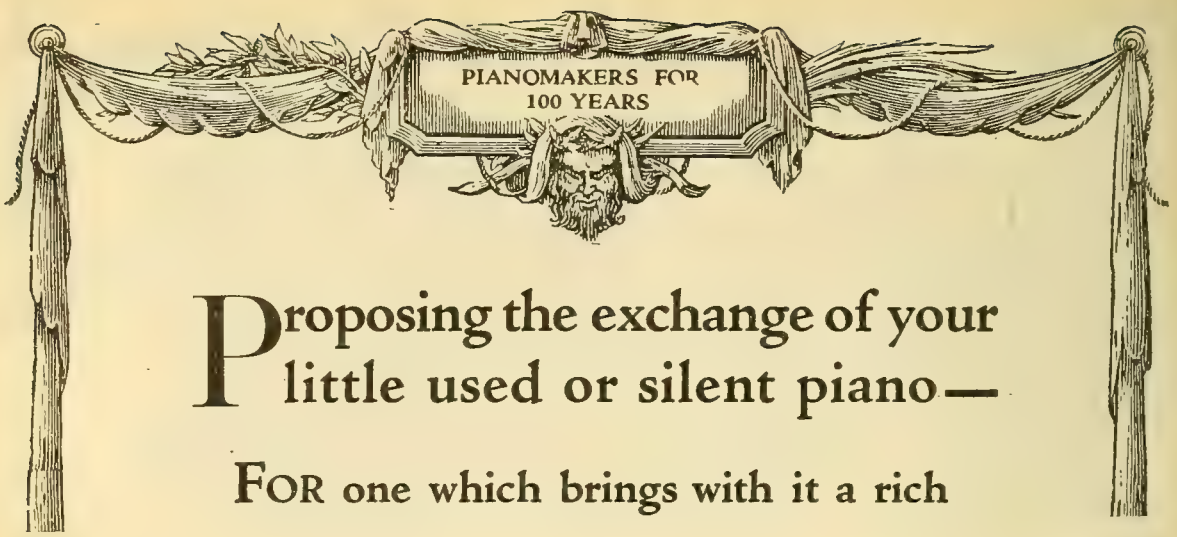
EVA GAUTHIER

There will be an intermission of ten minutes after the symphony

City of Boston, Revised Regulation of August 5, 1898,—Chapter 3, relating to the covering of the head in places of public amusement

Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn.
Attest: J. M. GALVIN, City Clerk.

The works to be played at these concerts may be seen in the Allen A. Brown Music collection of the Boston Public Library one week before the concert.



Proposing the exchange of your little used or silent piano—

FOR one which brings with it a rich

make this treasure of music your own

CHICKERING WAREROOMS

169 TREMONT STREET, BOSTON



Fifth Programme

MONDAY EVENING, APRIL 7
AT 8.15

Beethoven . . . . Symphony in A major, No. 7, Op. 92

I. Poco sostenuto; Vivace.
II. Allegretto.
III. Presto: Presto meno assai.
IV. Allegro con brio.

Ravel . . . . . Two Hebrew Melodies

I. Kaddisch.
II. The Eternal Enigma.

Scalero . . A Suite for String Quartet and String Orchestra, Op. 20
(First time in Boston)

String Quartet: RICHARD BURGIN, JULIUS THEODOROWICZ, GEORGES FOUREL, JEAN BEDETTI

I. Choral Prelude.
II. Variations on a Theme from Schumann's Op. 68, No. 2.
III. Finale.

Rossini . . . . . Cavatina, "Una voce poco fà" from "The Barber of Seville"

Wagner . . . Excerpts from "The Ring of the Nibelungs" Siegfried's Ascent to Bruennhilde's Rock ("Siegfried," Act III, Scene 2); Morning Dawn and Siegfried's Rhine Journey (Prologue to "The Dusk of the Gods"); Close of "The Dusk of the Gods"

SOLOIST
EVA GAUTHIER

There will be an intermission of ten minutes after the symphony

City of Boston, Revised Regulation of August 5, 1898,—Chapter 3, relating to the covering of the head in places of public amusement

Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn.
Attest: J. M. GALVIN, City Clerk.

The works to be played at these concerts may be seen in the Allen A. Brown Music collection of the Boston Public Library one week before the concert.



Rachmaninov Plays In the Home

And his playing is exactly the same as when on the concert stage. Note for note and tone for tone the Ampico perfectly "Re-Enacts" the art of this master pianist.

The AMPICO

The Most Magnificent Instrument of All Time

Why not exchange your piano or player-piano for an instrument which brings the master pianists of the world to your fireside? We'll gladly give you a liberal allowance for your present instrument in part payment for an Ampico.

Foot Operated Ampicos, $795 up
Electrically Operated, $985 up

C·C·HARVEY Co·

144 Boylston Street - - Boston

Symphony in A major, No. 7, Op. 92 . . Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

The first sketches of this symphony were probably made before 1811 or even 1810. Several of them in the sketch book that belonged to Gustav Petter of Vienna, and was analyzed by Nottebohm, were for the first movement.* Two sketches for the famous Allegretto are mingled with phrases of the Quartet in C major, Op. 59, No. 3, dedicated in 1818 to Count Rasoumovsky. One of the two bears the title: "Anfang Variations." There is a sketch for the Scherzo, first in F major, then in C major, with the indication: "Second part." Another sketch for the Scherzo bears a general resemblance to the beginning of the "Dance of Peasants" in the Pastoral Symphony, for which reason it was rejected. In one of the sketches for the Finale Beethoven wrote: "Goes at first in F-sharp minor, then in C-sharp minor." He preserved this modulation, but did not use the theme to which the indication was attached. Another motive in the Finale as sketched was the Irish air, "Nora Creina," for which he wrote an accompaniment at the request of George Thomson, the collector of Scottish, Welsh, and Irish melodies.

Thayer states that Beethoven began the composition of the Seventh Symphony in the spring of 1812. Prod'homme believes that the work was begun in the winter of 1811–12. The autograph manuscript that belongs to the Mendelssohn family of Berlin bears the inscription: "Sinfonie. L. v. Bthvn 1812 13ten M." A clumsy binder cut the paper so that only the first line of the *M* is to be seen. There was therefore a dispute as to whether the month were May, June,

*See the Thayer-Krehbiel "Life of Beethoven," vol. ii., pp. 151, 152.

Massachusetts Trust Company

(MEMBER FEDERAL RESERVE SYSTEM)

UPTOWN BRANCH SITUATED DIAGONALLY ACROSS FROM SYMPHONY HALL

Cordially offers you every facility consistent with sound banking.
Commodious Safe Deposit Boxes. Storage Space for Valuables.
Largest Electrified Burglar-proof Safe in the World.
Ample Parking Space.

MAIN BANK
Massachusetts Trust Building
Corner Federal and Franklin Streets

HAYMARKET BRANCH
46 Canal Street
near North Station

or July. Beethoven wrote to Varena on May 8, 1812: "I promise you immediately a wholly new symphony for the next Academy, and, as I now have opportunity, the copying will not cost you a heller." He wrote on July 19: "A new symphony is now ready. As the Archduke Rudolph will have it copied, you will be at no expense in the matter." It is generally believed that the symphony was completed May 13, in the hope that it would be performed at a concert at Whitsuntide.

The score was dedicated to the Count Moritz von Fries and published in 1816. The edition for the pianoforte was dedicated to the Tsarina Elizabeth Alexievna of All the Russias.

The Seventh and Eighth Symphonies were probably played over for the first time at the Archduke Rudolph's in Vienna, April 20, 1813. Beethoven in the same month vainly endeavored to produce them at a concert.

The first performance of the Seventh was at Vienna, in the large hall of the University, on December 8, 1813.

Mälzel,* the famous maker of automata and the metronome, exhibited in Vienna during the winter of 1812–13 his automatic trumpeter and panharmonicon. The former played a French cavalry march with calls and tunes; the latter was composed of the instruments used in the ordinary military band of the period,—trumpets, drums, flutes, clarinets, oboes, cymbals, triangle, etc. The keys were moved by a cylinder, and overtures by Handel and Cherubini and Haydn's Military Symphony were played with ease and precision. Mälzel made arrangements for a concert,—a concert "for the benefit of Austrian and Bavarian soldiers disabled at the battle of Hanau."

The arrangements for this charity concert were made in haste, for several musicians of reputation were then, as birds of passage, in Vienna, and they wished to take parts. Among the distinguished executants were Salieri and Hummel, who looked after the "cannon"

*Mälzel (1772–1838) spent several years in the United States, arriving in New York on February 3, 1826. He gave an exhibition in Boston at Julien Hall, on a corner of Milk and Congress Streets, September 13–October 28, 1826. He visited Boston again in 1828 and 1833. On his second visit he added to his automata: the Chess Player, the Austrian Trumpeter and the Rope Dancers—his panorama, "The Conflagration of Moscow," which he sold to three Bostonians for $6,000. He died on the brig "Otis" on his way from Havana to Philadelphia and was buried at sea.

ARTHUR DE GUICHARD
TEACHER OF SINGING
(From Rudiments to Professional Excellence)
DICTION DECLAMATION ORATORY
72 HUNTINGTON AVENUE - BOSTON, MASS.

M. STEINERT & SONS

New England Distributors for

STEINWAY

STEINERT JEWETT WOODBURY

PIANOS

DUO-ART Reproducing Pianos

Pianola Pianos

VICTROLAS VICTOR RECORDS

DeForest Radio Merchandise

STEINERT HALL

162 Boylston Street

BOSTON MASS.

in "Wellington's Sieg"; the young Meyerbeer, who beat a bass drum and of whom Beethoven said to Tomaschek; "Ha! ha! ha! I was not at all satisfied with him; he never struck on the beat; he was always too late, and I was obliged to speak to him rudely. Ha! ha! ha! I could do nothing with him; he did not have the courage to strike on the beat!" Spohr and Mayseder were seated at the second and third violin desks, and Schuppanzigh was the concert-master; the great Dragonetti was among the double-basses. Beethoven conducted.

The programme was as follows: "A brand-new symphony," the Seventh, in A major, by Beethoven; two marches, one by Dussek, the other by Pleyel, played by Mälzel's automatic trumpeter with full orchestral accompaniment; "Wellington's Sieg, oder die Schlacht bei Vittoria." "Wellington's Sieg" was completed in October, 1813, to celebrate the victory of Wellington over the French troops in Spain on June 21 of that year. Mälzel had persuaded Beethoven to compose the piece for his panharmonicon. He furnished material for it and gave him the idea of using "God Save the King" as the subject of a lively fugue. He purposed to produce the work at concerts, so as to raise money enough for him and Beethoven to visit London. A shrewd fellow, he said that if the "Battle Symphony" were scored for orchestra and played in Vienna with success, an arrangement for his panharmonicon would then be of more value to him. Beethoven dedicated the work to the Prince Regent, afterwards George IV., and forwarded a copy to him, but the "First Gentleman in Europe" never acknowledged the compliment. "Wellington's Sieg" was not performed in London until February 10, 1815, when it had a great run. The news of this success pleased Beethoven very much. He made a memorandum of it in the note-book that he carried with him to taverns.

This benefit concert was brilliantly successful, and there was a repetition of it December 12 with the same prices of admission, ten and five florins. The net profit of the two performances was four thousand six gulden. Spohr tells us that the new pieces gave "extraordinary pleasure, especially the symphony; the wondrous second movement was repeated at each concert; it made a deep, enduring impression on me. The performance was a masterly one, in spite of the uncertain and often ridiculous conducting by Beethoven." Glöggl was present at a rehearsal when the violinists refused to play a passage in the symphony, and declared that it could not be played. "Beethoven told them to take their parts home and practise them; then the passage would surely go." It was at these rehearsals that Spohr saw the deaf composer crouch lower and lower to indi-

Jordan Marsh Company



Presenting to Mademoiselle

The Empire Dance Frock

with a Hint of the Directoire

Demure and girlish; yet faintly fascinating and sophisticated

IN the frock at the left, this is achieved by very full layers of apricot tulle over a slim-line satin slip.

Pompadour taffeta and lace with a cunning ostrich-trimmed party bag is an inspiration for the forehanded girl who is planning her Easter wardrobe.

Our Shopping Counselor is at your service

cate a long diminuendo, and rise again and spring into the air when he demanded a climax. And he tells of a pathetic yet ludicrous blunder of Beethoven, who could not hear the soft passages.

The Chevalier Ignaz von Seyfried told his pupil Krenn that at a rehearsal of the symphony, hearing discordant kettledrums in a passage of the Finale and thinking that the copyist had made a blunder, he said circumspectly to the composer: "My dear friend, it seems to me there is a mistake: the drums are not in tune." Beethoven answered: "I did not intend them to be." But the truth of this tale has been disputed.

Beethoven wrote a public letter of thanks to all that took part in the two performances. "It is Mälzel especially who merits all our thanks. He was the first to conceive the idea of the concert, and it was he that busied himself actively with the organization and the ensemble in all the details. I owe him special thanks for having given me the opportunity of offering my compositions to the public use and thus fulfilling the ardent vow made by me long ago of putting the fruits of my labor on the altar of the country."

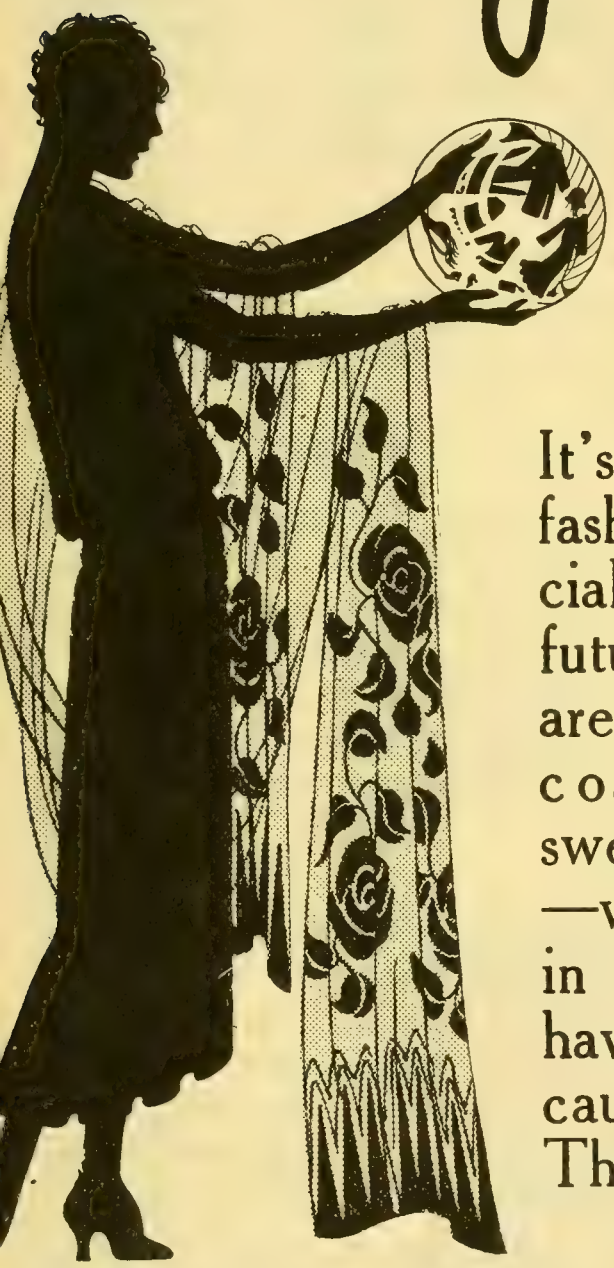
* * *

See what commentators have found in this symphony.

One finds a new pastoral symphony; another, a new "Eroica." Alberti is sure that it is a description of the joy of Germany delivered from the French yoke. Dr. Iken of Bremen saw in it a political revolution. Nohl shakes his head and swears it is a knightly festival. Marx is inclined to think that the music describes a Southern race, brave and warlike, such as the ancient Moors of Spain. An old edition of the symphony gave this programme: "Arrival of the Villagers; Nuptial Benediction; The Bride's Procession; The Wedding Feast." Did not Schumann discover in the second movement the marriage ceremony of a village couple? D'Ortigue found that the andante pictured a procession in an old cathedral or in the catacombs; while Dürenberg, a more cheerful person, prefers to call it the love-dream of a sumptuous odalisque. The Finale has many meanings: a battle of giants or warriors of the North returning to their country after the fight; a feast of Bacchus or an orgy of the villagers after a wedding. Oulibichev goes so far as to say that Beethoven portrayed in this Finale a drunken revel to express the disgust excited in him by such popular recreations. Even Wagner writes hysterically about this symphony as "the apotheosis of the dance," and he reminds a friend of the "Strömkarl" of Sweden, who knows eleven variations, and mortals should dance to only ten of them: the eleventh belongs to the Night

Jays

BOSTON
TEMPLE PLACE
ELEVEN



Forecasting the Fashionable—

It's first at Jays if it's fashionable, for our specialty is to foretell the future of clothes. If you are interested in dresses, coats, suits, skirts, sweaters, scarfs or blouses —we urge you to come in and see ours. They have been selected because they are different. Their prices are moderate

BOSTON TEMPLE PLACE ELEVEN

spirit and his crew, and, if any one plays it, tables and benches, cans and cups, the grandmother, the blind and lame, yea, the children in the cradle, fall to dancing. "The last movement of the Seventh Symphony," says Wagner, "is this eleventh variation."

But why should anything be read into the music of this Seventh Symphony? It may be that the Abbé Stadler was right in saying that the theme of the trio in the Scherzo is an old pilgrim hymn of Lower Austria, but the statement is of only antiquarian interest.

To them that wish to read the noblest and most poetic appreciation of the symphony, the essay of Berlioz will bring unfailing delight. The Seventh Symphony needs no analysis; it escapes the commentator. As the landscape is in the eye of the beholder, so the symphony is in the ear of the hearer.

* * *

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

I. Introduction, poco sostenuto, A major, 4-4; Allegretto, A minor, 2-4.

II. Allegretto, A minor, 2-4.

III. Presto, F major, 3-4.*

IV. The Finale, Allegro con brio, A major, 2-4, is a wild rondo on two themes. Here, according to M. Prod'homme and others, as Beethoven achieved in the Scherzo the highest and fullest expression of exuberant joy,—"unbuttoned joy," as the composer himself would have said,—so in the Finale the joy becomes orgiastic. The furious, bacchantic first theme is repeated after the exposition, and there is a sort of coda to it, "as a chorus might follow upon the stanzas of a song."

* * *

Isadora Duncan "danced" the symphony at the Trocadéro, Paris, in 1904; at the Metropolitan Opera House, New York, November 6, 1908. She "danced and interpreted" the second, third, and fourth movements of the symphony in Symphony Hall, Boston, December 14, 1908, with an orchestra of sixty-five players from the Boston Symphony Orchestra, led by Mr. Strube. She danced these movements again in the same hall, November 17, 1909.

*Mr. Alexander Siloti, the Russian pianist and conductor, now in this country, contributed an article to the *Signale* of September 17, 1913, in which he argued that this whole Scherzo should be considered as being in 6-4 instead of 3-4.

Boston Symphony Orchestra

VICTOR RECORDS

There are dealers in Victor products everywhere and any of them will gladly play any of the Boston Symphony Orchestra records for you.

Victrolas $25 to $1500

Victor Talking Machine Co.
Camden N.J.



S

Two Hebrew Melodies: I. Kaddisch, II. The Eternal Enigma

Joseph Maurice Ravel

(Born at Ciboure, Basses-Pyrénees, March 7, 1875; now living near Paris)

"Deux Mélodies Hébraiques: I. Kaddisch, II. L'Enigme Eternelle" with pianoforte accompaniment were dated May, 1914, and published at Paris in 1915. They are dedicated to Madame Alvina-Alvi.

The text is in Yiddish and French.

I.

Kaddisch

Que ta gloire, ô Roi des rois, soit exaltée, ô toi qui dois renouveler le monde et resusciter les trépassées.

Ton régne, Adonaï, soit proclamée par nous, fils d'Israël, aujourd'hui, demain, à jamais. Disons tons. Amen.

Qu'il soit aimé, qu'il soit chéri, qu'il soit loué, glorifié, ton nom radieux.
Qu'il soit béni, sanctifié, qu'il soit adoré, ton nom qui plane sur les cieux.
Sur nos louanges, sur nos hymnes, sur toutes nos bénédictions.
Que le ciel clément nous accorde la vie calme, la paix, le bonheur.
Ah, disons tous. Amen.

* * *

O King of kings may Thy glory be exalted, O Thou who art to re-establish the world and bring the dead to life. Be Thy kingdom, O Lord proclaimed by us, sons of Israel, to-day, to-morrow, forever. Thus say we all. Amen.

Let Thy radiant name be loved, cherished, praised, glorified: let Thy name which soars to the heavens be blessed, sanctified, adored in our praise, hymns, and blessings. May merciful Heaven grant us a calm life, peace, and happiness. Ah, say we all. Amen.

II.

L'Enigma Eternelle

Monde tu nous in terroges:
Tra la tra la la la la la.

L'on répond:
Tra la la la la la la.

Si l'on ne peut te répondre:
Tra la la la la la la.

Monde, tu nous interroges:
Tra la la la la la la.

* * *

World, thou questioneth us:
Tra la tra la la la la.

It one cannot answer:
Tra la la la la la la.

World, thou questioneth us:
Tra la la la la la la.

Suite for String Quartet and String Orchestra: I. Choral Prelude, II. Variations on a Theme from Schumann's Op. 68, No. 2*, III. Finale . . . . . Rosario Scalero

(Born at Moncalieri, near Turin, on December 24, 1873; now living in New York)

Scalero, violinist and composer studied at the Liceo Musicale in Turin, at Leipsic, and finally with Wilhemj in London. Having made his début as a violinist at Leipsic

*Album for the Young; pianoforte pieces. Composed in 1848.



SERGE KOUSSEVITZKY

Next autumn Serge Koussevitzky, called the most striking figure and dominant personality in the orchestral concerts of London and Paris, will come to America for the first time, to be the conductor of the Boston Symphony Orchestra. He is described as a leader of rare magnetism and forcefulness, and as an artist of impassioned convictions.

Mr. Koussevitzky's earlier career in Russia was perhaps most conspicuous in the famous orchestra which he organized in Moscow. He assembled his country's best musicians, subsidized them, that his hand might be entirely free, and drilled them into a remarkable organization. In Moscow and Petrograd, Beethoven and Bach festivals figured among his concerts. He likewise championed music of genius from living composers. It was also characteristic of him to travel all over Russia with his orchestra, bearing symphonic music to parts where it had never been heard. He even chartered a steamer and, sailing the length of the Volga, gave concerts in town after town.

It was in 1920 that circumstances took him westward. In Paris he organized what have come to be known broadly as the "Koussevitzky Concerts" which for the last four seasons have been the most prominent in that city. In London he has made a similarly vivid impression, particularly as guest conductor of the London Symphony Orchestra. He has likewise appeared as guest over numerous other European orchestras. He has occasionally conducted opera, notably at the Grand Opera in Paris and in Barcelona.

Serge Koussevitzky will be the first Russian to lead the Boston Symphony Orchestra. He is named as the only truly great conductor whom as yet America has not heard.

The average annual expenses of the Boston Symphc
This operating deficit is met by subscriptions. A list of thc

Abbott, Gordon
Adams, Miss Clara A.
Agassiz, Mrs. George R.
Aiken, Mr. and Mrs. Alfred
Ames, Mrs. F. L.
Ames, Mrs. Hobart
Ames, Hobart
Ames, John S.
Ames, Oakes
Ames, Mrs. William H.
Amory Mrs. Harcourt
Anonymous (3)
Anthony, Mrs. Margaret
Anthony, Miss A. R.
Apsey, Laura Soule
Apthorp, Mrs. H. O.
Atherton, Percy L.
Atwill, Miss Elizabeth M.
Aubin, Miss Margaret H.

Bacon, Mrs. William
Baker, Mr. and Mrs. G. B.
Baker, Miss Helen S.
Balch, Mrs. John
Barbour, Thomas
Barkhouse, Mrs. Arthur J.
Barlow, R. S.
Barnet, Mr. and Mrs. S. J.
Barrett, Mrs. William E.
Bartol, Mrs. John W.
Bates, The Misses
Bates, Mrs. Oric
Baylies, Mrs. Walter C.
Beal, Miss Ida G.
Beebe, Frank H.
Beebe, E. Pierson
Beebe, Miss Sylenda
Berwick-Walker, Clara
Best, Mrs. Edward H.
Bigelow, Dr. W. S.
Bishop, Miss Margaret
Blake, Mrs. Arthur W.
Blake, Estate of William P.
Bliss, Henry W.
Boit, Mrs. John E.
Bostwick, Juliette C.
Bradford, Mary G.
Bradlee, Mrs. Arthur T.
Bradlee, Mr. and Mrs.Thos. S.
Bradlee, Miss S. C.
Brandegee, Mr. and Mrs. E. D.
Bremer, Mrs. J. L.
Brewer, F. R.
Brigham, Mrs. Cyrus
Brown, George W.
Browning, Mrs. C. A.
Bruzza, L., Brooklyn, N.Y.
Buckingham, Miss M. H.
Bullard, Miss Ellen T.
Burdett, Everett W.
Burnham, Miss Helen C.
Burnham, Miss M. C.
Burnham, Mrs. W. A.
Burr, Mrs. Heman
Burr, I. Tucker

Cabot, Miss Amy W.
Cabot, Mrs. Arthur T.
Cabot, Frederick P.
Cabot, Henry B.
Cabot, Mrs. Sewall
Carter, Mrs. J. W.
Case, Miss Louise W.
Cate, Martin L.
Chadbourne, Mrs. J. H.
Chapin, Horace D.
Chapin, Miss Mabel H.
Chase, Mrs. Henry M.
Cheever, Dr. and Mrs. D.
Chromatic Club
Coale, George O. G.
Coale, Mrs. George O. G.
Codman, Miss C. A.
Codman, Mrs. Russell S.
Coffin, Winthrop
Colby, A. E.
Coleman, Miss E. L.
Colt, Mr. and Mrs. James D.
Conant, Mrs. William C.
Converse, Mrs. Costello C.
Converse, M. M.
Coolidge, Mr. and Mrs. Harold J.
Coolidge, Mrs. J. G.
Coolidge, Mrs. J. T.
Coolidge, Julian L.
Coolidge, Mrs. T. J.
Coonley, Howard
Corey, Mrs. H. D.
Cotting, Mrs. C. E.
Cotton, Miss Elizabeth A.
Courtney, Mr. and Mrs. Paul G.
Crafts, Mrs. George P.
Craig, Mrs. Helen M.
Crosby, Mrs. S. V. R.
Crowninshield, Mrs. F. B.
Cummings, Estate of Mrs. Charles A.
Cummings, Mr. and Mrs. Charles K.
Cunningham, Miss Mary
Curtis, Mrs. G. S. (Estate
Curtis, Miss Harriot S.
Curtis, Miss Mary G.
Cushing, Sarah P.
Cushing, Mrs. W. E.
Cutler, Mrs. C. H.
Cutler, Miss Elisabeth A.

Dabney, Mr. and Mrs. Ge
Dana, R. H.
Dane, Mr. and Mrs. Ernes
Daniels, Miss Mabel W.
Davenport, Mrs. George W
Day, Mrs. Henry B.
Derby, Miss Elizabeth P.
Dexter, Miss Rose L.
Dixey, Mrs. Richard C.
Dodd, Mrs. Henry
Dole, Mrs. Charles F.
Dunne, F. L. and Compan
Dupee, W. A.

Eager, Miss Mabel T.
Eaton, Miss B. L.
Eaton, Miss L. H.
Edwards, Robert J.
Eisemann, Julius
Eisemann, Ludwig
Ellery, Mr. and Mrs. Willi
Elliot, Mrs. John W.
Ely, Miss Augusta C.
Ely, Elizabeth B.
Endicott, S. C
Ernst, Mrs. Harold C.
Eustis, H. D.
Eustis, The Misses

Farlow, Dr. and Mrs. John
Farlow, Mrs. William G.
Farrington, Robert D.
Faulkner, Miss Fannie M.
Fay, Mrs. D. B.
Fenollosa, William S.
Fish, Frederick P.
Fisher, Miss Edith
Fisher, Frances B.
Fitch, Miss Carrie T.
Fitz, Mrs. R. H.
Fitz, Mrs. W. Scott
Foote, Arthur
Foote, George L.
Forbes, Allan
Forbes, Mrs. Ralph E.
Forbes, Mrs. Waldo E.
Fox, Miss Alice M.
Fox, Felix

The Orchestra can be carried on only by the generosity of those financially. All such are invited to join in sustaining the Orchestra.

chestra exceed its average income by about $95,000.00.
) have subscribed for the season 1923-24 follows:

h, Miss Katharine
h, Mrs. Hollis
tenstein, Lina H.
d
ingham, Mrs. Langdon
ingham, Mrs. Louis A.
, Alvan T.

E. Howard
n, Mrs. W. A.
t, Mrs. Ellen J.
re, Mrs. G. L.
win, Miss Frances
in, Mrs. John L., Jr.
e, Mr. and Mrs. Edwin
arnham
field, Joseph Baram
ough, Mrs. H. V.
wood, Mr. and Mrs. Levi H.
old, Roger
r, Mrs. Frances L.
Miss Eleanor
Miss S. L.

Mrs. H. S.
Mrs. John L.
vell, Mr. and Mrs. Frank W.
vell, N. Penrose
mond, Mrs. Edward
ng, Emor H.
ngton, Mrs. Francis B.
, Miss Frances K.
, Mrs. Richard
way, Miss Ellen R.
nton, Mrs. M. G.
, Parkman B.
y, Mr. and Mrs. George
ard, Mrs. G. G.
an, William C.
an, Mrs. Joseph M.
, Mrs. John Jay
nson, Mrs. F. L.
nson, F. L., Jr.
Arthur D.
Mr. and Mrs. Edward B.
Mrs. John F.
t, Philip W.
s, Mr. and Mrs. E. J.
s, Ida E.
ns, Miss Katharine A.
ns, Miss Marian
Miss Helen
nton, Clement S.
nton, Elizabeth G.
, Mrs. George D.
, Henry S.

Howe, Mrs. Henry S.
Howe, M. A. DeWolfe
Howe, Mrs. J. Murray
Hoyt, Mrs. C. C.
Hyde, Mrs. Katharine H.
Hunnewell, Mrs. Arthur
Hunnewell, Mrs. Henry S.
Hunt, Miss Abby W.

Ivers, Miss Ella F.

Jackson, Mrs. Henry
Jackson, Mrs. James, Jr.
Jackson, Miss Marian C.
Jaques, Miss H. L.
Johns, Clayton
Johnson, Mr. and Mrs. Arthur S.
Johnson, Miss Edith Morse
Johnson, Mrs. E. J.
Jordan, Helen L.

Kaffenburgh, Mr. & Mrs. Albert W.
Kaufman, M. B.
Keeler, Mrs. A. M.
Kent, Mrs. Edward L.
Kimball, The Misses
King, Mrs. Henry P.
King, The Misses
Koshland, Mr. and Mrs. Abraham
Koshland, Mr. and Mrs. Jesse

Lamb, Miss Aimee
Lamb, Horatio A.
Lamson, Clement R.
Lane, Mrs. G. M.
Lang, Mrs. B. J.
Lang, Miss Margaret Ruthven
Lanz, Jeanne M., Brooklyn, N.Y.
Lapham, Henry G.
Lasell, Miss Elizabeth
Lasell, Josiah M.
Latimer, Miss J. W., Brooklyn, N.Y.
Lawrence, Mrs. John
Lawrence, Miss Sarah
Lee, Miss Bertha
Lee, Mrs. F. H.
Lee, George C.
Lee, Mr. and Mrs. James S.
Lee, Joseph
Leland, Mrs. Lester
Leman, J. Howard
Lewis, Mrs. George
Lilly, Mrs. Channing
Lodge, John E.
Lombard, Mrs. Ephraim
Loring, Miss Louisa P.
Loring, Mrs. Thacher
Loring, William Caleb
Lothrop, Mrs. Thornton K.
Lothrop, Mrs. William S. H.
Luce, Stephen B.
Lowell, Miss Lucy
Lyman, Arthur
Lyon, Mrs. George Armstrong
Lyon, Mrs. W. H.

Macomber, John R.
Maguire, Mrs. Emily M.
Manning, Mr. and Mrs. Earl G.
Mason, Miss Fanny P.
McMichael, Mrs. L. G.
In Memoriam—C. S. D.
Miller, Miss Mildred A.
Milliken, Arthur N.
Milliken, Mrs. James I.
Moir, Mrs. John
Moore, Mrs. Edward C.
Moors, Mrs. Arthur W.
Morison, Mrs. John H.
Morse, Miss Frances R.
Morse, Henry Lee
Morse, Miss J. G.
Morse, J. Torrey, Jr.
Morss, Mr. and Mrs. Charles A.
Motley, Mrs. E. Preble
Mumford, Mrs. George S.
Murdock, Mr. and Mrs. Harold
Murfitt, Mrs. S. C.
McKibbin, Miss Emily W.
MacLaurin, Mrs. Richard C.

Newell, Mrs. Edward A.
Nichols, Mrs. Henry G.
Nickerson, William E.
Norcross, Mrs. Otis
Nutter, George R.

Oakes, Francis J., Jr.
Osgood, Emily L.

Paine, Rev. George L.
Paine, R. T. 2d
Parker, Mrs. Edward L.
Parkman, Henry
Parkman, Mrs. Henry
Patton, James E.
Peabody, Charles
Peabody, Mrs. Endicott
Peabody, Mrs. Francis
Peabody, Mrs. H. Rodman

(Continued on following page)

ieve it important in the life of Boston and are willing to help it

Peabody, Margaret
Perera, Mrs. Gino L.
Peters, Mrs. William Y.
Pfaelzer, Mrs. Franklin T.
Phillips, Mrs. John C.
Phillips, Mrs. W.
Pickman, Dudley L.
Pickman, Edward M.
Pierce, Mrs. M. V.
Pitman, Mrs. B. F.
Post, Mrs. John R.
Potter, Mrs. Murray A.
Pratt, Mrs. L. Mortimer, Jr.
Pratt, Mrs. Walter W.
Putnam, Mrs. James J.
Putnam, Marion C.

Rand, E. K.
Ranney, Miss Helen M.
Rantoul, Harriet C.
Rantoul, Mrs. Neal
Reed, Miss Emily
Reed, Miss Ida B.
Richardson, Mrs. Charles F.
Richardson, Mrs. F. L. W.
Richardson, Mrs. John
Richardson, W. K.
Robb, Russell
Robinson, B. L.
Rogers, H. L.
Rollins, Mrs. J. W.
Rothschild, John
Rousmaniere, Mrs. E. S.
Rothwell, Bernard J.
Russell, Mrs. Richard S.
Russell, Mrs. Robert S.

Sachs, Prof. Paul J.
Sagendorph, George
Saltonstall, Mrs. John
Saltonstall, Leverett
Saltonstall, Miss Muriel Gurdon
Saltonstall, Mrs. Philip L.
Saltonstall, Richard
Saltonstall, Mrs. R. M.
Sanger, Mrs. Charles R.
Sanger, Mrs. George P.
Saville, Mrs. William
Sawyer, Mr. and Mrs. Henry B.
Schneider, Miss Elizabeth
Sears, Miss Annie L.
Sears, Miss Mary P.
Sears, Mrs. Montgomery
Sears, Mr. and Mrs. Richard D.
Sears, Richard D.
Sears, William R.
Shaw, Mrs. Henry S.
Shaw, Mrs. Henry S., Jr.
Shaw, Mrs. Q. A., Jr.
Sheldon, Katharine H.
Shepard, Mrs. Willis S.
Silsbee, Mrs. George S.
Slocum, Mrs. William H.
Smith, F. Morton
Sortwell, Mrs. A. F.
Spalding, Walter R.
Spaulding, Miss Emma F.
Sprague, Mrs. Phineas W.
Stackpole, Mrs. Frederick D.
Stackpole, Mr. and Mrs. Pierpont L.
Staniford, Mrs. Daniel
Stanton, Katharine
Steinert, Alexander
Steinway, Frederick T., New York, N.Y.
Stevenson, Mr. and Mrs. R. H., Jr.
Stone, Galen L.
Stone, Mrs. Galen L.
Stone, Nathaniel H.
Streeter, Mrs. E. C.
Sturges, Alice K.
Sturgis, The Misses
Swallow, Maude C.
Swift, Miss Lucy W.
Swift, Newton

Taft, Edward A.
Tapley, Miss Alice
Tapley, Henry F.
Tappan, Miss Mary A.
Thayer, Mrs. W. H.
Thorndike, Mrs. J. L.
Torbert, Dr. James R.
Tower, Florence E.
Tuckerman, Mrs. L. S.
Turner, Nellie B.

Vaughan, Bertha H.
Vaughan, Mrs. Henry G.
Vorenberg, Felix

Wadsworth, Mrs. A. F.
Ward, Prof. R. DeC.
Ware, Mrs. Arthur L.
Waring, Mrs. Guy
Warner, Elizabeth
Warren, Mrs. Bayard
Warren, Mr. and Mrs. Bentley W.
Warren, Mr. and Mrs. E. R.
Watson, Mrs. Thomas R.
Webster, Mr. and Mrs. Edwin S.
Weeks, Mr. and Mrs. Robert S.
Weeks, Sinclair
Welch, E. Sohier
Weld, Mrs. Bernard C.
Weld, Mrs. Charles G.
Weld, Miss Mary
Wells, Mrs. Webster
Wendell, Mrs. Barrett
Wheatland, Richard
Wheelwright, A. W.
Wheelwright, Miss Mary C.
White, Miss Gertrude R.
White, Miss Susie E.
Whitin, Mrs. G. Marston
Whiting, Mrs. Jasper
Whitman, William
Whitney, Mrs. Margaret F. G.
Whittier, Mrs. Albert R.
Whitwell, Mr. and Mrs. Frederick S.
Williams, Moses
Wilson, Miss A. E.
Winsor, Mrs. Alfred
Wolcott, Mrs. Roger
Wood, William E.
Wright, A. M.

Edmands, Miss Violet
Fay, A. D.
Lyman, Mrs. G. H., Jr.
Sargent, Mr. and Mrs. Edward H.
Scott, Mrs. Arnold
Squibb, Dr. Edward H., Brooklyn, N. Y.
Tozzer, Mr. and Mrs. Alfred M.

Badger, Dr. and Mrs. George S. C.
Beckwith, Mrs. Daniel, Providence, R. I.
Cochran, Mrs. Edwin Paul, New Haven, Conn.
Frost, Horace W.
Hornblower, Henry
Hornblower, Mrs. Henry
Kaffenburgh, Mr. and Mrs. Carl J.
Lyons, John A.
Moseley, Mrs. F. S.
Stevens, Moses T.
Tappan, Mrs. Frederick H.
Ware, Henry

Beach, John P.
Bemis, Mr. and Mrs. A. Farwell
Carr, Cornelia P.
Chapin, Mrs. Mary G., Providence, R. I.
Clark, Mrs. Myron H.
Dana, Dr. Harold W.
Dowse, William B. H.
DuBois, Mrs. L. G.
Farnsworth, William
Holbrook, Miss Mary S.
Hutchins, Mr. and Mrs. Edward
Little, Mrs. David M.
Metcalf, Mr. and Mrs. Jesse H., Providence, R. I
Milliken, Miss Lois H.
Palmer, Mrs. Marion C.
Platner, Mrs. John Winthrop
Ripley, Edward L.
Selfridge, Mrs. G. S.
Shattuck, Lillian
Sibley, Mrs. Henry C.
Steedman, Mrs. C. J., Providence, R. I.
Thayer, Mrs. John E.

Latimer, Mr. and Mrs. George D.
Carmichael, Dr. and Mrs. Henry
Friend
Guild, Courtenay

Galacar, Mr. and Mrs. Frederic R.
Jackson, Mrs. Arthur E.

Alford, Mrs. O. H.
Anonymous
Beebe, C. Philip
Bramhall, Miss Eleanor
Duff, Mr. and Mrs. John
Friend
Harwood, G. Fred
Sampson, Charles E.

In Memory of Albert van Raalte

Harwood, Mrs. John H.
Huntsman, Ray

Loeffler, Mrs. C. M.
Shrigley, Mrs. Wilfred R.

Jones, Miss Margaret H.
Morse, Leonice S.
Peirce, Miss Alice Foster

Pledges received from New Subscribers, March 25th

Appleton, Miss Mary
Curtis, Miss Frances G.
Ellis, Miss Helen
Frost, Mr. & Mrs. Donald McKay
Houser, Mrs. H. M., Washington, D. C.
Nickerson, Mrs. William G.
Putnam, Mrs. George
Ratshesky, Mr. and Mrs. A. C.
Sherman, Mrs. Henry H

Subscriptions to date for season of 1923-24 - $81,698.34
Endowment Fund - - - - - 146,833.72
Endowment Fund, in memory of Henry L. Higginson 10,025.00

Subscriptions are applicable to deductions from the Federal Income Tax.

The list of subscribers to the operating deficit of the Boston Symphony Orchestra, Inc. for 1923-24 was first printed in the programme books of November 16 and 17. Two weeks later, with the names of many new subscribers added in the interval, the pledged amount of $58,706.00 was published. Since then the total has been increased to $79,803.34

This has come about through a greatly extended coöperation in the support of the Orchestra on the part of its patrons. The Trustees, with much appreciation of what has already been done, would be glad to have it generally understood that subscriptions of small and moderate amounts are warmly welcomed from those who cannot make such contributions as they would like to offer. The widest possible distribution of support is as much to be desired as the support itself.

Subscriptions to annual deficit and to the Endowment Fund should be sent to E. B. Dane, Treasurer, 6 Beacon Street, Boston, Mass.

DONORS TO THE ENDOWMENT FUND

Adams, Mrs. Brooks
Adams, Mrs. Charles H.
Alford, Martha A.
Alford, Mrs. O. H.
Allen, Mary O.
Allen, Mrs. Philip R.
Andrews, Miss Katharine H.
Anthony, Miss Margaret
Ashton, Joseph N.
Atherton, Percy L.
Atkinson, Mr. and Mrs. E. W.
Aubin, Miss Margaret H.
Austin, Mrs. Calvin

"B"
Bailey, Miss Alice H.
Baker, H. S.
Barr, Laura M.
Bartlett, Mrs. J. S.
Bartlett, Mary F.
Bartol, Mrs. J. W.
Bayley, Mrs. M. R.
Bazeley, Mr. and Mrs. W. A. L.
Beach, Mr. and Mrs. Jonn
Bearse, Mrs. H. L.
Beebe, Sylenda
Bennett, Mrs. T. W.
Best, Mrs. Edward H.
Bird, Mrs. Frances A.
Bishop, Mrs. C. J.
Bowditch, Dr. and Miss Olivia Y.
Bradlee, Miss S. C.
A. B.
Bradlee, Col. and Mrs. Thomas S.
Brewer, Miss F. R.
Briggs, Miss H. S.
Brigham, Mrs. Clifford
Brooks, Miss Phyllis
Bruce, James L.
Buckingham, Mary H.
Burnham, Miss Alice E.
Burnham, Miss Helen C.
Burnham, Miss M. C.
Burr, Mr. and Mrs. Allston
Burr, Mrs. Heman
Butler, Miss Isabel

Cabot, F. Ernest
Cabot, Frederick P.
Cabot, J. W.
Cabot, Miss Theodora
Carmichael, Dr. and Mrs. Henry
Cary, Miss Georgina S.
Case, Miss Louise W.
Chafee, Mrs. Z.
Chapin, H. D.
Chapin, Miss Mabel H.
Chase, Mrs. Theodore
Clark, Mrs. Frederic S.
Clarke, Marshall G.
Clay, Mrs. B. B.
Codman, Miss C. A.
Cole, Mrs. Mollie R.
Cooper, Charlotte E
Cram, Robert V.
Curtis, Mrs. Horatio G.
Cushing, Mrs. W. E.
Cutler Mrs. Elbridge G.

Daly, Mrs. Reginald A.
Davenport, Mrs. George H.
Davenport, Mrs. Mary H.
Day, Mrs. Frank A.
Delano, Miss Julia
Derby, Miss Elizabeth P.
Dickerman, Mrs. Frank E.
Dole, Mrs. Charles F.
Dudley, Frances Gardner

Duff, Mr. and Mrs. John
Duncan, Mrs. Albert Greene
Durkee, A. Imogene

Earle, C. B.
Edwards, Miss Hannah M.
"Cash"
Ellery, Mr. and Mrs. William
Elms, Helen T.
Anonymous
Emery, Mr. and Mrs. Frederick L
Emery, Georgia H.
Emery, Miss M. S.
Ensign, Mrs. C. S., Jr.
Estabrook, Mrs. Ida F.

Fairbanks, Miss Catherine
Farlow, John W.
Fay, Miss Helen B.
Felton, Mrs. C. C.
Fenollosa, William S.
Ferris, Ida J.
Fisher, Miss Edith S.
Fisher, Miss Frances B.
Fisher, R. B.
Fiske, Arthur P., In Memory of Florence Sumner Fiske
Fitz, Mrs. W. Scott
Fogg, Mrs. Louisa H.
Foote, Arthur
Forbes, Edward W.
Fox, Miss Alice M.
Fox, Felix
Fox, Isidor
French, Miss Katherine
Frothingham, Mrs. L. A.

Gay, E. Howard
Gebhard, Heinrich
Grant, Mrs. Elizabeth
Gray, Elizabeth F.
Gray, Marion E.
Gray, Mr. and Mrs. Russell
Griswold, Mrs. Fitz-Edward
Guild, Miss Charlotte H.
Guild, Miss Eleanor

Harding, Emor H.
Harpham, Mrs. Sherlie B.
Harrington, Mrs. F. B.
Harris, Miss Frances K.
Hatfield, Dr. and Mrs. H. K.
Hayward, Mrs. A. F.
Hayward, Miss Emily H.
Hayward, Mrs. G. G.
Hill, Mr. E. B.
Hill, Miss Marion
Hitch, Miss Julia D.
Hobbs, Mrs. Jane W.
Hofman, H. O.
Holland, Charles P.
Homans, Mrs. William P.
Hooper, Mrs. Susan Thayer
Hopkinson, Miss Leslie W.
Hosmer, Mrs. Elizabeth T.
Howe, Mrs. George D.
Howe, Sarah L.
Hunter, Miss Lillian
Hurlbut, Mr. and Mrs. B. S
Friend
Hyde, Mrs. J. M. E.

Ingraham, Mary
Ivers, Ella F.

Jack, Dr. Edwin E.
Jack, Dr. Frederick L.
Friend
Jennison, Miss Katharine A.
Johnson, Miss Edith Morse
Johnson, Mrs. E. J.
Johnson, Ellsworth E.

Kaffenburgh, Carl J.
Kent, Mr. and Mrs. Edward L.
King, Miss Anne P.
King, Miss Caroline W.
King, Franklin

L., J. D.
Lampney, Alice E.
Lancaster, Mrs. Stella C.
Lang, Margaret Ruthven
Lee, Mrs. Francis H.
Lee, Mr. and Mrs. James S.
Friend
Lee, Mr. and Mrs. Joseph
Levey, Mrs. William M.
Lewis, Carrie L. S.
Littell, Miss Harriet R.
Littell, Miss Lucy
Lombard, Annie F.
Loring, Miss Louisa P.
Lothrop, Mrs. Thornton K.
Lothrop, Mrs. W. S. H.
Lowell, Miss Lucy
Lyon, Mrs. W. H.

McCabe, Gertrude B.
McCrary, Mabel S.
McDaniels, Mrs. W. H.
MacFadden, Hamilton
McKibbin, Miss Emily W.
Manson, Miss Elizabeth E.
Marrs, Mrs. Kingsmill
Mayo, Lawrence
Miller, Miss Mildred A.
Minot, Laurence
Moore, Mrs. Edward C.
Moran, Mrs. John J.
Morey, Mrs. Edwin
Morrill, Miss Helen
Morrill, Miss Isabel W.

Neal, Mrs. J. A.
Newell, Mrs. Edward A.
Nickerson, William E.
Norcross, Mrs. Otis

Ogden, Mrs. David B.
Osgood, Miss Emily L.

Paine, Robert Treat, 2d
Parkman, Henry
Parkman, Mrs. Henry
Perera, Mrs. Gino L.
Perkins Institution for the Blind
Phillips, Mrs. A. V.
Powell, Mrs. W. B.
Prather, Miss Elisabeth
Prince, Mrs. Morton P.

Quincy, Elinor

Rantoul, Miss Edith
Rantoul, Harriet C.
Rantoul, Miss Margaret
Rawles, James D.
Raymond, Mrs. Franklin F.
Rider, Mrs. Lelia Y.
Robbins, The Misses
Robinson, Jeannie D.
Robinson, Mrs. J. M.
Rogers, Henry M. and Clara Kathleen
Ropes, Mrs. C. B.
Rueter, Mrs. Helene C.
Russell, Mrs. Robert S.

Sargent, Mrs. Francis W.
Schneider, Elizabeth
Sears, Miss Annie L.
Sears, Miss Mary P.
Sedgwick, Prof. and Mrs. William T.
Selfridge, Mrs. George S.
Anonymous
Shaw, Miss Eleanor
Shaw, Mrs. Henry S.
Sheldon, Edward S.
Shepard, Miss Emily B.
Shepard, Mrs. W. S.
Sherman, Henry H.
Shurtleff, Gertrude H.
Silsbee, Elizabeth W.
Slocum, Mrs. W. H.
Smith, Mrs. Frederick M.
Snell, Miss Frances
Spalding, Miss Dora
Spring, Mr. and Mrs. Romney
Stackpole, Mrs. Frederick D.
Staniford, Mrs. Daniel
Stearns, Mrs. C. K.
Stearns, Mrs. F. P.
Stevens, Mary Louisa
Stewart, Mrs. Cecil
Sturges, Dorothy
Sturges, Mrs. Howard O.
Sullivan, Mrs. T. Russell
Swallow, Maude C.
Swan, Miss M. H.
Swift, Miss L. W.

Taft, Edward A.
Tapley, Miss Alice P.
Tapley, Henry F.
Tappan, Mrs. Frederick H.
Thayer, Mrs. John E.
Thomas, Miss Anna B.
Thompson, C. A.
Thorndike, Mrs. J. L.
Thorndike, Mary D.
Townsend, Miss Annie R.

Wadsworth, Mrs. A. F.
Walton, Alice
Walworth, Harriet E.
Ward, Miss A. S.
Ware, Mrs. Whitman
Waring, Mrs. Guy
Watson, Mrs. Donald C.
Watson, S. L. D.
Weidhorn, Leo
Wheatland, Mrs. Richard
Wheeler, Mrs. H. R.
Whitin, Mrs. G. M.
Whitman, Miss Effie E.
Whitman, Mrs. Florence Lee
Whittier, Mr. Albert R.
Williams, J. Bertram
Wilson, Miss A. E.
Winkley, Hobart W.
Winsor, Mrs. Alfred
Worthington, Miss Julia H.
Wright, Mrs. Walter P.

DAILY BOWING EXERCISES FOR THE VIOLIN

By EUGENE GRUENBERG

Price, $1.00 postpaid

The "Daily Bowing Exercises" by Eugene Gruenberg offer to the violin student excellent material for the development of the bow technique.

The leading thought of these studies, to trace all the possible variants of bowing back to certain fundamental elements, particularly to the variants of friction, is a very fortunate one and cannot be over-estimated.

Inasmuch as the problem of introducing all the essential kinds of bowing has been solved in a practical, clear and succinct manner, the student is in a position to visualize almost at a glance the whole structure of the bow technique and to save a great amount of valuable time while attending to this highly important branch of violin study.

I warmly recommend these exercises to my pupils and utilize the same personally to advantage as a part of my regular practice.

RICHARD BURGIN
Concert-master Boston Symphony Orchestra

OLIVER DITSON COMPANY
178-179 TREMONT STREET BOSTON 10, MASS.
Order of Your Local Dealer

FÉLIX FOX SCHOOL
OF
PIANOFORTE PLAYING
FÉLIX FOX, Director

PIANOFORTE INSTRUCTION
FROM THE BEGINNERS' GRADE TO THE MOST ADVANCED
PUPILS MAY ENTER AT ANY TIME

For circular and information address the Secretary
403 MARLBOROUGH STREET
BOSTON, MASSACHUSETTS
Telephone, Back Bay 973
MASON & HAMLIN PIANO

he went to Lyons in 1896 and established himself there as a teacher. Going to Vienna he studied composition for seven years, it is said, with Eusebius Mandyczewski. He made Rome his home before he came to the United States. The list of his compositions includes motets and other music for the Church; pieces for the violin; pieces for the pianoforte, and other compositions.

His "Rain in the Pine-Woods,"* for string quartet and voice, Op. 31, was performed from manuscript at a Flonzaley Quartet concert in Boston on March 8, 1923. Mme. Helen Stanley, soprano, was the singer. The piece was performed in New York by the same artists on March 6, 1923. It was composed for them.

Cavatina, "Una voce poco fà," from "The Barber of Seville"
Gioacchino Antonio Rossini

(Born at Pesaro, February 29, 1792; died at Ruelle, near Paris, November 13, 1868)

"Il Barbiere di Seviglia," *opera-buffa* in two acts, libretto based by Sterbini on Beaumarchais's comedy, "Le Barbier de Séville" (composed for comic opera purposes in 1772 and produced as a comedy at Paris in 1775), music by Rossini, was produced at the Argentina Theatre, Rome, Dec. 26, 1816. The opera was produced as "Almaviva, osia l' inutile Precauzione," as a sop to Paesiello, who had already composed a "Barber" (1776), and his friends. The part of Rosina was created by Mme. Giorgi-Righetti (1785–?), an excellent singer, a skilful pianist, and a woman of marked intelligence; yet she was admired in Rome more for the beauty of her voice than for her vocal art. The part of Rosina was created in the United States at the Park Theatre, New York, November 29, 1825, by Maria Felicità Garcia, afterwards famous as Malibran (1808–36).

Act I., Scene II

Una voce poco fà Qui nel cor mi risuonò; Il mio cor ferito e già, E Lindoro fu che il piago. Si Lindoro mio sara, Lo giurai la vincerò.	There's a voice that I enshrine In my heart and none must know, Ah! Lindor, that voice is thine; 'Tis for thee my heart doth glow, Yes, Lindoro shall be mine, I have sworn it, for weal or woe.
Il tutor ricuserò, Io l' ingegno aguzzerò, Alla fin s' acchetera. E contenta io resterò.	My intent I'll not resign, Though my guardian should say no, He my love need not divine, Till my hand I may bestow.
Io sono docile, Son rispettosa, Sono obbediente, Dolce amorosa. Mi lascio reggere,	I am all gentleness, I'm all devotion, Humble, obedient, All soft emotion. I can be ruled with ease,

*The Italian verse then sung is from "Alcione," in the third book of Gabriele d'Annunzios, "Laudi."

March 17, 1924.

Dear Miss B:

" . . . I should have written before but have been very busy trying to get used to my new work. The hours are long, but I do not mind, for I love these children, and am so happy to know that I am helping someone while earning my living . . . . I shall learn much, too . . . . For the first time in years I awake in the morning glad to be alive and eager to get to my work . . . . This is a beautiful place, the air is so sweet and refreshing and I love the hills and country. . . . I can never thank you and your society for all you did for me. I have not known such kindness since I left my mother. . . . I am sending twenty dollars which you paid for my uniforms and aprons. I want to repay you also for the fares you paid for me. . . . Only God can repay your kindness.

DAPHNE"

This young girl came to America when she was twelve years old to join two brothers already employed here. Her father, a university professor, had died. Her mother with whom she kept in touch for some time was lost in the political upheaval of her country. The social worker who became Daphne's friend is now endeavoring through the proper agencies to trace the mother. In the eight years that followed, Daphne never became adjusted to American life. Her brothers beat and abused her, forced her to work before she was old enough, tried to force her into marriage with an older man, and finally even turned her out of the home, considering that the control and discipline a man should exercise over the women of his family fully justified them. At twenty, while a patient in the hospital, she was called to the attention of the social worker, who won her confidence. Within a year it was possible to bring about an entire change in Daphne's life. The girl, well educated when she came here, was carefully studied by those who understood the racial background, and placed through the social worker in a position away from her brothers, where she is useful, very happy and receiving a training which will make her independent. No longer maladjusted, but remarkably poised and self-contained, though still at times needing guidance, her grateful sense of the transformation in her life is expressed in the letter quoted.

It is interesting to note as indicating this young girl's sense of responsibility that in seven short months she has not only repaid her loan but has saved $200 out of her small wages.

Many such patients get stranded in a large city hospital.

Department of Social Work
The Boston City Hospital

818 HARRISON AVENUE

MR. WILLIAM C. ENDICOTT, *Treasurer*

71 AMES BUILDING, BOSTON

MISS GERTRUDE L. FARMER, Director

Established 1914

COMMITTEE

Mrs. GEORGE H. MONKS, *Chairman.*

Mrs. Henry Andrews
Mrs. Edward H. Bradford
Mrs. C. A. Coolidge
Mrs. Thomas M. Devlin
Mrs. Henry Ehrlich
Mrs. Reid Hunt
Mrs. Edward M. Pickman
Mrs. I. A. Ratshesky
Mrs. Wm. H. Robey, Jr.
Mrs. Milton J. Rosenau
Miss Anna Thorndike
Mrs. Geo. L. Tobey, Jr.
Mrs. Ernest B. Young
Mr. William C. Endicott, Treasurer

Mi fo guidar:
Ma se mi toccano
Dov' è il mio debole,
Come una vipera sarò
E cento trappole
Prima di cedere
Farò giocar.

No guidance spurn.
But if you cross my will,
Or what I do take ill,
Like any viper I will turn.
A thousand tricks I'll play,
But I will have my say.

Translation from Novello's edition of the opera.

SIEGFRIED'S PASSING THROUGH THE FIRE TO BRÜNNHILDE'S ROCK ("SIEGFRIED," ACT III., SCENE 2); MORNING DAWN AND SIEGFRIED'S JOURNEY UP THE RHINE; CLOSE ("DUSK OF THE GODS"*—PROLOGUE) . . . . . RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

These selections were made for concert use by Hans Richter. His score is a reproduction of the respective passages in the music-drama.

Wotan had condemned the Valkyrie, Brünnhilde, for disobedience, to sleep within a circle of fire, through which only a hero that does not know fear can pass to awaken her. Siegfried after he has shattered Wotan's spear, guided by the song of the forest bird rushes "with all the tumult of Spring in his veins" to the sleeping maiden. The Volsung motive is followed by the first phase of the Siegfried motive. Then use is made of the Fire motive and Siegfried's Horn Call, which typifies the hero's passage through the flames. The Fire music dies away; the Slumber motive is introduced, and, after the solemn harmonies of the Fate motive are heard, the first violins, unaccompanied, sing a long strain based on the motive of Freia, goddess of youth and love.

Morning Dawn. This is the scene just before Siegfried and Brünnhilde come out of the cave after hours of happiness. Brünnhilde has taught him the wisdom of the gods. Siegfried swears eternal fidelity, and as a pledge gives her the ring which he had worn. She gives him her horse Grane and her shield. The sun rises as Sieg-

*George Bernard Shaw prefers "Night Falls on the Gods," although he gives "God's-gloaming" as a literal translation.

BOUND COPIES of the
Boston Symphony Orchestra's
PROGRAMME BOOKS
Containing Mr. Philip Hale's analytical and descriptive notes on all works performed during the season ("musically speaking, the greatest art annual of today."—W. J. Henderson, New York Sun), may be obtained by addressing
PRICE, $5.00 SYMPHONY HALL

SALARIED POSITIONS
FOR
Teachers of Music
in Educational Institutions throughout U.S. and Canada.
Address HENRY C. LAHEE
218 Tremont St., Boston

Supporting the Theme

THE crash of cymbals and the rumble of tympana have a place even in the richest artistry of music. They borrow a quality from their companion sounds and assist in presenting the theme. Without the percussion instruments, it would be difficult for the orchestra to *punctuate* the song-story, yet, unsupported they have no musical value. The clash of swords, the flash and flame of artillery only suggest the varied opportunities of the percussion section. They draw sharp or shaded lines of contrast with the mellow sweetness of the strings, the wood-winds and the brasses, making more powerful, more dramatic, more *graphic,* each climax of the story.

Printing that completely serves its purpose, leaves nothing neglected or omitted. The type-face, for example, must be selected not only to lend support to the theme, but to draw an influence from the subject, as well. If decorative features are used, they should be in proper proportion and well-balanced. The final result in *good printing* is one that reveals the theme or the function of the printed piece, adorned as necessary but with the basic *purpose* carefully preserved.



The Quality Mark of Printing Service

GEO. H. ELLIS CO.

Incorporated

272 CONGRESS STREET, BOSTON

fried sets out on his journey to the Rhine and the home of the Gibichungs. Brünnhilde watches him making his way down the valley. The sound of his horn comes to her from afar. The motives are those of Fate, Siegfried the Hero, Brünnhilde the Wife, the Ride of the Valkyries. There is then a skip to the last and rapturous measures of the parting scene, with a climax worked out of Siegfried's Wander Song and Brünnhilde's Love. The height of the climax includes parts of the motives of Siegfried the Hero and the Ride of the Valkyries.

Siegfried's Journey up the Rhine, called by Wagner an orchestral scherzo, is the interlude between the Prologue and the first act of "Dusk of the Gods." The Scherzo is in three parts. The first is a working up of Siegfried's Horn Call and part of the Fire motive with use afterwards of the Wander Song. The second part begins with a full orchestral outburst. The Rhine motive is sounded by brass and wood-wind. Another motive is Renunciation of Love, which frightens away the Rhine motive. The third part is based on music of the Rhine Daughters, the Horn Call, Ring motive, Rhinegold motive, and at last the Nibelungs' Power-for-Evil music; but Mr. Monteux has substituted final pages of "Dusk of the Gods" in place of Richter's addition of a few measures of the Walhalla motive ("Rhinegold," Scene II.).

SYMPHONY HALL, BOSTON **Sunday Afternoon, April 13, 1924, at 3.30**

JOINT CONCERT BY

LOUISE HOMER, Contralto and LOUISE HOMER-STIRES, Soprano

PROGRAMME

I.

a. Begone, ye Gloomy Shadows (Cantata) . . . . . J. D. Bach
b. Aria: "Empio dirò tu sei"—Julius Cæsar . . . . . G. F. Handel

LOUISE HOMER

c. Scene and Duet from Fourth Act of "Le Prophète" . . . . Meyerbeer

LOUISE HOMER and LOUISE HOMER-STIRES

II.

a. Jauchzet Gott in Allen Landen . . . . . J. S. Bach
b. Rose Softly Blooming . . . . . Spohr

LOUISE HOMER-STIRES

III.

a. An Eriskay Love-lilt } (Songs of the Hebrides) . Arranged by M. Kennedy-Fraser
b. Kishmul's Galley }
c. The Song of the Shirt . (Thomas Hood) . . . . . Sidney Homer

LOUISE HOMER.

IV.

a. Slumber Song . . . Gretchaninoff
b. The Sick Child . . Sidney Homer
c. Folk Song . . . . Swedish
d. Would God I were the Tender Apple-Blossom . . . Old Irish
e. Nature's Holiday . Richard Hageman

LOUISE HOMER-STIRES

V.

a. No Candle was there and No Fire . . . . Liza Lehmann
b. The Lord is my Shepherd (Biblical Song No. 4) . Dvorák
c. Love Went a-Riding . Frank Bridge
d. Annie, the Miller's Daughter . . Slovakian Folk Song

LOUISE HOMER

VI.

Duets:
a. "Tutti fior" from Madame Butterfly . . . . . Giacomo Puccini
b. Summer Night . . . . . Paul Lacombe
c. Trip, Trip, Trip (Country dance in Cañon) . . . . . Marzials

LOUISE HOMER and LOUISE HOMER-STIRES

TICKETS ON SALE AT THE BOX OFFICE

SYMPHONY HALL

FRI. AFT. APR. 11 at 2.30

SAT. EVE. APR. 12 at 8.15

Boston Symphony Orchestra

PIERRE MONTEUX, Conductor

Programme—Franck, Symphony; Chopin, Concerto in E minor; Berlioz, "Rákóczy March"; Stravinsky, "Le Sacre du Printemps"

SUN. AFT. APRIL 13 at 3.30

LOUISE HOMER AND LOUISE HOMER-STIRES

CONTRALTO SOPRANO

Tickets now at box office

EASTER SUN. AFT. APR. 20 at 3.30

Haydn's Oratorio

THE CREATION

HANDEL and HAYDN SOCIETY

EMIL MOLLENHAUER, Conductor

CHORUS OF 400 — ORCHESTRA — ORGAN

SOLOISTS

MABEL GARRISON, Soprano GEORGE MEADER, Tenor

HENRI SCOTT, Bass

Tickets now, $2.50, $2.00, $1.50, $1.00 (plus tax)

Tickets for each of the above concerts are now on sale at Box Office
Mail orders promptly filled. (Kindly make checks payable to Symphony Hall)

The last performance of these selections at these concerts was on April 30, 1904.

Wagner conceived "Götterdämmerung" as early as 1848 and wrote the poem before those of the other music dramas in "Der Ring," entitling it at first "Siegfried's Death." He began to compose the music in 1869. The scoring was completed in 1874.

"Götterdämmerung" was performed for the first time at the Festival Theatre in Bayreuth, August 17, 1876. The cast was as follows: Siegfried, Georg Unger; Gunther, Eugen Gura; Hagen, Gustav Siehr; Alberich, Carl Hill; Brünnhilde, Amalia Friedrich-Materna; Waltraute, Luise Jäide; The three Norns, Johanna Jachmann-Wagner, Josephine Scheffsky, Friedricke Grün; The Rhine Daughters, Lilli Lehmann, Marie Lehmann, Minna Lammert. Hans Richter conducted.

The first performance in America was at the Metropolitan Opera House, New York, January 25, 1888. Siegfried, Alfred Niemann; Gunther, Adolf Robinson; Hagen, Emil Fischer; Alberich, Rudolph von Milde; Brünnhilde, Lilli Lehmann; Gutrune, Auguste Seidl-Kraus; Woglinde, Sophie Traubmann; Wellgunde, Marianne Brandt; Flosshilde, Louise Meisslinger. Anton Seidl conducted. "The Waltraute and Norn scenes were omitted. They were first given at the Metropolitan on January 24, 1899, when Mme. Schumann-Heink was the Waltraute and also one of the Norns. The others were Olga Pevny and Louise Meisslinger. 'Der Ring des Nibelungen' was first performed without cuts at the Metropolitan on January 12, 17, 19, and 24, 1899."

The first performance in Boston was at the Boston Theatre, April 5, 1889. Siegfried, Paul Kalisch; Brünhilde, Lilli Lehmann; Gutrune, Louise Meisslinger; Gunther, Joseph Beck; Hagen, Emil Fischer. Anton Seidl conducted.

SYMPHONY HALL . . . . . BOSTON

EASTER SUNDAY AFTERNOON, APRIL 20, at 3.30

Haydn's Oratorio THE CREATION

HANDEL AND HAYDN SOCIETY

EMIL MOLLENHAUER, Conductor

CHORUS OF 400 — ORCHESTRA — ORGAN

The Soloists



HENRI SCOTT, Bass



MABEL GARRISON, Soprano



GEORGE MEADER, Tenor

TICKETS NOW, $2.50, $2.00, $1.50, $1.00 (plus tax)

CHICKERING PIANO USED

List of Works performed at this Series of Concerts during the Season of 1923-1924

BEETHOVEN
Symphony in A major, No. 7, Op. 92 — V. April 7

BERLIOZ
Overture, "The Roman Carnival," Op. 9 — I. December 3

BRAHMS
Symphony No. 2, in D major, Op. 73 — IV. March 10

BRUCH
Concerto for Violin, No. 1, in G minor, Op. 26
Soloist: CECILIA HANSEN — II. January 14

CHARPENTIER
"Impressions of Italy," Orchestral Suite — III. February 4

CHOPIN
Concerto No. 2, in F minor, for Pianoforte and Orchestra, Op. 21
Soloist: CLAUDIO ARRAU — III. February 4

DEBUSSY
Two Nocturnes
a. Clouds
b. Festivals

HANDEL
Concerto for Harpsichord in B-flat major
Soloist: WANDA LANDOWSKA — I. December 3

HARPSICHORD SOLOS:
Handel "The Harmonious Blacksmith"
Bach Gavotte
D. Scarlatti Sonata for Harpsichord
WANDA LANDOWSKA — I. December 3

LALO
Overture to "Le Roi d'Ys" — IV. March 10

MOZART
Symphony in C major, "Jupiter" (K. 551) — III. February 4

RAVEL
Two Hebrew Poems
Soloist: EVA GAUTHIER — V. April 7

ROSSINI
The Air of Rosina, "Una voce poco fà," from "The Barber of Seville"
Soloist: EVA GAUTHIER — V. April 7

SCALERO
A Suite for String Quartet and String Orchestra, Op. 20 — V. April 7

SCHUBERT
Symphony in C major, No. 7 — I. December 3

SCHUMANN
Concerto in A minor for Pianoforte and Orchestra, Op. 54
Soloist: FELIX FOX — IV. March 10

SMETANA
Symphonic Poem, "Vltava" ("The Moldau"), from "Má Vlast" ("My Country"), No. 2 — II. January 14

TCHAIKOVSKY
Symphony No. 6, in B minor, "Pathetic," Op. 74 — II. January 14

WAGNER
Overture to "The Flying Dutchman" — II. January 14

WAGNER
Excerpts from "The Ring of the Nibelungs" — V. April 7



Mens Suits

Cleansed and Refinished

ALMOST LIKE NEW

NOW $2.00

COLLECTION AND DELIVERY SYSTEM

LEWANDOS

284 Boylston Street
17 Temple Place
29 State Street
79 Summer Street
248 Huntington Avenue

BOSTON

TELEPHONE SERVICE

Back Bay 3900

Connecting Boston Shops

Branch Shops

BROOKLINE (COOLIDGE CORNER) 1310 Beacon Street
MALDEN MASS 30 Pleasant Street
WALTHAM MASS 193 Moody Street
WATERTOWN MASS 1 Galen Street
CAMBRIDGE MASS 1274 Massachusetts Avenue
LYNN MASS 22 Munroe Street
SALEM MASS 72 Washington Street
MANCHESTER MASS
NEW YORK CITY 10 West 48 Street
PHILADELPHIA PA 1901 Chestnut Street
ALBANY N Y 75 North Pearl Street
HARTFORD CONN 47 Farmington Ave
BRIDGEPORT CONN 213 State Street
WATERBURY CONN 22 East Main Street
NEW HAVEN CONN 123 Church Street
SPRINGFIELD MASS 294 Bridge Street
WORCESTER MASS 26 Pearl Street
FITCHBURG MASS 570 Main Street
NEW BEDFORD MASS 672 Purchase Street
FALL RIVER MASS 197 Bank Street
PROVIDENCE R I 137 Mathewson Street
NEWPORT R I 231 Thames Street

SYMPHONY HALL

SEASON 1924-1925

24 FRIDAY AFTERNOON CONCERTS
24 SATURDAY EVENING CONCERTS
5 MONDAY EVENING CONCERTS

BY THE

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, Conductor

WITH SOLOISTS

APPLICATIONS FOR ALL CONCERTS ARE NOW BEING RECEIVED FROM NEW SUBSCRIBERS AND THEIR NAMES PLACED ON THE WAITING LIST.

This year's subscribers for the series of 5 Monday Evening Concerts have an option until June 1st to retain their seats for the following season of 1924-1925. (Payment to be made by November 1st.)

Address all communications to

W. H. BRENNAN, Manager
Symphony Hall, Boston

Renewal subscription cards for signature will be mailed about April 20th to all present season ticket holders.

Please advise if you fail to receive this notice.

If you know any who might be interested in these concerts, and will send their names and addresses to the management, they will receive detailed announcements of next season.

A receptive audience is harmonious with the media. Tastes are on an equal plane. And means conform to tastes.

Above all, an audience is receptive when at leisure. More so, when the association is unusually pleasant.

BOSTON SYMPHONY ORCHESTRA Concerts are attended by people of taste, culture and means. They appreciate and respond to an appeal of dignity and refinement. They purchase generously, but discriminately.

The BOSTON SYMPHONY ORCHESTRA Programme, owing to its unusual contents, secures a place among works of reference. Your advertisement thus will have many times the value generally attributed to publicity advertising.

Let us quote you rates

Address

L. S. B. JEFFERDS
Advertising Manager
Symphony Hall
Boston :: Mass.

'Phone Back Bay 1492

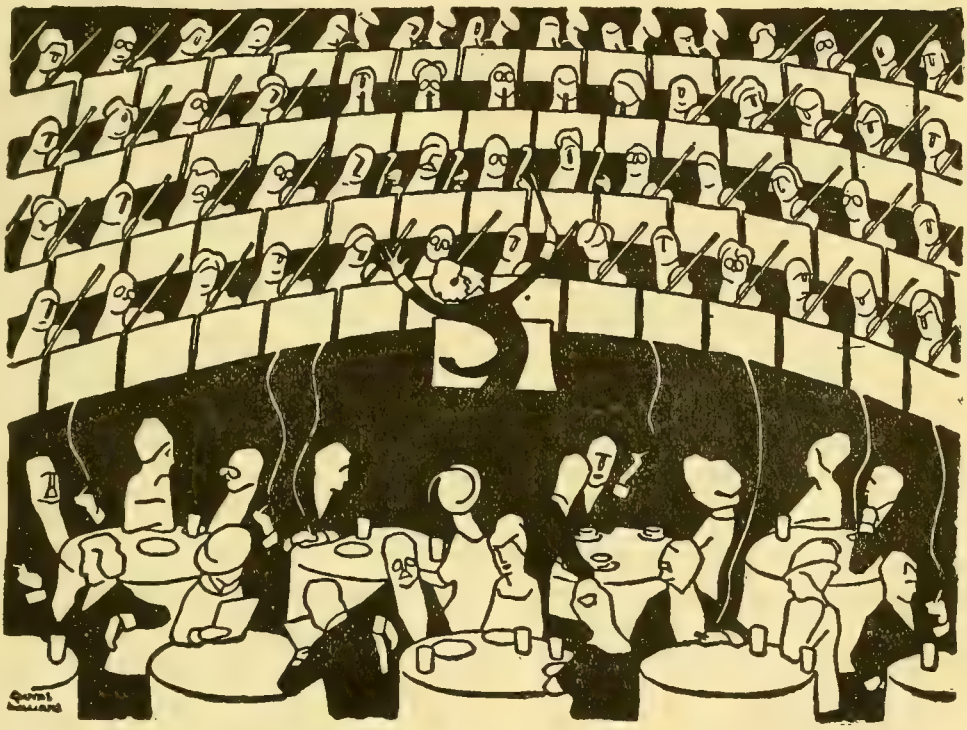
SYMPHONY HALL

Make early reservations for the

OPENING NIGHT

Monday, May 5

of the celebrated



POPS

(Thirty-ninth season)

ORCHESTRA of SYMPHONY PLAYERS

AGIDE JACCHIA, Conductor

Popular Programmes *Refreshments*

WILLIAM ALDEN PAUL

SINGING

Individual and Class Instruction

30 HUNTINGTON AVENUE . . . BOSTON

The Art of Singing

VOICE PLACING
AND TECHNIQUE A SPECIALTY

MARGARET A. AGNEW

VOCAL COACH AND ACCOMPANIST
146 MASSACHUSETTS AVENUE
Telephone, Back Bay 3040

JOSEPHINE KNIGHT

SOPRANO SOLOIST
Teacher of Singing
4 Haviland Street - - - Boston
Kenmore 1047
In Worcester, Tuesdays, Wednesdays and Friday
Afternoons, 317 Day Building

Mrs. MABEL MANN JORDAN

Pupil of SILVESTRI, Naples, Italy
Teacher of MANDOLIN, GUITAR, BANJO and UKULELE
Foreign and American Instruments For Sale
131 NEWBURY STREET, BOSTON
Telephone, Back Bay 8617

OTTO G. T. STRAUB

50 PETERBORO STREET
Tel. Kenmore 2090
STUDIO . 23 STEINERT HALL

THEORY OF MUSIC
HARMONY — COUNTERPOINT — FORMS
COMPOSITION
IMPROVISATION—INSTRUMENTATION
SCOREREADING — CONDUCTING

RUDOLPH TOLL

CLARINET SOLOIST
AND TEACHER

SAXOPHONES—CLARINETS
Reeds, etc. All makes. Time Payments.
Repadding, repairing, plating.
Toll Tonguing Device for Clarinet and Saxophone, an aid to rapid tonguing. Book on Reed-fitting and Course on Tone Production. Catalogue mailed free.
R. TOLL MUSIC HOUSE
218 TREMONT STREET BOSTON, MASS.

Miss HELEN GOODRICH

TEACHER OF SINGING
HOTEL HEMENWAY
Tuesdays and Fridays at Lasell Seminary

MUSICAL INSTRUCTION

ARTHUR J. HUBBARD
AND
VINCENT V. HUBBARD
and assistants
Mrs. CAROLINE HOOKER and
Miss EDITH BULLARD

Teachers of Singing in all its branches
and of Dramatic Action as
applied to Singing
ARTHUR J. HUBBARD
246 Huntington Avenue

ANNA STOVALL-LOTHIAN
PIANIST TEACHER
Member of Faculty, New England Conservatory of Music, Boston,
and Lasell Seminary, Auburndale
110 GAINSBOROUGH STREET, BOSTON, MASS.
Telephone, Copley 0898-R

BERNARD FIEDLER
VIOLINIST and TEACHER
member Boston Symphony Orchestra
STUDIO: 61 WESTLAND AVENUE
Tel. Back Bay 8290

JOHN LANE
TEACHER OF SINGING
STEINERT HALL
162 BOYLSTON STREET . . . BOSTON

EDITH LYNWOOD WINN
TEACHER OF VIOLIN AND
ENSEMBLE PLAYING
HUNTINGTON CHAMBERS, ROOM 308

Miss MARY A. STOWELL
TEACHER of PIANO and HARMONY
117 REVERE STREET
between Charles St. and the Esplanade
Tel., Bowdoin 3162-R

ALENA G. EMERSON
TEACHER OF SINGING
WHITNEY SCHOOL FOR VOCALISTS
1126 BOYLSTON STREET, BOSTON
Also STUDIO at NEEDHAM, 180 Nehoiden Street

JANE RUSSELL COLPITT
PIANIST AND TEACHER
405 PIERCE BLDG. COPLEY SQUARE
Telephone University 7679-R

THE CHARLOTTE WHITE SCHOOL
A school for music and academic students.
18 Huntington Avenue, Boston, Mass.
Telephone, Back Bay 6766

KARL DOERING
Pupil of Professor Jachman-Wagner, Berlin,
and Professor Galliera, Milan, Italy
TEACHER OF SINGING
STUDIO: 27 STEINERT HALL
Telephone Beach 1330

WELLINGTON SMITH
BARITONE SOLOIST
CONCERT ORATORIO RECITAL
Address, Symphony Hall

Henry Jackson Warren
BARITONE
ORATORIO—CONCERT—RECITAL
TEACHER OF SINGING
89 Audubon Road, Boston Copley 7961-M



OSSIP GABRILOWITSCH

Conductor, Composer, Pianist

writes as follows of the

Mason & Hamlin

Pianos

"The Mason & Hamlin Pianos are remarkable; they are in my opinion in advance of all others, because of certain important structural features (notably the Tension Resonator), which in my judgment give the Mason & Hamlin Piano an exceptional position among the pianos of the world."

MASON & HAMLIN CO.

146-148 Boylston Street

SYMPHONY HALL, BOSTON

HUNTINGTON AND MASSACHUSETTS AVENUES

Branch Exchange Telephones, Ticket and Administration Offices, Back Bay 1492

Boston Symphony Orchestra

INC.

PIERRE MONTEUX, Conductor

FORTY-THIRD SEASON, 1923-1924

Programme

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

COPYRIGHT, 1924, BY BOSTON SYMPHONY ORCHESTRA, INC.

THE OFFICERS AND TRUSTEES OF THE BOSTON SYMPHONY ORCHESTRA, Inc.

FREDERICK P. CABOT . . . . . President
GALEN L. STONE . . . . . Vice-President
ERNEST B. DANE . . . . . Treasurer

ALFRED L. AIKEN
FREDERICK P. CABOT
ERNEST B. DANE
M. A. DE WOLFE HOWE
JOHN ELLERTON LODGE
ARTHUR LYMAN
HENRY B. SAWYER
GALEN L. STONE
BENTLEY W. WARREN
E. SOHIER WELCH

W. H. BRENNAN, Manager

G. E. JUDD, Assistant Manager

BEETHOVEN and Nature

Painted for the Steinway Collection by N.C. Wyeth



STEINWAY

THE INSTRUMENT OF THE IMMORTALS

ON the 26th of March, 1827, died Ludwig van Beethoven, of whom it has been said that he was the greatest of all musicians. A generation later was born the Steinway Piano, which is acknowledged to be the greatest of all pianofortes. What a pity it is that the greatest master could not himself have played upon the greatest instrument — that these two could not have been born together! Though the Steinway was denied Beethoven, it was here in time for Liszt and Rubinstein, for Wagner, Berlioz and Gounod. And today, a still greater Steinway than these great men knew, responds to the touch of Paderewksi, Rachmaninoff and Hofmann. Such, in fact, are the fortunes of time, that today, this Instrument of the Immortals, this piano, more perfect than any Beethoven ever dreamed of, can be possessed and played and cherished not only by the few who are the masters of music, but by the many who are its lovers.

Steinway & Sons and their dealers have made it conveniently possible for music lovers to own a Steinway. Prices: $875 and up, plus freight at points distant from New York.

STEINWAY & SONS, Steinway Hall, 109 E. 14th Street, New York

Boston Symphony Orchestra

Forty-third Season, 1923–1924

PIERRE MONTEUX, Conductor

PERSONNEL

Violins.

Burgin, R.
Concert-master.
Theodorowicz, J.
Gundersen, R.
Kassman, N.
Thillois, F.
Murray, J.
Stonestreet, L.
Diamond, S.

Hoffmann, J.
Mahn, F.
Pinfield, C.
Cherkassky, P.
Gorodetzky, L.
Goldstein, S.
Tapley, R.
Erkelens, H.

Gerardi, A.
Krafft, W.
Fiedler, B.
Leveen, P.
Kurth, R.
Bryant, M.
Del Sordo, R.
Seiniger, S.

Hamilton, V.
Sauvlet, H.
Siegl, F.
Mariotti, V.
Riedlinger, H.
Knudsen, C.
Messina, S.

Violas.

Fourel, G.
Artières, L.
Werner, H.
Van Wynbergen, C.
Gerhardt, S.
Deane, C.
Grover, H.
Shirley, P.
Kluge, M.
Zahn, F.
Fiedler, A.
Mullaly, J.

Violoncellos.

Bedetti, J.
Schroeder, A.
Keller, J.
Barth, C.
Belinski, M.
Stockbridge, C.
Warnke, J.
Fabrizio, E.
Langendœn, J.
Marjollet, L.

Basses.

Kunze, M.
Keller, K.
Seydel, T.
Gerhardt, G.
Ludwig, O.
Frankel, I.
Kelley, A.
Demetrides, L.
Girard, H.

Flutes.	Oboes.	Clarinets.	Bassoons.
Laurent, G.	Longy, G.	Sand, A.	Laus, A.
Bladet, G.	Lenom, C.	Arcieri, E.	Allard, R.
Amerena, P.	Stanislaus, H.	Vannini, A.	Bettoney, F.

Piccolo.	English Horns.	Bass Clarinet.	Contra-Bassoon.
Battles, A.	Mueller, F. Speyer, L.	Mimart, P.	Piller, B.

Horns.	Horns.	Trumpets.	Trombones.
Wendler, G.	Valkenier, W.	Mager, G.	Hampe, C.
Schindler, G.	Hain, F.	Mann, J.	Adam, E.
Hess, M.	Van Den Berg, C.	Perret, G.	Mausebach, A.
Lorbeer, H.	Gebhardt, W.	Kloepfel, L. Schmeisser, K.	Kenfield, L.

Tuba.	Harps.	Timpani.	Percussion.	
Sidow, P.	Holy, A. Delcourt, L.	Ritter, A. Polster, M.	Ludwig, C. Sternburg, S.	Zahn, F.

Organ.	Celesta.	Librarian.
Snow, A.	Fiedler, A.	Rogers, L. J.



JULIUS CHALOFF

In this musician a composer-pianist of rare quality and power has been added to the list of Ampico artists. ¶ He was born in Boston of Russian parents and has attained a high place among eminent musicians and real distinction in his musical achievements.

THE AMPICO

His playing of Islamey, that wonderful Oriental Fantasie by Balakirew, adds yet another triumph to the long line of Ampico successes. For the Ampico re-enacts Julius Chaloff's interpretation of this tremendously difficult composition—its blazing color, its Oriental enchantment, with utmost fidelity. ¶ From crashing crescendo to delicate diminuendo, all the exquisite shading inspired by the artist's own genius is brought to you by the Ampico.

Chickering

ESTABLISHED 1823

169 Tremont Street, Boston

PIANOS OF ALL PRICES — EACH PRE-EMINENT IN ITS CLASS

SYMPHONY HALL

44th Season 1924–1925

24 FRIDAY AFTERNOON CONCERTS
24 SATURDAY EVENING CONCERTS
BEGINNING OCTOBER 10–11, 1924

BY THE

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, Conductor

WITH DISTINGUISHED SOLOISTS

SUBSCRIPTION INFORMATION

This year's subscribers for the series of 24 Friday afternoon and 24 Saturday evening concerts have an option until May 1 to retain their seats for the following season of 1924-25.

Applications from new subscribers are now being received and their names placed on the waiting list. These applications will be filled in order of receipt and seats allotted as near the desired location as possible shortly after May 1.

Season Tickets for 24 concerts, $70, $65, $60, $55, $50, $48, $45, $40, $35, $30, $20. No Tax.

Address all communications to

W. H. BRENNAN, Manager
Symphony Hall, Boston

Please advise if you have not already received your renewal subscription notice.

Twenty-first Programme

FRIDAY AFTERNOON, APRIL 11, at 2.30 o'clock

SATURDAY EVENING, APRIL 12, at 8.15 o'clock

Franck . . . . . Symphony in D minor

I. Lento; Allegro non troppo.
II. Allegretto.
III. Allegro non troppo.

Chopin . . . . . Concerto in E minor for Pianoforte and Orchestra, Op. 11, No. 1

I. Allegro maestoso.
II. Romanza; Larghetto.
III. Rondo: Vivace.

Berlioz . . . . . Hungarian March, "Rákóczy"

SOLOIST

MORIZ ROSENTHAL

KNABE PIANO USED

Extra, by general request:

Stravinsky . . "Le Sacre du Printemps" ("The Rite of Spring"), A Picture of Pagan Russia

I. The Adoration of the Earth.
Introduction — Harbingers of Spring, Dance of the Adolescents — Abduction — Spring Rounds — Games of the rival cities — The Procession of the Wise Men — The Adoration of the Earth (The Wise Man) — Dance of the Earth.

II. The Sacrifice
Introduction — Mysterious Circles of the Adolescents — Glorification of the Chosen One — Evocation of the Ancestors — Ritual of the Ancestors — The Sacrificial Dance of the Chosen One.

City of Boston, Revised Regulation of August 5, 1898,—Chapter 3, relating to the covering of the head in places of public amusement

Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn.
Attest: J. M. GALVIN, City Clerk.

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert



To Paris

by way of Iceland and the North Cape

on the Raymond-Whitcomb

Midnight Sun Cruise

Take this wonderful cruise as your way to Europe, instead of the trans-Atlantic ferry.

Sail June 26 (at the height of the season) on the Cunard steamship "Franconia"—the newest great liner. In the five weeks of leisurely cruising you will see the marvelous *Midnight Sun*, quaint *Reykjavik* in far-away *Iceland*, the stupendous *North Cape* and all the great *Norwegian Fjords* with their fascinating little villages and spectacular sea and mountain scenery.

Arrive at *Boulogne* July 21 in ample time for summer travel abroad. Return passage on any Cunard sailing is included in the Cruise rate.

Europe this Summer

Tours through all the countries of Western Europe.
Special tour of Switzerland and the Passes of the Alps.
Motor tours through England and Scotland.

Individual Travel Service for those who prefer to travel without escort or on their own itinerary. Your own dates and routes. Our arrangements and reservations for you. Our chain of European offices at your command. The new "Guide to European Travel" explains this system. Send for a copy.

California **Alaska**
Pacific Northwest

Raymond & Whitcomb Co.

17 Temple Place, Boston Telephone, Beach 6964

Symphony in D minor, for Orchestra . . . . . César Franck

(Born at Liége, Belgium, December 10, 1822; died at Paris, November 8, 1890)

This symphony was produced at the Conservatory, Paris, February 17, 1889.* It was composed in 1888 and completed August 22 of that year. It was performed for the first time in Boston at a concert of the Boston Symphony Orchestra on April 15, 1899, and it was also played at its concerts on December 23 of that year; February 11 and April 22, 1905; January 29, 1910; November 25, 1911; January 3, 1914; May 1, 1915; December 8, 1916; October 25, 1918; April 19, 1919; April 29, 1921; December 8, 1922 (Centennial of Franck), December 10, 1922. It was played also at the benefit concert to Mr. Wilhelm Gericke, April 24, 1906.

The symphony, dedicated to Henri Duparc, is scored for two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, two trumpets, two cornets-à-piston, three trombones, bass tuba, a set of three kettledrums, harp, and strings.

Vincent d'Indy in his Life of Franck† gives some particulars about the first performance of the Symphony in D minor. "The performance was quite against the wish of most members of the famous orchestra, and was only pushed through thanks to the

*Franck wrote a symphony for orchestra and chorus, "Psyché," text by Sicard and Fourcaud, which was composed in 1887 and produced at a concert of the National Society, March 10, 1888. He also wrote in his earlier years a symphony, "The Sermon on the Mount," after the manner of Liszt's symphonic poems. The manuscript exists, but the work was never published.

†Translated by Mrs. Newmarch.

Twenty Modern American Piano Works

ERNEST HARRY ADAMS
When the Leaves Turn Red ..... .50
(From "Tone Fancies after Famous Paintings")
FLORENCE NEWELL BARBOUR
Bravura. Etude Melodique ..... .40
A White Violet ..... .40
MARION BAUER
The Tide ..... .50
Six Preludes ..... .75
(*Schmidt's Educational Series No. 286*)
MRS. H. H. A. BEACH
Op. 83. From Blackbird Hills (Omaha Tribal Dance) ..... .60
Op. 92, No. 1. A Hermit Thrush at Eve ..... .60
ELIAS BLUM
Op. 13. Humoresque ..... .60
JULIUS CHALOFF
Op. 10, No. 1. Prelude in E-flat ..... .75
CHARLES DENNÉE
Op. 40. Concert Etude ..... .75

ARTHUR FOOTE
Op. 73, No. 4. Flying Cloud ..... .50
G. A. GRANT-SCHAEFER
Tales of the Red Man 1.00
(*Schmidt's Educational Series No. 250*)
CLAYTON JOHNS
Once Upon a Time ..... .50
LOUIS EDGAR JOHNS
Op. 6. Elegie Heroique 1.00
Op. 21, No. 2. Humming Bird ..... .60
JOHN W. METCALF
Op. 49. Winds at Play ..... .65
ARCHIE A. MUMMA
Six Bird Songs, each ..... .40
F. ADDISON PORTER
Op. 29. Prelude Fantastique ..... .50
EDWARD ROYCE
Noon-Tide. Concert Study ..... .75
ALEXANDER STEINERT, Jr.
Mirage ..... .75

IN THE PRESS

EDWARD BALLANTINE
Variations on "Mary Had a Little Lamb"
"A little masterpiece of tonal humor."
Boston Transcript

BY EMINENT RESIDENT COMPOSERS

RUDOLPH GANZ
Op. 10, No. 3. Fileuse Pensive ..... .50
D. SEQUEIRA
El Bufon. (The Jester) ..... .60
SIGISMOND STOJOWSKI
Op. 30, No. 3. By the Brookside ..... .75

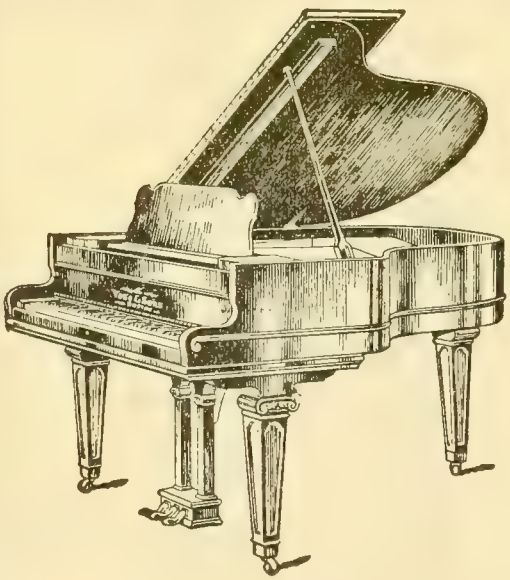
THE ARTHUR P. SCHMIDT CO., 120 Boylston St.

benevolent obstinacy of the conductor, Jules Garcin. The subscribers could make neither head nor tail of it, and the musical authorities were much in the same position. I inquired of one of them—a professor at the Conservatoire, and a kind of factotum on the committee—what he thought of the work. 'That, a symphony?' he replied in contemptuous tones. 'But, my dear sir, who ever heard of writing for the English horn in a symphony? Just mention a single symphony by Haydn or Beethoven introducing the English horn. There, well, you see—your Franck's music may be whatever you please, but it will certainly never be a symphony!' This was the attitude of the Conservatoire in the year of grace 1889.

"At another door of the concert hall, the composer of 'Faust' escorted by a train of adulators, male and female, fulminated a kind of papal decree to the effect that this symphony was the affirmation of incompetence pushed to dogmatic lengths. For sincerity and disinterestedness we must turn to the composer himself, when, on his return from the concert, his whole family surrounded him, asking eagerly for news. 'Well, were you satisfied with the effect on the public? Was there plenty of applause?' To which 'Father' Franck, thinking only of his work, replied with a beaming countenance: 'Oh, it sounded well, just as I thought it would!'"

The following analysis is based, in a measure, on a synopsis prepared by César Franck for the first performance at the Paris Conservatory concert:—

I. Lento, D minor, 4-4. There is first a slow and sombre introduction, which begins with the characteristic figure, the thesis of



THE
VOSE GRAND

QUALITY and
REPUTATION

enable you to know in advance that the VOSE is a most satisfactory piano.

WE CHALLENGE
COMPARISON

VOSE & SONS PIANO CO.
160 Boylston St., Boston, Mass.

L. P. HOLLANDER CO.

Est. 1848

EASTER FASHIONS

From Europe's leading style centres and our own designing rooms in a collection unsurpassed for Style, Quality and Exclusiveness

Values to meet any competition

202-214 BOYLSTON STREET, BOSTON

LIMA-FISK, INC.

230 BOYLSTON STREET

Opposite the Public Gardens

Second Floor

DIAMONDS PEARLS

ORIENTAL PEARL NECKLACES

WATCHES

PLATINUM DIAMOND JEWELRY

GOLD JEWELRY

$5 TO $5,000 AND UPWARD

the first theme of the movement (violoncellos and basses). This phrase is developed for some thirty measures, and leads into the Allegro, or first movement proper. Allegro non troppo, D minor, 2-2. The theme is given out by all the strings and developed with a new antithesis. Mr. Apthorp remarked in his analysis of this symphony: "It is noticeable that, whenever this theme comes in slow tempo, it has a different antithesis from when it comes in rapid tempo. The characteristic figure (thesis) reminds one a little, especially by its rhythm and general rise and fall, of the *'Muss es sein?'* (Must it be?) theme in Beethoven's last quartet, in F major." There is a short development, and the opening slow passage returns, now in F minor, which leads to a resumption of the Allegro non troppo, now also in F minor. This leads to the appearance of the second theme, molto cantabile, F major, for the strings, which in turn is followed by a third theme of a highly energetic nature, which is much used in the ensuing development, and also reappears in the Finale. The free fantasia is long and elaborate. Then there is a

ADVANTAGES

¶ The *quality* of books displayed on our shelves.
¶ *Knowledge* of the contents of a book.
¶ *Freedom* for the customer.
¶ *Promptness* in importation.
¶ *Location*—one hundred yards from the Harvard Square Subway.

DUNSTER HOUSE BOOKSHOP
26 HOLYOKE STREET & MT. AUBURN
Cambridge, Mass.

1847 T. E. MOSELEY CO. 1924



Blue and Silver Brocade Slipper
Silver Kid Trimming
Also in Black Velvet

New Location, 39 WEST STREET
near Tremont Street
BOSTON

E. T. Slattery Co.

OPPOSITE BOSTON COMMON



SPRING

"Simplicity — thrice simplified"

Thus is Fashion described by the woman of good taste.

And good taste has been for over half a century the Slattery yardstick — the Slattery mission to serve the woman of good taste.

Good taste, like sunshine, is no respecter of persons. Today it as frequently bespeaks the woman of modest means.

Women of good taste are quick to recognize new modes of real worth; and it is Slattery's rare privilege to use such insight, taste and skill in the selection and presentation of such modes that women of taste may come here, as did their mothers and grandmothers before them — and find Fashion made individual, serviceable, truly economical!

return of the theme of the introduction, which is now given out fortissimo and in canonic imitation between the bass (trombones, tuba, and basses) and a middle voice (trumpets and cornets) against full harmony in the rest of the orchestra. The theme of the Allegro non troppo is resumed, and leads to the end of the first movement.

II. Allegretto, B-flat minor, 3-4. The movement begins with pizzicato chords for the string orchestra and harp. The theme, of a gentle and melancholy character, is sung by the English horn. The first period is completed by clarinet, horn, and flute. The violins then announce a second theme, dolce cantabile, in B-flat major. The English horn and other wind instruments take up fragments of the first motive, in B-flat minor. Now comes a new part, which the composer himself characterizes as a scherzo. The theme, of lively nature, but pianissimo, is given to the first violins. Clarinets intone a theme against the restless figuration of the violins, and this is developed with various modulations until the opening theme returns, first in G minor, then in C minor. Then the whole opening section, announced by the English horn, is combined with the chief theme of the scherzo, given to the violins.

III. Finale: Allegro non troppo, 2-2. After a few energetic introductory measures the chief theme appears, dolce cantabile, in violoncellos and bassoons. After the first period of nearly sixty measures, a phrase in B major, announced by the brass, is answered by the strings. A more sombre motive follows in violoncellos and basses. The opening theme of the second movement now reappears (English horn), accompanied by a figure in triplets. The composer

Bonds of the highest grade

Harris, Forbes & Co
Incorporated
Harris Forbes Building
24 Federal St., Boston



Drawn from Hat shown by Chandler & Co.

Millinery— Spring Opening

Chandler & Co.

Established Over a Century

150-153 Tremont St., Boston

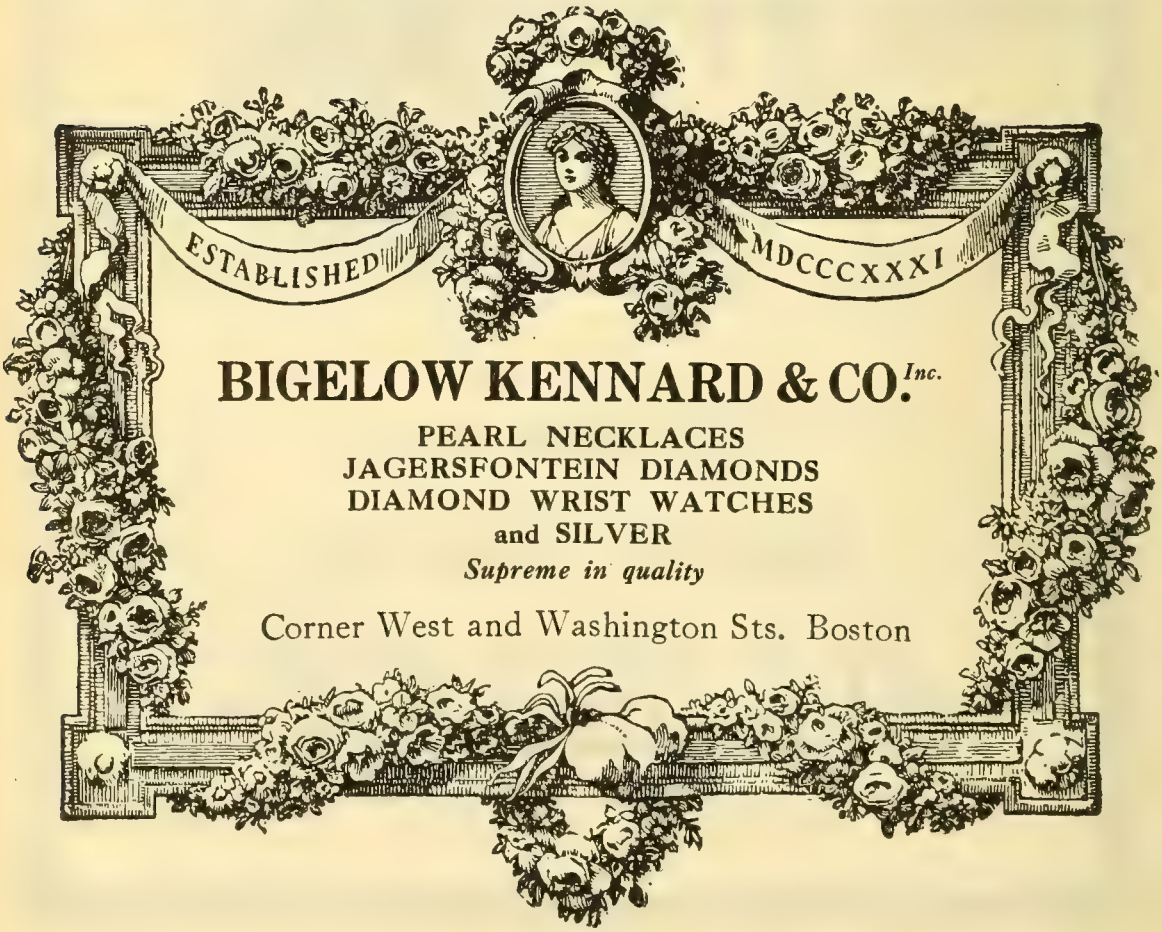
gives this description of the remainder of the movement: Development of the themes of the Finale. A marked retard in the tempo. A fragment of the opening theme of the second movement alternates with fragments of the sombre third theme of the Finale. Resumption of the original tempo, with a great crescendo, which ends in a climax,—the restatement of the opening D major theme with all possible sonority. The chief theme of the second movement returns, also with great sonority. The volume of tone subsides, and the third theme of the first movement reappears. This leads to a coda, constructed from the chief themes of the first movement in conjunction with the opening theme of the Finale.

*
* *

Vincent d'Indy in his Life of Franck says little about the structure of this symphony, although he devotes a chapter to Franck's string quartet.

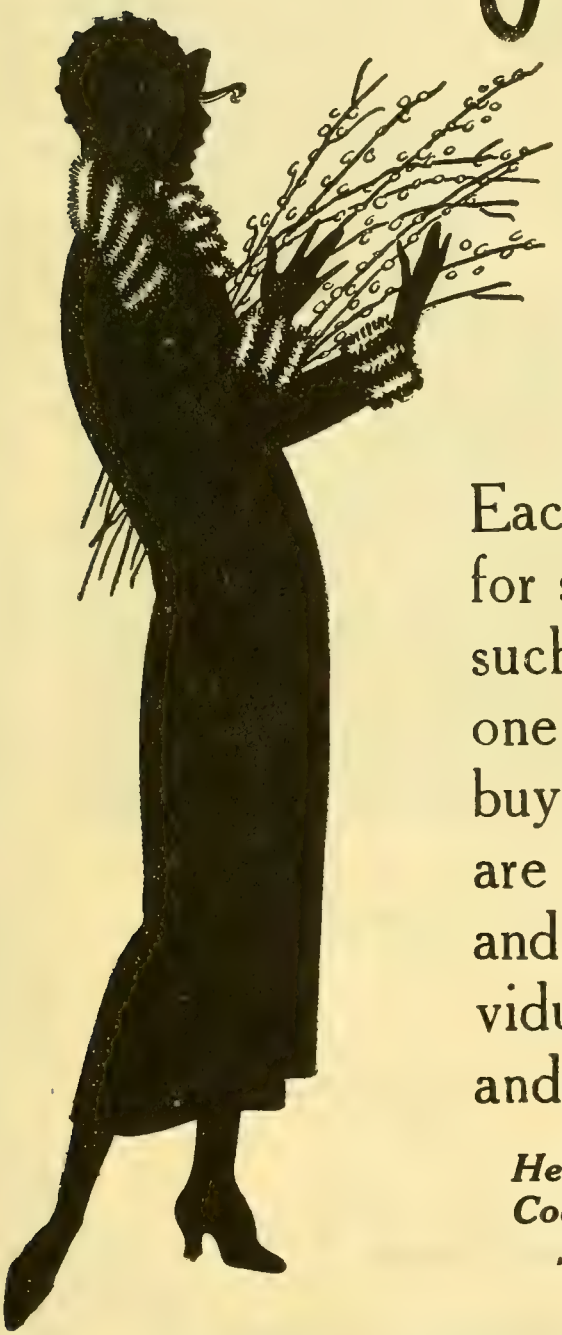
Speaking of Franck's sonata for violin and pianoforte, he calls attention to the fact that the first of its organic germs is used as the theme of the four movements of the work. "From this moment cyclical form, the basis of modern symphonic art, was created and consecrated." He then adds:—

"The majestic, plastic, and perfectly beautiful symphony in D minor is constructed on the same method. I purposely use the word *method* for this reason: after having long described Franck as an



Jays

BOSTON
TEMPLE PLACE
ELEVEN



Your Coat for Spring—

Each day brings us coats for spring-time, and in such variety that the one you're planning to buy may be here. They are of exceeding charm and of course are individual. Will you come and see them?

Here at Jays we sell Dresses, Coats, Suits, Skirts, Scarfs, Sweaters and Blouses

BOSTON TEMPLE PLACE ELEVEN

empiricist and an improviser—which is radically wrong—his enemies (of whom, in spite of his incomparable goodness, he made many) and his ignorant detractors suddenly changed their views and called him a musical mathematician, who subordinated inspiration and impulse to a conscientious manipulation of form. This, we may observe in passing, is a common reproach brought by the ignorant Philistine against the dreamer and the genius. Yet where can we point to a composer in the second half of the nineteenth century who could—and did—think as loftily as Franck, or who could have found in his fervent and enthusiastic heart such vast ideas as those which lie at the musical basis of the Symphony, the Quartet, and 'The Beatitudes'?

"It frequently happens in the history of art that a breath passing through the creative spirits of the day incites them, without any previous mutual understanding, to create works which are identical in form, if not in significance. It is easy to find examples of this kind of artistic telepathy between painters and writers, but the most striking instances are furnished by the musical art.

"Without going back upon the period we are now considering, the years between 1884 and 1889 are remarkable for a curious return to pure symphonic form. Apart from the younger composers, and one or two unimportant representatives of the old school, three composers who had already made their mark—Lalo, Saint-Saëns, and Franck—produced true symphonies at this time, but widely different as regards external aspect and ideas.

TORREY, BRIGHT & CAPEN CO.

Importers and Dealers in

FINE CARPETS

AND

ORIENTAL RUGS

116 Boylston Street

BOSTON



ROSENTHAL

American Tour, Season 1923-1924

KNABE EXCLUSIVELY

AMPICO RECORDINGS

Representatives in Boston

C·C·HARVEY CO.

144 Boylston Street

"Lalo's Symphony in G minor,* which is on very classical lines, is remarkable for the fascination of its themes, and still more for charm and elegance of rhythm and harmony, distinctive qualities of the imaginative composer of 'Le Roi d'Ys.'

"The C minor Symphony of Saint-Saëns,† displaying undoubted talent, seems like a challenge to the traditional laws of tonal structure; and although the composer sustains the combat with cleverness and eloquence, and in spite of the indisputable interest of the work—founded, like many others by this composer, upon a prose theme,‡ the *Dies Irae*—yet the final impression is that of doubt and sadness.

"Franck's Symphony, on the contrary, is a continual ascent towards pure gladness and life-giving light because its workmanship is solid, and its themes are manifestations of ideal beauty. What

*Lalo's Symphony in G minor was performed for the first time, February 13, 1887, at Paris. The introduction to the first allegro, passages in the scherzo, and the theme of the slow movement were taken by Lalo from his opera "Fiesque," composed in 1867–68.—P. H.

†Saint-Saëns wrote his symphony in C minor for the London Philharmonic Society. The symphony was first performed at a concert of the society in London, May 19, 1886, when the composer conducted. It has been performed at concerts of the Boston Symphony Orchestra in Boston, February 16, 1901; March 29, 1902; May 2, 1914; March 22, 1918; November 22, 1918; May 4, 1923. The Adagio was played on December 23, 1921, in memory of Saint-Saëns. The symphony was performed in Boston at a concert given by the Boston Symphony Orchestra and Saint-Saëns, November 26, 1906, when Dr. Muck conducted it.—P. H.

‡Mrs. Newmarch's translation is here not clear. D'Indy wrote: "Sur le thème de la prose: *Dies Irae,*"—on the theme of the prose, *Dies Irae.* Prose here means a piece of rhythmical or rhymed accentual verse, sung or said between the epistle and gospel at certain masses. It is also called a sequence. "Victimae Paschali," "Veni, Sancte Spiritus," "Lauda Sion," "Dies Irae," are examples, but neither Le Brun nor Benedict XIV. recognized the "Stabat Mater" as a prose.—P. H.

Like Your Silver

J·McD·&·S

Crockery
China
Glassware
Gifts

By sixes, twelves, or individual pieces you collect the pattern of table silver which you like until you have all you wish.

Do the same with china and enjoy harmony and beauty in all your table appointments. If you choose the pattern of an Open Stock which pleases you, you may buy when and as you will until your china requirements are complete.

We would like the opportunity of showing you the Lenox china that we have, any pattern of which would grace your table.

Jones, McDuffee & Stratton
CORPORATION
Established 1810
33 Franklin St., Boston
Just off Washington Street

New Spring Apparel

Recent arrivals of new Spring merchandise have made our assortment of the new models of particular interest at this time. The styles for the season are so well represented that there is an advantage in making selections while there is the widest opportunity for choice.

WOMEN'S COATS
WOMEN'S SUITS
WOMEN'S GOWNS
WOMEN'S BLOUSES

R. H. STEARNS CO.

is there more joyous, more sanely vital, than the principal subject of the Finale, around which all the other themes in the work cluster and crystallize? While in the higher registers all is dominated by that motive which M. Ropartz has justly called 'the theme of faith.'

"This symphony was really *bound to come* as the crown of the artistic work latent during the six years to which I have been alluding."*

Moriz (Moritz) Rosenthal, pianist, was born on December 18, 1862, at Lemberg. He showed pronounced musical ability when he was four years old. His first teacher, when he was eight years old, was Golath. At the age of ten he played in public a duet with his teacher Carl Mikuli (1821–97), a pupil of Chopin and Reber. In 1875 Mr. Rosenthal studied with Rafael Joseffy in Vienna. The next year he gave a concert there, then went to Bucharest, where he was appointed pianist to the Roumanian Court. Liszt invited him to Weimar in 1877 and received him as his pupil. Mr. Rosenthal in 1878 gave recitals in Paris, Warsaw, and Petrograd. He did not devote himself exclusively

*We must in justice deal with the erroneous view of certain misinformed critics who have tried to pass off Franck's Symphony as an offshoot (they do not say imitation, because the difference between the two works is so obvious) of Saint-Saëns's work in C minor. The question can be settled by bare facts. It is true that the Symphony with organ, by Saint-Saëns, was given for the first time in England in 1885 (*sic*), but it was not known or played in France until two (*sic*) years later (January 9, 1887, at the Conservatory); now at this time Franck's Symphony was completely finished.—V. d'I.

M. d'Indy is mistaken in the date of the performance in London; but his argument holds good.—P. H.

PIERCE-ARROW

In the building of the Pierce-Arrow there is an honest satisfaction born of the knowledge of work conscientiously done, and a justifiable pride in the public's estimate of it.

Pierce-Arrow Motor Cars

J. W. MAGUIRE COMPANY

AGENTS FOR EASTERN MASSACHUSETTS
AND NEW HAMPSHIRE

741-743-745 BOYLSTON STREET - - - BOSTON

TELEPHONE, BACK BAY 2316-2317



More than 100 years in business

VISIBLE MUSIC!

. . . . . OPERA, because it is the newest of the arts, need never speculate about its father. The memory of man runs back to its nativity. But of the birth of rug-making, recorded history tells but little.

. . . . . However, the hill men of Persia, back through the teeming centuries, from swarthy father to swarthy son, have passed along the legend of Kasha, who, tending his flocks at the hush of sunset, the while he played upon his flute, pensive grew at the fleetness of the beauty of music, passing as the flaming colors of the sky.

. . . . . And Parara, god of beauty, seeing his thoughts, stood before him.

. . . . . "Give unto me the flute and I will play you visible music," and as the dancing notes struck the air they fashioned themselves into a rhythmic pattern and took on shape and the colors of the dying sky, and behold!—suspended in mid air before the eyes of Kasha, *a tangible, beautiful rug of the Orient.*

John H. Pray & Sons Co.

646 WASHINGTON STREET, BOSTON

Oldest Rug House in America

to music; he attended lectures on philosophy and musical æsthetics and passed examinations at the University of Vienna. His "mature début" was made with the Leipsic Liszt Society in 1886. Then followed tours in Europe. In 1912 he was appointed Imperial Kammervirtuoso to the Austrian Court. His compositions include Variations on a Single Theme, "Papillons," Romance, Preludes, Transcriptions, Paraphrases, Études, etc., for the pianoforte. His home town is Vienna.

His first appearance in Boston was in the Music Hall, November 9, 1888, when he was assisted by "Master" Fritz Kreisler, violinist, and an orchestra conducted by Walter Damrosch. He played Liszt's Concerto in E-flat major, solo pieces by Henselt and Schumann, and Liszt's "Don Juan" Fantasia. He gave recitals in Bumstead Hall on December 17, 18, and 19 of that year.

He did not come to the United States again until 1896, when he made his first appearance in New York at Carnegie Hall on November 10, with an orchestra led by Walter Damrosch. He then played Schytte's pianoforte concerto, and solo pieces by Chopin and Schubert-Liszt.

His appearance at a concert of the Boston Symphony Orchestra in Boston was announced for November 21, 1896, when he was expected to play Chopin's Concerto in E minor. Recitals in Music Hall were also announced. He fell sick in Boston and was obliged to cancel his engagements. He went to Chicago, where his sickness turned out to be typhoid fever, and there he barely escaped with his life.

His third visit to the United States was in 1898, when on November 5 he played in Boston with the Boston Symphony Orchestra, Xaver

EARL G. MANNING
200 DEVONSHIRE ST BOSTON, MASS

Our Company is reserving for the patrons of Symphony Concerts a copy of

"A SATISFIED STATE OF MIND"

very bookish—very interesting

It is very like one of Elbert Hubbard's "Little Journeys to the Homes of the Great."

In fact it *is* a "Little Journey into a particularly well-drawn Life Insurance Estate"—publication of the details being permitted by one of our policy-holders.

You may have *your* copy by telephoning or writing to me.

EARL G. MANNING, *Associate General Agent*
JOHN HANCOCK MUTUAL LIFE INSURANCE COMPANY
200 Devonshire Street, Boston, Mass. Telephone, Congress 7840

Chartered
1792

Foreign Department

A well trained staff and carefully chosen connections abroad enable our Foreign Department to give complete service in making remittances or collections, issuing Travelers' Checks and Letters of Credit, and in obtaining commercial reports on foreign business houses.

National Union Bank

Washington Street *Boston* Head of State Street

Scharwenka's Concerto, B-flat minor, No. 1. He gave recitals in Boston on November 16 and 23, 1898, and on March 18, 1899, and played at a Kneisel Quartet concert on April 10, 1899 (Beethoven's Pianoforte Trio, B-flat major, Op. 97).

On November 30, December 1, 1906, he played with the Boston Symphony Orchestra, in Boston, Liszt's Pianoforte Concerto, E-flat major, No. 1. He gave a recital in Symphony Hall on December 8, 1906.

On January 13, 1924, he gave a recital in Symphony Hall, Boston; music by Beethoven, Schumann, Chopin, and his own "Humoreske" on themes by Johann Strauss.

Concerto in E minor, for Pianoforte and Orchestra, Op. 11

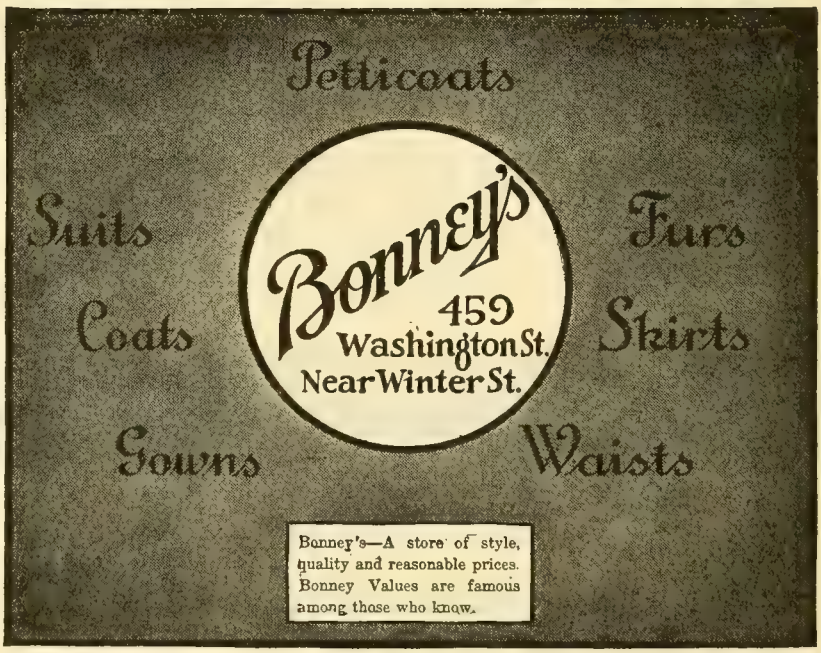
Frederick Chopin

(Born at Zelazowa-Wola, near Warsaw, March 1, 1809; died at Paris, October 17, 1849)

In March, 1830, Chopin wrote from Warsaw: "I hope yet to finish before the holidays the first Allegro of my second concerto" (*i.e.*, the one in E minor). The concerto in F minor was composed and played before the one in E minor, but it was published later (1836).

He wrote on May 15 of the same year: "The Rondo for my concerto is not yet finished, because the right inspired mood has always been wanting. If I have only the Allegro and the Adagio completely finished, I shall be without anxiety about the Finale. The Adagio is in E major, and of a romantic, calm, and partly melancholy character. It is intended to convey the impression which one receives when the eye rests on a beloved landscape which calls up in one's soul beautiful memories—for instance, on a fine moonlit spring night. I have written for muted violins as an accompaniment to it. I wonder if that will have a good effect? Well, time will show."

In August the Finale was ready; in September the concerto was



OLD COLONY TRUST COMPANY

REVIEWING YOUR WILL

Do you remember exactly what you said in your will? Does it still express your wishes and intentions as well as on the day you made it? Wills, through changed conditions and relationships, often become out of date. In reviewing your will, you will find our booklet "Concerning Trusts and Wills" of valuable assistance.

Send for our Booklet No. S51

OLD COLONY TRUST COMPANY

BOSTON

52 Temple Place **17 Court Street** 222 Boylston St.

Member of the Federal Reserve System

rehearsed with a quartet. Chopin wrote, "Those who were present say that the Finale is the most successful movement (probably because it is easily understood)." The musical world of Warsaw—Poles, Czechs, Germans, Italians—were invited to the rehearsal with full orchestra, except trumpets and drums, September 22, 1830. "Then I have also to provide the desks and mutes, which I had yesterday totally forgotten; without the latter the Adagio would be wholly insignificant and its success doubtful. The Rondo is effective, the first Allegro vigorous. Cursed self-love! And, if it is any one's fault that I am conceited, it is yours, egoist: he who associates with such a person becomes like him."

The concert was given in the theatre at Warsaw on October 11, 1830. The programme was as follows:

Symphony ..... *Görner*
First Allegro from the Concerto in E minor ..... *Chopin*
Aria with Chorus ..... *Soliva*
Sung by Miss Wolkow

Adagio and Rondo from the Concerto in E minor ..... *Chopin*
Overture to "Guillaume Tell" ..... *Rossini*
Cavatina from "La Donna del Lago" ..... *Rossini*
Sung by Miss Gladkowska

Fantasia on Polish Airs ..... *Chopin*

Carlo Evasio Soliva, composer and singing-teacher, was born at Casal-Monferrato about 1792. He studied at Milan, where his opera "La Testa di Bronzo" was produced at the Scala in 1816. He taught

Ruby GOWNS, SUITS and HATS

277 Dartmouth Street, Boston Summer Branch at Magnolia

DOLL & RICHARDS
MARINE PICTURES BY FRANK VINING SMITH
WATER COLORS BY GLADYS BRANNIGAN
ETCHINGS BY GEORGE C. AID
71 NEWBURY ST. BOSTON

Jordan Marsh Company



New Blouses in the Mode Tailleur

to wear with your Easter Suit

DUCKY LITTLE SLEEVELESS blouses in a sprightly spring manner; swanky mannish "weskits," that grace the tailored mode; and jaunty Ascot blouses with attached monogrammed ties, make the newer blouses interesting to Madame.

All these and many variations of the Costume Blouses are here for her selection.

Our Shopping Counselor will shop WITH you or FOR you. Her services are entirely without charge.

singing at the Warsaw Conservatory from 1821 to 1832, when he went to Petrograd, where he was made conductor and director of the opera in 1834. He taught at the Imperial School and at the court; he afterwards travelled in Italy. Having made his home in Paris, he died there in 1851. Among his works are four operas, sacred music, chamber music, songs, and a treatise on singing. George Sand wrote a sonnet in memory of him:—

Du beau dans tous les arts, disciple intelligent,
Tu possédas longtemps la science profonde
Que n'encourage point la vanité d'un monde
Insensible ou rebelle au modeste talent.
Dans le style sacré, dans le style élégant,
Sur le divin Mozart ta puissance se fonde,
Puis dans Cimarosa ton âme se féconde,
Et de Paesiello tu sors jeune et vivant.
Si dans ce peu de mots je ne puis de la vie
Résumer de travaux la force et le génie,
Laissons dire le reste aux pleurs de l'amitié.

The singers at this concert were Soliva's pupils. Anna Wolkow was born near Grodno in 1811, and made her début at the Warsaw Theatre in 1830 as Fiorella in Rossini's "Il Turco in Italia." Her beauty and her skill in song were long admired at Warsaw.

Berry
INC.

ARE NOW SHOWING
New Importations and Original Models
FOR SPRING
featuring
GOWNS WRAPS MILLINERY
To the woman who knows smartness, we urge inspection
Moderate Prices Prevailing
Special attention given to the requirements of Brides and Bridesmaids
651-653 BOYLSTON STREET
BOSTON, MASS.

ANNOUNCING
a New Department of
CHILD PORTRAITURE
Long a specialty with the Bachrach organization, but at the present time of unusual interest due to the fact that these photographs are larger and better than any ever made before by Bachrach at these prices.
$10, $15 and $20 the dozen
Bachrach
ESTABLISHED 1868
PHOTOGRAPHS OF DISTINCTION
647 BOYLSTON ST. - Back Bay 4155
Studios also in Thirty other large Eastern Cities





CHARLES M. STIEFF, Inc.

156 Boylston Street

BOSTON, MASS.

Established 1842

Constantia Gladkowska was born in the palatinate of Masovia, and she studied at the Warsaw Conservatory. Chopin was madly in love with her. In 1829 he wrote to Titus Woyciechowski: "I have—perhaps to my misfortune—already found my ideal, which I worship faithfully and sincerely. Six months have elapsed, and I have not yet exchanged a syllable with her of whom I dream every night. Whilst my thoughts were with her, I composed the Adagio of my concerto" (the one in F minor). Henriette Sontag heard her sing in 1830, and said that her voice was beautiful but already somewhat worn, and she must change her method of singing if she did not wish to lose her voice within two years; but Chopin worshipped Constantia as a singer as well as woman. His sweetheart made her début as Agnese in Paër's opera of that name in 1830. We learn from Chopin's letters that she looked better on the stage than in the parlor, that she was an admirable tragic play-actress, that she managed her voice excellently up to the high F and G, observed wonderfully the nuances. "No singer can easily be compared to Miss Gladkowska, especially as regards pure intonation and genuine warmth of feeling." In this same year he was sorely tormented by his passion. Some of his letters were steeped in gloom. At the concert October 11, 1830, she "wore a white dress and roses in her hair, and was charmingly beautiful. . . . She never sang so

Choice front seats for

ELEONORA DUSE

BURKE ADAMS HOUSE

PHONES, BEACH 0935, 0942, 2430

ANNA WALKER WAKEFIELD

ANNOUNCES HER REMOVAL ON OCTOBER FIRST TO

39 TRINITY PLACE

BOSTON

(Trinity Place is between the Copley Plaza and Westminster Hotels)

AMPLE PARKING SPACE AND GREATLY IMPROVED FACILITIES WILL ENABLE MISS WAKEFIELD TO SERVE HER PATIENTS AND CUSTOMERS MORE EFFICIENTLY THAN EVER BEFORE

TELEPHONE, BACK BAY 7598

T. D. Whitney Company

Linen Specialists Since 1796

BOYLSTON STREET SHOP

Linens

of Character Always

Featuring Gift Linens and a complete assemblage of finest Household Linens

Decorative Linens, Damasks, Yarns, Handkerchiefs, Blankets, Puffs and Edwin C. Foss Art Embroideries

---

T. D. Whitney Company

Everything in Linens

Temple Place through to West Street

288 Boylston Street *Boston, Mass.*



well as on that evening, except the aria in 'Agnese.' You know 'O! quante lagrime per te versai.' The *'tutto detesto'* down to the lower B came out so magnificently that Zielinski declared this B alone was worth a thousand ducats." In 1831 he dined eagerly with Mrs. Beyer in Vienna because her name was Constantia: "It gives me pleasure when even one of her pocket handkerchiefs or napkins marked 'Constantia' comes into my hands." In a letter he says of the young woman at Warsaw: "If W. loves you as heartily as I love you, then would Con— No, I cannot complete the name, my hand is too unworthy. Ah! I could tear out my hair when I think that I could be forgotten by her!" The next year he was still in love, although he let his whiskers grow only on the right side. "On the left side they are not needed at all, for one sits always with the right side turned toward the audience." Constantia married Joseph Grabowski, a merchant of Warsaw, in 1832. Count Wodzinski tells another story —that she married a country gentleman who afterwards became blind.* In 1836 Chopin asked Maria Wodzinska to marry him. She refused him, too. She could not act, she said, in opposition to the wishes of her parents. During the winter of 1836–37 Chopin met George Sand.

C. Görner, horn player and composer, went to Berlin in 1835; he died there in 1847.

The concert was most successful. The theatre was full. Chopin, who had been exceedingly nervous, played at his ease on one of Streicher's pianos. Soliva conducted. "The first Allegro of the concerto went

*"Perhaps even a blind country gentleman was preferable to a lachrymose pianist."— James Huneker ("Chopin," New York, 1900).

Massachusetts Trust Company

(MEMBER FEDERAL RESERVE SYSTEM)

UPTOWN BRANCH SITUATED DIAGONALLY ACROSS FROM SYMPHONY HALL

Cordially offers you every facility consistent with sound banking.
Commodious Safe Deposit Boxes. Storage Space for Valuables.
Largest Electrified Burglar-proof Safe in the World.
Ample Parking Space.

MAIN BANK
Massachusetts Trust Building
Corner Federal and Franklin Streets

HAYMARKET BRANCH
46 Canal Street
near North Station

HEWINS & HOLLIS

MEN'S FURNISHING GOODS

4 HAMILTON PLACE, BOSTON

OPPOSITE PARK ST. CHURCH



The Night Has a Thousand Eyes

As evening approaches, the lamps of the sky are lighted as one by one the stars twinkle into sight. All around us near at hand the electric lamps of home are lighted.

In the living-room father reads his evening paper and mother scans her favorite magazines. Childish heads are bent over school-books or over one of the exciting tales which bring sparkles to the eye and a flush to the cheek.

In the boudoir or bedroom a rosy shaded lamp illumines the dressing of the girl so happily preparing for dance or theatre.

So when night comes, lamps take their place in family life, which might be said to cluster around them.

On our fourth floor you will find a collection of desirable lamps electrically equipped—floor lamps to stand behind a wing chair or beside the bridge table, twin lamps for either end of the library table, small lamps for desk or boudoir, big comfy lamps for the living-room table. Some are made of pottery exquisitely glazed, with indescribably changing hues; others are of Chinese porcelain; all are attractive, wired for electricity and with matching shades.

Shreve, Crump and Low Company

Founded in 1800

Lamps, Candlesticks, Gifts—very old and very new

147 Tremont Street — Boston, Massachusetts

© 1923, S., C. & L. Co.

very smoothly, and the audience rewarded him with thundering applause. Of the reception of the Adagio and Rondo we learn nothing except that in the pause between the first and second parts the connoisseurs and amateurs came on the stage, and complimented him in the most flattering terms on his playing. The great success, however, of the evening was his performance of the Fantasia on Polish airs. 'This time I understood myself, the orchestra understood me, and the audience understood us.' " Soliva was obliged to make many corrections in the score. Carl Mikuli, who copied many of Chopin's manuscripts, says that "they were full of slips of the pen, such as wrong notes and signatures, omissions of accidentals, dots, and intervals of chords, and incorrect markings of slurs and octaves."

Chopin played the concerto at Breslau (November, 1830), Vienna (1831), Munich (1831), Paris (February 26, 1832, and April 5, 1835), Rouen (1838).

This concerto has been changed by some pianists for the sake of fuller orchestration and their own glory. The most famous of these versions is the one by Tausig.

"Edward S. Kelly holds a potent brief for the original orchestration, contending that it suits the character of the piano part. Rosenthal puts this belief into practice by playing the older version of the E minor with the first long *tutti* curtailed. But he is not consistent, for he uses the Tausig octaves at the close of the rondo. While I admire the Tausig orchestration, these particular octaves are hideously cacophonic. The original triplet unisons are much more graceful and musical."—James Huneker.

DINE and DANCE at

NO COVER CHARGE

YOENG'S

POPULAR PRICES

AMERICAN AND CHINESE RESTAURANT

NOONDAY LUNCHEON EVERY WEEK DAY FROM 11 A.M. TO 2.30 P.M.

CATERING TO BANQUETS, AUTOMOBILE AND PRIVATE PARTIES A SPECIALTY.

ALL KINDS OF ORDERS PUT UP IN PERFECT CONDITION TO TAKE OUT.

TABLE D'HOTE DINNER EVERY DAY, SUNDAYS AND HOLIDAYS.

"AFTER THEATRE PARTIES" A SPECIALTY.

200 Huntington Ave.

Near Massachusetts Ave.

Tel. Back Bay 2014

Henry F. Miller



In Mahogany or Walnut

Length 5 ft. 7 in.

COLLECTIVE knowledge, countless experiments, technical education and musical genius of the Miller family for three generations, placed the Henry F. Miller Piano where it stands today.

Henry F. Miller & Sons Piano Co.

395 Boylston Street Near Arlington Subway Station, Boston

"The poverty of this orchestration inspired two musicians Klindworth and Tausig, with the singular idea of reorchestrating, respecting the pianoforte part as much as possible. Klindworth arranged the concerto in F minor; Tausig, the one in E minor—a pious intention and an ungrateful labor that remain useless."—Élie Poirée ("Chopin," Paris, s. d.).

"Of Tausig's labor, I shall only say that his cutting down and patching up of the introductory *tutti*, to mention only one thing, are not well enough done to excuse the liberty with a great composer's work. Moreover, your emendations cannot reach the vital fault, which lies in the conceptions. A musician may have mastered the mechanical trick of instrumentation, and yet his works may not be at heart orchestral. . . . The fact is, Chopin could not think for the orchestra."—Frederick Niecks ("Frederick Chopin," London and New York, 1888).

Chopin dedicated this concerto to Friedrich Kalkbrenner, whose playing he greatly admired. The work was published in 1833.

***

Chopin's Concerto in E minor has been played at these concerts in Boston by Madeline Schiller, December 23, 1882; Adele aus der Ohe, March 26, 1887; Teresa Carreño, October 29, 1887; Etelka Utassi, October 27, 1888; Ernest Hutcheson, March 1, 1902; Antoinette Szumowska, November 17, 1906; Ossip Gabrilowitsch, October 30, 1915; Josef Hofmann, December 20, 1918.

IDEALS THAT CUSTOMERS APPRECIATE

Good value, unquestionably fine quality, and careful, intelligent attention to orders have resulted in the growth of a firm bond of customer-friendship between the S. S. Pierce Co. and its thousands of customers, many of whom live hundreds of miles away from Boston.



The Sure Sign of Superiority

S. S. PIERCE CO.

BOSTON BROOKLINE

GROCERS AND IMPORTERS

SINCE 1831



VLADIMIR

DE PACHMANN

uses and endorses

The Baldwin Piano

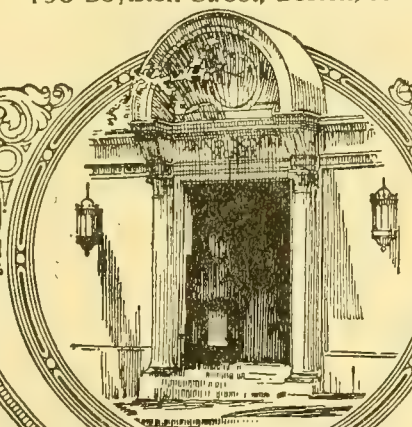
exclusively

The Baldwin Piano Co.

Represented by

The A. M. HUME MUSIC CO.

196 Boylston Street, Boston, Mass.



Rákóczy March from "The Damnation of Faust" Hector Berlioz

(Born at la Côte Saint-André, December 11, 1803; died at Paris, March 9, 1869)

Gérard de Nerval published his translation into French of Goethe's "Faust" in November, 1827. Goethe was pleased at the thought that his poem could be read in the language in which Voltaire ruled fifty years before, and he told Eckermann how Voltaire had influenced his earlier years and what an effort it cost him to shake off this influence and stand on his own feet in close communion with nature. He praised the translation highly, although it was for the most part in prose. "I cannot read 'Faust' any more in German, but in this translation into French everything is again fresh, new and ingenious."* Berlioz, reading it, was intoxicated. "The marvellous book," he wrote, "fascinated me at once; I could not put it down; I read it constantly, at my meals, in the theatre, in the street, everywhere. This translation in prose contained some versified fragments, songs, hymns, etc. I yielded to the temptation of setting music to them. Hardly had I finished this difficult task,—and I had not heard a note of the score,—I committed the folly of having the score engraved—at my expense."

At least two translations into French of "Faust" had been published before de Nerval's, but Berlioz was apparently unacquainted with them. De Nerval in his preface wrote: "'Faust' is about to

*See "Goethes Gespräche mit J. P. Eckermann," 1830, January 3.

THE P T RADIO RECEIVER

Unquestionably the Finest Set in Boston

This Receiver is a Masterpiece of Radio Craftsmanship, embodying unique, exclusive features, and has demonstrated its superiority in comparative tests. Custom Built. London, Mexico City and Los Angeles have been received on loudspeaker with indoor aerial, yet a novice can learn to operate the set perfectly within five minutes. *A card is furnished, specifying exact adjustments necessary to tune in the various broadcasters.*

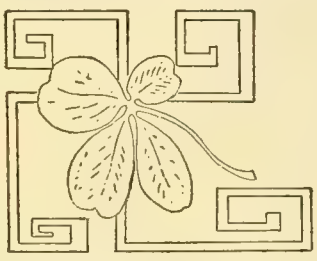
The design is so efficient, and losses so low, that Boston, Springfield, Schenectady, Pittsburgh — even Cleveland and Cincinnati — may be received on loudspeaker *without aerial or ground.*

We shall be glad to give you a demonstration by appointment.

PAUL T. PLATT RADIO SERVICE

29 VANE STREET - - - NORFOLK DOWNS MASS.

Phone, Granite 5035-W



Designer of distinctive gowns

247 NEWBURY STREET

near Fairfield Street

Two Ways of "Diffusing 'em"

Mr. Dick, the lovable half-wit in *David Copperfield,* yearned to give his favorite thoughts to the world. After writing his laborious, unintelligible and never completed "memorials" on the life of Charles First, he pasted them on huge kites and sent them into the air, explaining to David "That's my way of diffusing 'em."

Distributing ideas and suggestions by intelligent means is the corner stone of publicity. To accomplish this end efficiently and with practical effect, GOOD PRINTING is indispensable, especially when it carries a stimulus to responsive action.

Printed messages, wisely planned, skillfully produced and properly distributed, never vanish into the thin air. They find their way swiftly to the buyer's attention and make business.

We offer our customers a half-century of printing experience, which operates to make their printed-matter, effective, logical and productive.

The Quality Mark of  *Printing Service*

GEO. H. ELLIS CO.

Incorporated

272 Congress Street — Boston, Mass.

The average annual expenses of the Boston Symph
This operating deficit is met by subscriptions. A list of th

Abbott, Gordon
Adams, Miss Clara A.
Agassiz, Mrs. George R.
Aiken, Mr. and Mrs. Alfred
Ames, Mrs. F. L.
Ames, Mrs. Hobart
Ames, Hobart
Ames, John S.
Ames, Oakes
Ames, Mrs. William H.
Amory Mrs. Harcourt
Anonymous (3)
Anthony, Mrs. Margaret
Anthony, Miss A. R.
Apsey, Laura Soule
Apthorp, Mrs. H. O.
Atherton, Percy L.
Atwill, Miss Elizabeth M.
Aubin, Miss Margaret H.

Bacon, Mrs. William
Baker, Mr. and Mrs. G. B.
Baker, Miss Helen S.
Balch, Mrs. John
Barbour, Thomas
Barkhouse, Mrs. Arthur J.
Barlow, R. S.
Barnet, Mr. and Mrs. S. J.
Barrett, Mrs. William E.
Bartol, Mrs. John W.
Bates, The Misses
Bates, Mrs. Oric
Baylies, Mrs. Walter C.
Beal, Miss Ida G.
Beebe, Frank H.
Beebe, E. Pierson
Beebe, Miss Sylenda
Berwick-Walker, Clara
Best, Mrs. Edward H.
Bigelow, Dr. W. S.
Bishop, Miss Margaret
Blake, Mrs. Arthur W.
Blake, Estate of William P.
Bliss, Henry W.
Boit, Mrs. John E.
Bostwick, Juliette C.
Bradford, Mary G.
Bradlee, Mrs. Arthur T.
Bradlee, Mr. and Mrs. Thos. S.
Bradlee, Miss S. C.
Brandegee, Mr. and Mrs. E. D.
Bremer, Mrs. J. L.
Brewer, F. R.
Brigham, Mrs. Cyrus
Brown, George W.
Browning, Mrs. C. A.
Bruzza, L., Brooklyn, N.Y.
Buckingham, Miss M. H.
Bullard, Miss Ellen T.
Burdett, Everett W.
Burnham, Miss Helen C.
Burnham, Miss M. C.
Burnham, Mrs. W. A.
Burr, Mrs. Heman
Burr, I. Tucker

Cabot, Miss Amy W.
Cabot, Mrs. Arthur T.
Cabot, Frederick P.
Cabot, Henry B.
Cabot, Mrs. Sewall
Carter, Mrs. J. W.
Case, Miss Louise W.
Cate, Martin L.
Chadbourne, Mrs. J. H.
Chapin, Horace D.
Chapin, Miss Mabel H.
Chase, Mrs. Henry M.
Cheever, Dr. and Mrs. D.
Chromatic Club
Coale, George O. G.
Coale, Mrs. George O. G.
Codman, Miss C. A.
Codman, Mrs. Russell S.
Coffin, Winthrop
Colby, A. E.
Coleman, Miss E. L.
Colt, Mr. and Mrs. James D.
Conant, Mrs. William C.
Converse, Mrs. Costello C.
Converse, M. M.
Coolidge, Mr. and Mrs. Harold J.
Coolidge, Mrs. J. G.
Coolidge, Mrs. J. T.
Coolidge, Julian L.
Coolidge, Mrs. T. J.
Coonley, Howard
Corey, Mrs. H. D.
Cotting, Mrs. C. E.
Cotton, Miss Elizabeth A.
Courtney, Mr. and Mrs. Paul G.
Crafts, Mrs. George P.
Craig, Mrs. Helen M.
Crosby, Mrs. S. V. R.
Crowninshield, Mrs. F. B.
Cummings, Estate of Mrs. Charles A.
Cummings, Mr. and Mrs. Charles K.
Cunningham, Miss Mary
Curtis, Mrs. G. S. (Estat
Curtis, Miss Harriot S.
Curtis, Miss Mary G.
Cushing, Sarah P.
Cushing, Mrs. W. E.
Cutler, Mrs. C. H.
Cutler, Miss Elisabeth A.

Dabney, Mr. and Mrs. G
Dana, R. H.
Dane, Mr. and Mrs. Ern
Daniels, Miss Mabel W.
Davenport, Mrs. George
Day, Mrs. Henry B.
Derby, Miss Elizabeth P.
Dexter, Miss Rose L.
Dixey, Mrs. Richard C.
Dodd, Mrs. Henry
Dole, Mrs. Charles F.
Dunne, F. L. and Compa
Dupee, W. A.

Eager, Miss Mabel T.
Eaton, Miss B. L.
Eaton, Miss L. H.
Edwards, Robert J.
Eisemann, Julius
Eisemann, Ludwig
Ellery, Mr. and Mrs. Will
Elliot, Mrs. John W.
Ely, Miss Augusta C.
Ely, Elizabeth B.
Endicott, S. C.
Ernst, Mrs. Harold C.
Eustis, H. D.
Eustis, The Misses

Farlow, Dr. and Mrs. Joh
Farlow, Mrs. William G.
Farrington, Robert D.
Faulkner, Miss Fannie M.
Fay, Mrs. D. B.
Fenollosa, William S.
Fish, Frederick P.
Fisher, Miss Edith
Fisher, Frances B.
Fitch, Miss Carrie T.
Fitz, Mrs. R. H.
Fitz, Mrs. W. Scott
Foote, Arthur
Foote, George L.
Forbes, Allan
Forbes, Mrs. Ralph E.
Forbes, Mrs. Waldo E.
Fox, Miss Alice M.
Fox, Felix

The Orchestra can be carried on only by the generosity of those financially. All such are invited to join in sustaining the Orchestra.

:hestra exceed its average income by about $95,000.00.
have subscribed for the season 1923-24 follows:

h, Miss Katharine
h, Mrs. Hollis
enstein, Lina H.
l
.ngham, Mrs. Langdon
ingham, Mrs. Louis A.
, Alvan T.

E. Howard
n, Mrs. W. A.
t, Mrs. Ellen J.
re, Mrs. G. L.
vin, Miss Frances
in, Mrs. John L., Jr.
e, Mr. and Mrs. Edwin
arnham
field, Joseph Baram
ough, Mrs. H. V.
wood, Mr. and Mrs. Levi H.
old, Roger
r, Mrs. Frances L.
Miss Eleanor
Miss S. L.

Mrs. H. S.
Mrs. John L.
well, Mr. and Mrs. Frank W.
well, N. Penrose
nond, Mrs. Edward
ng, Emor H.
ngton, Mrs. Francis B.
s, Miss Frances K.
, Mrs. Richard
away, Miss Ellen R.
hton, Mrs. M. G.
n, Parkman B.
ey, Mr. and Mrs. George
vard, Mrs. G. G.
nan, William C.
nan, Mrs. Joseph M.
s, Mrs. John Jay
inson, Mrs. F. L.
inson, F. L., Jr.
Arthur D.
Mr. and Mrs. Edward B.
Mrs. John F.
rt, Philip W.
nes, Mr. and Mrs. E. J.
nes, Ida E.
ans, Miss Katharine A.
ans, Miss Marian
l, Miss Helen
ghton, Clement S.
ghton, Elizabeth G.
e, Mrs. George D.
e, Henry S.

Howe, Mrs. Henry S.
Howe, M. A. DeWolfe
Howe, Mrs. J. Murray
Hoyt, Mrs. C. C.
Hyde, Mrs. Katharine H.
Hunnewell, Mrs. Arthur
Hunnewell, Mrs. Henry S.
Hunt, Miss Abby W.

Ivers, Miss Ella F.

Jackson, Mrs. Henry
Jackson, Mrs. James, Jr.
Jackson, Miss Marian C.
Jaques, Miss H. L.
Johns, Clayton
Johnson, Mr. and Mrs. Arthur S.
Johnson, Miss Edith Morse
Johnson, Mrs. E. J.
Jordan, Helen L.

Kaffenburgh, Mr. & Mrs. Albert W.
Kaufman, M. B.
Keeler, Mrs. A. M.
Kent, Mrs. Edward L.
Kimball, The Misses
King, Mrs. Henry P.
King, The Misses
Koshland, Mr. and Mrs. Abraham
Koshland, Mr. and Mrs. Jesse

Lamb, Miss Aimee
Lamb, Horatio A.
Lamson, Clement R.
Lane, Mrs. G. M.
Lang, Mrs. B. J.
Lang, Miss Margaret Ruthven
Lanz, Jeanne M., Brooklyn, N.Y.
Lapham, Henry G.
Lasell, Miss Elizabeth
Lasell, Josiah M.
Latimer, Miss J. W., Brooklyn, N.Y.
Lawrence, Mrs. John
Lawrence, Miss Sarah
Lee, Miss Bertha
Lee, Mrs. F. H.
Lee, George C.
Lee, Mr. and Mrs. James S.
Lee, Joseph
Leland, Mrs. Lester
Leman, J. Howard
Lewis, Mrs. George
Lilly, Mrs. Channing
Lodge, John E.
Lombard, Mrs. Ephraim
Loring, Miss Louisa P.
Loring, Mrs. Thacher
Loring, William Caleb
Lothrop, Mrs. Thornton K.
Lothrop, Mrs. William S. H.
Luce, Stephen B.
Lowell, Miss Lucy
Lyman, Arthur
Lyon, Mrs. George Armstrong
Lyon, Mrs. W. H.

Macomber, John R.
Maguire, Mrs. Emily M.
Manning, Mr. and Mrs. Earl G.
Mason, Miss Fanny P.
McMichael, Mrs. L. G.
In Memoriam—C. S. D.
Miller, Miss Mildred A.
Milliken, Arthur N.
Milliken, Mrs. James I.
Moir, Mrs. John
Moore, Mrs. Edward C.
Moors, Mrs. Arthur W.
Morison, Mrs. John H.
Morse, Miss Frances R.
Morse, Henry Lee
Morse, Miss J. G.
Morse, J. Torrey, Jr.
Morss, Mr. and Mrs. Charles A.
Motley, Mrs. E. Preble
Mumford, Mrs. George S.
Murdock, Mr. and Mrs. Harold
Murfitt, Mrs. S. C.
McKibbin, Miss Emily W.
MacLaurin, Mrs. Richard C.

Newell, Mrs. Edward A.
Nichols, Mrs. Henry G.
Nickerson, William E.
Norcross, Mrs. Otis
Nutter, George R.

Oakes, Francis J., Jr.
Osgood, Emily L.

Paine, Rev. George L.
Paine, R. T. 2d
Parker, Mrs. Edward L.
Parkman, Henry
Parkman, Mrs. Henry
Patton, James E.
Peabody, Charles
Peabody, Mrs. Endicott
Peabody, Mrs. Francis
Peabody, Mrs. H. Rodman

(Continued on following page)

elieve it important in the life of Boston and are willing to help it

Peabody, Margaret
Perera, Mrs. Gino L.
Peters, Mrs. William Y.
Pfaelzer, Mrs. Franklin T.
Phillips, Mrs. John C.
Phillips, Mrs. W.
Pickman, Dudley L.
Pickman, Edward M.
Pierce, Mrs. M. V.
Pitman, Mrs. B. F.
Post, Mrs. John R.
Potter, Mrs. Murray A.
Pratt, Mrs. L. Mortimer, Jr.
Pratt, Mrs. Walter W.
Putnam, Mrs. James J.
Putnam, Marion C.

Rand, E. K.
Ranney, Miss Helen M.
Rantoul, Harriet C.
Rantoul, Mrs. Neal
Reed, Miss Emily
Reed, Miss Ida B.
Richardson, Mrs. Charles F.
Richardson, Mrs. F. L. W.
Richardson, Mrs. John
Richardson, W. K.
Robb, Russell
Robinson, B. L.
Rogers, H. L.
Rollins, Mrs. J. W.
Rothschild, John
Rousmaniere, Mrs. E. S.
Rothwell, Bernard J.
Russell, Mrs. Richard S.
Russell, Mrs. Robert S.

Sachs, Prof. Paul J.
Sagendorph, George
Saltonstall, Mrs. John
Saltonstall, Leverett
Saltonstall, Miss Muriel Gurdon
Saltonstall, Mrs. Philip L.
Saltonstall, Richard
Saltonstall, Mrs. R. M.
Sanger, Mrs. Charles R.
Sanger, Mrs. George P.
Saville, Mrs. William
Sawyer, Mr. and Mrs. Henry B.
Schneider, Miss Elizabeth
Sears, Miss Annie L.
Sears, Miss Mary P.
Sears, Mrs. Montgomery
Sears, Mr. and Mrs. Richard D.
Sears, Richard D.
Sears, William R.
Shaw, Mrs. Henry S.
Shaw, Mrs. Henry S., Jr.
Shaw, Mrs. Q. A., Jr.
Sheldon, Katharine H.
Shepard, Mrs. Willis S.
Silsbee, Mrs. George S.
Slocum, Mrs. William H.
Smith, F. Morton
Sortwell, Mrs. A. F.
Spalding, Walter R.
Spaulding, Miss Emma F.
Sprague, Mrs. Phineas W.
Stackpole, Mrs. Frederick D.
Stackpole, Mr. and Mrs. Pierpont L.
Staniford, Mrs. Daniel
Stanton, Katharine
Steinert, Alexander
Steinway, Frederick T., New York, N.Y.
Stevenson, Mr. and Mrs. R.H., Jr.
Stone, Galen L.
Stone, Mrs. Galen L.
Stone, Nathaniel H.
Streeter, Mrs. E. C.
Sturges, Alice K.
Sturgis, The Misses
Swallow, Maude C.
Swift, Miss Lucy W.
Swift, Newton

Taft, Edward A.
Tapley, Miss Alice
Tapley, Henry F.
Tappan, Miss Mary A.
Thayer, Mrs. W. H.
Thorndike, Mrs. J. L.
Torbert, Dr. James R.
Tower, Florence E.
Tuckerman, Mrs. L. S.
Turner, Nellie B.

Vaughan, Bertha H.
Vaughan, Mrs. Henry G.
Vorenberg, Felix

Wadsworth, Mrs. A. F.
Ward, Prof. R. DeC.
Ware, Mrs. Arthur L.
Waring, Mrs. Guy
Warner, Elizabeth
Warren, Mrs. Bayard
Warren, Mr. and Mrs. Bentley W.
Warren, Mr. and Mrs. E. R.
Watson, Mrs. Thomas R.
Webster, Mr. and Mrs. Edwin S.
Weeks, Mr. and Mrs. Robert S.
Weeks, Sinclair
Welch, E. Sohier
Weld, Mrs. Bernard C.
Weld, Mrs. Charles G.
Weld, Miss Mary
Wells, Mrs. Webster
Wendell, Mrs. Barrett
Wheatland, Richard
Wheelwright, A. W.
Wheelwright, Miss Mary C.
White, Miss Gertrude R.
White, Miss Susie E.
Whitin, Mrs. G. Marston
Whiting, Mrs. Jasper
Whitman, William
Whitney, Mrs. Margaret F. G.
Whittier, Mrs. Albert R.
Whitwell, Mr. and Mrs. Frederick S.
Williams, Moses
Wilson, Miss A. E.
Winsor, Mrs. Alfred
Wolcott, Mrs. Roger
Wood, William E.
Wright, A. M.

Edmands, Miss Violet
Fay, A. D.
Lyman, Mrs. G. H., Jr.
Sargent, Mr. and Mrs. Edward H.
Scott, Mrs. Arnold
Squibb, Dr. Edward H., Brooklyn, N.Y.
Tozzer, Mr. and Mrs. Alfred M.

Badger, Dr. and Mrs. George S.C.
Beckwith, Mrs. Daniel, Providence, R. I.
Cochran, Mrs. Edwin Paul, New Haven, Conn.
Frost, Horace W.
Hornblower, Henry
Hornblower, Mrs. Henry
Kaffenburgh, Mr. and Mrs. Carl J.
Lyons, John A.
Moseley, Mrs. F. S.
Stevens, Moses T.
Tappan, Mrs. Frederick H.
Ware, Henry

Beach, John P.
Bemis, Mr. and Mrs. A. Farwell
Carr, Cornelia P.
Chapin, Mrs. Mary G., Providence, R. I.
Clark, Mrs. Myron H.
Dana, Dr. Harold W.
Dowse, William B. H.
DuBois, Mrs. L. G.
Farnsworth, William
Holbrook, Miss Mary S.
Hutchins, Mr. and Mrs. Edward
Little, Mrs. David M.
Metcalf, Mr. and Mrs. Jesse H., Providence, R. I.
Milliken, Miss Lois H.
Palmer, Mrs. Marion C.
Platner, Mrs. John Winthrop
Ripley, Edward L.
Selfridge, Mrs. G. S.
Shattuck, Lillian
Sibley, Mrs. Henry C.
Steedman, Mrs. C. J., Providence, R. I.
Thayer, Mrs. John E.

Latimer, Mr. and Mrs. George D.
Carmichael, Dr. and Mrs. Henry
Friend
Guild, Courtenay

Galacar, Mr. and Mrs. Frederic R.
Jackson, Mrs. Arthur E.

Alford, Mrs. O. H.
Anonymous
Beebe, C. Philip
Bramhall, Miss Eleanor

Appleton, Miss Mary
Curtis, Miss Frances G.
Ellis, Miss Helen

Sampson, Charles E.

Duff, Mr. and Mrs. John
Friend
Harwood, G. Fred

Frost, Mr. & Mrs. Donald McKay
Houser, Mrs. H. M., Washington, D. C.
Nickerson, Mrs. William G.

In Memory of Albert van Raalte

Harwood, Mrs. John H.
Huntsman, Ray

Loeffler, Mrs. C. M.
Shrigley, Mrs. Wilfred R.

Jones, Miss Margaret H.
Morse, Leonice S.
Peirce, Miss Alice Foster

Putnam, Mrs. George
Ratshesky, Mr. and Mrs. A. C.
Sherman, Mrs. Henry H

Pledges received from New Subscribers, April 8th

Manson, Elizabeth E.
Pingree, Mrs. Arthur H.

Sampson, Mrs. Robert deW.

Stone, Mrs. William E.

Subscriptions to date for season of 1923-24 -	$81,873.34
Endowment Fund - - - - -	146,970.72
Endowment Fund, in memory of Henry L. Higginson	10,025.00

Subscriptions are applicable to deductions from the Federal Income Tax.

The list of subscribers to the operating deficit of the Boston Symphony Orchestra, Inc. for 1923-24 was first printed in the programme books of November 16 and 17. Two weeks later, with the names of many new subscribers added in the interval, the pledged amount of $58,706.00 was published. Since then the total has been increased to $81,873.34

This has come about through a greatly extended coöperation in the support of the Orchestra on the part of its patrons. The Trustees, with much appreciation of what has already been done, would be glad to have it generally understood that subscriptions of small and moderate amounts are warmly welcomed from those who cannot make such contributions as they would like to offer. The widest possible distribution of support is as much to be desired as the support itself.

Subscriptions to annual deficit and to the Endowment Fund should be sent to E. B. Dane, Treasurer, 6 Beacon Street, Boston, Mass.

DONORS TO THE ENDOWMENT FUND

Adams, Mrs. Brooks
Adams, Mrs. Charles H.
Alford, Martha A.
Alford, Mrs. O. H.
Allen, Mary O.
Allen, Mrs. Philip R.
Andrews, Miss Katharine H.
Anthony, Miss Margaret
Ashton, Joseph N.
Atherton, Percy L.
Atkinson, Mr. and Mrs. E. W.
Aubin, Miss Margaret H.
Austin, Mrs. Calvin

"B"
Bailey, Miss Alice H.
Baker, H. S.
Barr, Laura M.
Bartlett, Mrs. J. S.
Bartlett, Mary F.
Bartol, Mrs. J. W.
Bayley, Mrs. M. R.
Bazeley, Mr. and Mrs. W. A. L.
Beach, Mr. and Mrs. Jonn
Bearse, Mrs. H. L.
Beebe, Sylenda
Bennett, Mrs. T. W.
Best, Mrs. Edward H.
Bird, Mrs. Frances A.
Bishop, Mrs. C. J.
Bowditch, Dr. and Miss Olivia Y.
Bradlee, Miss S. C.
A. B.
Bradlee, Col. and Mrs. Thomas S.
Brewer, Miss F. R.
Briggs, Miss H. S.
Brigham, Mrs. Clifford
Brooks, Miss Phyllis
Bruce, James L.
Buckingham, Mary H.
Burnham, Miss Alice E.
Burnham, Miss Helen C.
Burnham, Miss M. C.
Burr, Mr. and Mrs. Allston
Burr, Mrs. Heman
Butler, Miss Isabel

Cabot, F. Ernest
Cabot, Frederick P.
Cabot, J. W.
Cabot, Miss Theodora
Carmichael, Dr. and Mrs. Henry
Cary, Miss Georgina S.
Case, Miss Louise W.
Chafee, Mrs. Z.
Chapin, H. D.
Chapin, Miss Mabel H.
Chase, Mrs. Theodore
Clark, Mrs. Frederic S.
Clarke, Marshall G.
Clay, Mrs. B. B.
Codman, Miss C. A.
Cole, Mrs. Mollie R.
Cooper, Charlotte E
Cram, Robert V.
Curtis, Mrs. Horatio G.
Cushing, Mrs. W. E.
Cutler Mrs. Elbridge G.

Daly, Mrs. Reginald A.
Davenport, Mrs. George H.
Davenport, Mrs. Mary H.
Day, Mrs. Frank A.
Delano, Miss Julia
Derby, Miss Elizabeth P.
Dickerman, Mrs. Frank E.
Dole, Mrs. Charles F.
Dudley, Frances Gardner

Duff, Mr. and Mrs. John
Duncan, Mrs. Albert Greene
Durkee, A. Imogene

Earle, C. B.
Edwards, Miss Hannah M.
"Cash"
Ellery, Mr. and Mrs. William
Elms, Helen T.
Anonymous
Emery, Mr. and Mrs. Frederick L
Emery, Georgia H.
Emery, Miss M. S.
Ensign, Mrs. C. S., Jr.
Estabrook, Mrs. Ida F.

Fairbanks, Miss Catherine
Farlow, John W.
Fay, Miss Helen B.
Felton, Mrs. C. C.
Fenollosa, William S.
Ferris, Ida J.
Fisher, Miss Edith S.
Fisher, Miss Frances B.
Fisher, R. B.
Fiske, Arthur P., In Memory of Florence Sumner Fiske
Fitz, Mrs. W. Scott
Fogg, Mrs. Louisa H.
Foote, Arthur
Forbes, Edward W.
Fox, Miss Alice M.
Fox, Felix
Fox, Isidor
French, Miss Katherine
Frothingham, Mrs. L. A.

Gay, E. Howard
Gebhard, Heinrich
Grant, Mrs. Elizabeth
Gray, Elizabeth F.
Gray, Marion E.
Gray, Mr. and Mrs. Russell
Griswold, Mrs. Fitz-Edward
Guild, Miss Charlotte H.
Guild, Miss Eleanor

Harding, Emor H.
Harpham, Mrs. Sherlie B.
Harrington, Mrs. F. B.
Harris, Miss Frances K.
Hatfield, Dr. and Mrs. H. K.
Hayward, Mrs. A. F.
Hayward, Miss Emily H.
Hayward, Mrs. G. G.
Hill, Mr. E. B.
Hill, Miss Marion
Hitch, Miss Julia D.
Hobbs, Mrs. Jane W.
Hofman, H. O.
Holland, Charles P.
Homans, Mrs. William P.
Hooper, Mrs. Susan Thayer
Hopkinson, Miss Leslie W.
Hosmer, Mrs. Elizabeth T.
Howe, Mrs. George D.
Howe, Sarah L.
Hunter, Miss Lillian
Hurlbut, Mr. and Mrs. B. S
Friend
Hyde, Mrs. J. M. E.

Ingraham, Mary
Ivers, Ella F.

Jack, Dr. Edwin E.
Jack, Dr. Frederick L.
Friend
Jennison, Miss Katharine A.
Johnson, Miss Edith Morse
Johnson, Mrs. E. J.
Johnson, Ellsworth E.

Kaffenburgh, Carl J.
Kent, Mr. and Mrs. Edward L.
King, Miss Anne P.
King, Miss Caroline W.
King, Franklin

L., J. D.
Lampney, Alice E.
Lancaster, Mrs. Stella C.
Lang, Margaret Ruthven
Lee, Mrs. Francis H.
Lee, Mr. and Mrs. James S.
Friend
Lee, Mr. and Mrs. Joseph
Levey, Mrs. William M.
Lewis, Carrie L. S.
Littell, Miss Harriet R.
Littell, Miss Lucy
Lombard, Annie F.
Loring, Miss Louisa P.
Lothrop, Mrs. Thornton K.
Lothrop, Mrs. W. S. H.
Lowell, Miss Lucy
Lyon, Mrs. W. H.

McCabe, Gertrude B.
McCrary, Mabel S.
McDaniels, Mrs. W. H.
MacFadden, Hamilton
McKibbin, Miss Emily W.
Manson, Miss Elizabeth E.
Marrs, Mrs. Kingsmill
Mayo, Lawrence
Miller, Miss Mildred A.
Minot, Laurence
Moore, Mrs. Edward C.
Moran, Mrs. John J.
Morey, Mrs. Edwin
Morrill, Miss Helen
Morrill, Miss Isabel W.

Neal, Mrs. J. A.
Newell, Mrs. Edward A.
Nickerson, William E.
Norcross, Mrs. Otis

Ogden, Mrs. David B.
Osgood, Miss Emily L.

Paine, Robert Treat, 2d
Parkman, Henry
Parkman, Mrs. Henry
Perera, Mrs. Gino L.
Perkins Institution for the Blind
Phillips, Mrs. A. V.
Powell, Mrs. W. B.
Prather, Miss Elisabeth
Prince, Mrs. Morton P.

Quincy, Elinor

Rantoul, Miss Edith
Rantoul, Harriet C.
Rantoul, Miss Margaret
Rawles, James D.
Raymond, Mrs. Franklin F.
Rider, Mrs. Lelia Y.
Robbins, The Misses
Robinson, Jeannie D.
Robinson, Mrs. J. M.
Rogers, Henry M. and Clara Kathleen
Ropes, Mrs. C. B.
Rueter, Mrs. Helene C.
Russell, Mrs. Robert S.

Sargent, Mrs. Francis W.
Schneider, Elizabeth
Sears, Miss Annie L.
Sears, Miss Mary P.
Sedgwick, Prof. and Mrs. William T.
Selfridge, Mrs. George S.
Anonymous
Shaw, Miss Eleanor
Shaw, Mrs. Henry S.
Sheldon, Edward S.
Shepard, Miss Emily B.
Shepard, Mrs. W. S.
Sherman, Henry H.
Shurtleff, Gertrude H.
Silsbee, Elizabeth W.
Slocum, Mrs. W. H.
Smith, Mrs. Frederick M.
Snell, Miss Frances
Spalding, Miss Dora
Spring, Mr. and Mrs. Romney
Stackpole, Mrs. Frederick D.
Staniford, Mrs. Daniel
Stearns, Mrs. C. K.
Stearns, Mrs. F. P.
Stevens, Mary Louisa
Stewart, Mrs. Cecil
Sturges, Dorothy
Sturges, Mrs. Howard O.
Sullivan, Mrs. T. Russell
Swallow, Maude C.
Swan, Miss M. H.
Swift, Miss L. W.

Taft, Edward A.
Tapley, Miss Alice P.
Tapley, Henry F.
Tappan, Mrs. Frederick H.
Thayer, Mrs. John E.
Thomas, Miss Anna B.
Thompson, C. A.
Thorndike, Mrs. J. L.
Thorndike, Mary D.
Townsend, Miss Annie R.

Wadsworth, Mrs. A. F.
Walton, Alice
Walworth, Harriet E.
Ward, Miss A. S.
Ware, Mrs. Whitman
Waring, Mrs. Guy
Watson, Mrs. Donald C.
Watson, S. L. D.
Weidhorn, Leo
Wheatland, Mrs. Richard
Wheeler, Mrs. H. R.
Whitin, Mrs. G. M.
Whitman, Miss Effie E.
Whitman, Mrs. Florence Lee
Whittier, Mr. Albert R.
Williams, J. Bertram
Wilson, Miss A. E.
Winkley, Hobart W.
Winsor, Mrs. Alfred
Worthington, Miss Julia H.
Wright, Mrs. Walter P.

Issued for the centenary of César Franck's birth

A NEW VOLUME OF THE MUSICIANS LIBRARY!

CÉSAR FRANCK

PIANO COMPOSITIONS

Edited and with Preface by VINCENT D'INDY

César Franck, the great genius who gave to absolute music in France its most enduring impetus, did not neglect the piano. Franck's piano compositions are not only of the highest beauty, but are permanent contributions to the history of the art, in that he invented new forms, or adapted old ones to modern uses. His pupil and devoted disciple, Vincent d'Indy, contributes a biography which has abiding critical value. This preface of Mr. d'Indy is in French and English.

Price, paper, cloth back, $2.50, postpaid; full cloth, gilt, $3.50, postpaid

A catalog giving full particulars of the eighty-seven volumes, and Table of Contents, sent free on request

OLIVER DITSON COMPANY

178-179 TREMONT STREET BOSTON 10, MASS.

Made in U.S.A. *Order of Your Local Dealer*

TO OUR FRIDAY AFTERNOON SUBSCRIBERS

It has been suggested that subscribers who for any reason find themselves unable to attend the Friday Symphony Concerts, and whose tickets would not otherwise be used, send them in to be sold for the benefit of the Boston Symphony Orchestra, Inc. Endowment Fund.

Kindly send such tickets as early each week as convenient to Boston Symphony Orchestra, Inc.

Symphony Hall, Boston.

be performed in all the theatres of Paris, and those who will see the performances will no doubt be curious to consult at the same time the German masterpiece." The *Figaro* of November 30, 1827, referred to the translation published "at a moment when the chief theatres purpose to represent the very bizarre and marvellous adventures of Dr. Faust." A "Faust" by Théaulon and Gandolier, with music arranged by the orchestral leader, Béancourt, was performed with great success at the Nouveautés.* Stapfer's "Faust," illustrated by Delacroix, was published in March, 1828. "Faust," with Frédéric Lemaître as the hero was produced at the Port-Saint-Martin, October 29, 1828.

Berlioz's "Huit Scènes de Faust," composed at Grenoble in 1828, and at Paris in 1829, engraved in 1829, is now extremely rare. It did not include the Rákóczy March. Berlioz sent a copy to Goethe, who consulted Zelter of Berlin as to its worth. Zelter wrote a letter abusive of the music. Goethe never acknowledged the gift, never replied to Berlioz's letter.

*The libretto of this "Faust," a lyric drama in three acts, produced at the Théâtre de Nouveautés on October 27, 1827, is a curious one. Faust, rejuvenated by his own magic art, has saved Marguerite, the daughter of Conrad, an old soldier, from drowning. He asks for her hand, but Conrad refuses the offer because Faust cannot maintain her in becoming state. Faust, desperate, invokes the aid of hell. Mephistopheles appears, and offers untold wealth in exchange for a bond binding the two for eternity. Faust accepts. Rich and noble, he again asks Conrad for his daughter. Soon the price paid by the philosopher for his sudden prosperity is known. Marguerite rejects him, and prays for help. Faust feels remorse. He demands of Mephistopheles the annulment of the compact. Pardoned, he weds Marguerite, who is found to be the heiress of the noble family of Irnestal. There was a brilliant *mise-en-scène*. For an account of a dispute over the music see "Histoire des Théâtres de Paris: Les Nouveautés," by L. Henry Lecomte (Paris, 1907, pp. 36–38).

JOHN A. REARDON, Jr.



Interior Decorator

Draperies Furniture
Wall Papers

103 ST. JAMES AVE., BOSTON
Reardon Building
Telephones, Back Bay { 10974 / 6609

Lewis F. Perry's Sons Co.
PAINTING AND DECORATING
TELEPHONE, MAIN 4335
101 TREMONT STREET
ROOM 211, BOSTON
Decorators of Symphony Hall

TOWN TAXI

TOWN TAXI

LOWEST RATE OF FARE IN BOSTON

Taxi Cabs

AT

SYMPHONY HALL

AFTER ALL CONCERTS

Notify the usher or taxi agent at entrance

TOURING CARS

Low Rates

LIMOUSINES

Quality Service

TOWN TAXI

INCORPORATED

KENMORE 5000

LOWEST RATE OF FARE IN BOSTON

TOWN TAXI

TOWN TAXI

The revision of these scenes were made and the other portions of "The Damnation of Faust" were composed in 1845–46. The first performance was at the Opéra-Comique, Paris, December 6, 1846. Berlioz conducted. The singers were Mme. Duflot-Maillard, Roger, Léon, Henri. The first performance in the United States was at New York, February 12, 1880. Amy Sherwin, Jules Jordan, Franz Remmertz, Bourne. Leopold Damrosch conducted. The first performance in Boston was on May 14, 1880. Mrs. Humphrey-Allen (now Mrs. George F. Babbitt), W. J. Winch, Clarence Hay, and "an Amateur" (S. B. Schlesinger). B. J. Lang conducted. The first performance in operatic form was at Monte Carlo, February 18, 1893. Mlle. d'Alba, Jean de Reszke, Melchissédec, and Illy.

The first performance of the Rákóczy March in Boston was at one of Theodore Thomas's concerts on April 9, 1870.

Berlioz, early in 1846, was about to leave Vienna for Budapest. He wrote the Rákóczy March the night before his departure. "A Viennese amateur, who knew well the manners of the country I was to visit, came to me some days before with a volume of old airs. 'If you wish to please the Hungarians,' he said, 'write a piece on one of their national airs. They will be enraptured, and you in turn will give me, when you are back, news of their *Elien* (hurrah!) and applause. Here is a collection, and you have only to choose.' I took his advice and chose the Rákóczy tune."

Hurwitch Bros.

PRESENT

Their latest importations for Spring and Summer

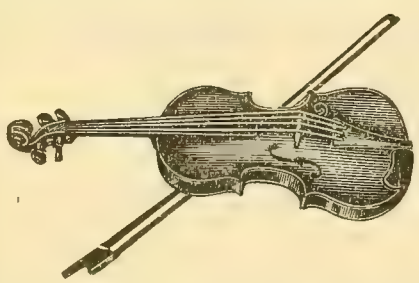
COATS SUITS GOWNS WRAPS
SPORTSWEAR

Introducing

HATS and SCARFS

By Sarah Jane Dearborn

344 BOYLSTON STREET



JACOB THOMA & SON

Importers and Dealers in
Old and New Violins — Bows — Strings — Cases
and Violin-Specialties

Repairers to the Boston Symphony Orchestra
Agents for the Silvestre & Maucotel
Tricolore Tested-Strings

226 TREMONT STREET . BOSTON, MASS.
Opp. Majestic Theatre Telephone, Dewey 1763-W

The march was played for the first time at Budapest, February 15, 1846, in a concert given by Berlioz in the National Theatre. The description of the reception of it by the Hungarians is familiar. "The extraordinary effect it produced tempted me to introduce it in my score of 'Faust.' I took the liberty of putting my hero in Hungary at the beginning of the action, and making him witness the passage of an Hungarian army across the plain where he is walking, buried in thought. A German critic found it exceedingly strange that I had made Faust travel to such a place. I do not see why I should not, and I should not have hesitated the least in the world to take him anywhere else, if it would have helped my score. I had not bound myself to follow Goethe's plan, and the most eccentric travels may be attributed to a character like Faust without any shock to probability. Other German critics took up this singular thesis later, and attacked me with still greater violence for the changes I made in Goethe's plan! As if there were no other 'Fausts' than Goethe's! . . . I have often wondered why those same critics never reproached me for the libretto of my 'Romeo and Juliet' symphony, which is little like the immortal tragedy. No doubt, because *Shakespeare is not a German.** Patriotism! Fetishism! Cretinism!"

Christopher Marlowe pictures Faust as an accomplished traveler

*During the World War some German writers insisted that Shakespeare was of German descent. They also found for Dante some German ancestors. "Deutschland über alles."—Ed.

Boston Conservatory of Music

INCORPORATED

AGIDE JACCHIA, Director

250 HUNTINGTON AVENUE, BOSTON 17, MASS.

Telephone Back Bay 2042

CATALOG SENT ON REQUEST

STEINWAY PIANOFORTE

P. CARTONI COMPANY

IMPORTERS

FLORENTINE ARTS AND CRAFTS

Suitable gifts for all occasions — Visitors welcome

Room 406 — Berkeley Building — 420 Boylston Street

here who was personally conducted by Mephistopheles. Faust says (scene vii.) :—

> Having now, my good Mephistophilis,
> Passed with delight the stately town of Trier,
> Evironed round with airy mountain-tops,
> With walls of flint, and deep entrenchèd lakes,
> Not to be won by any conquering prince;
> From Paris next, coasting the realm of France,
> We saw the river Maine fall into Rhine,
> Whose banks are set with groves of fruitful vines;
> Then up to Naples, rich Campania,
> Whose buildings fair and gorgeous to the eye,
> The streets straight forth, and paved with finest brick;
> Quarter the town in four equivalents.
> There saw we learnèd Maro's golden tomb,
> The way he cut, an English mile in length,
> Through a rock of stone in one night's space;
> From thence to Venice, Padua, and the rest,
> In one of which a sumptuous temple stands,
> That threats the stars with her aspiring top.
> Thus hitherto has Faustus spent his time:
> But tell me, now, what resting place is this?
> Hast thou, as erst I did command,
> Conducted me within the walls of Rome?

Akos László gives this account of the origin of the Rákóczy March :—

When Prince Franz Rákóczy II. (1676–1735) entered in solemn

A Bit of the Brunswick All Your Own



Of course, you know the Brunswick Shoppe — so near Copley Square, so convenient to Boylston Street shopping, so short a distance from the theatres. This delightful little low-beamed salon and all that is within, is a bit of the Brunswick all your own. For luncheon — for afternoon tea — for supper before the theatre — or just to run into at any odd moment for a tiny nibble and chat with the many friends you are sure to meet there. Claim it for your own—as it truly is!

Afternoon Tea

Ices **Favors** **Brunswick Candy**

The Brunswick Shoppe

Boylston Street at Clarendon

The B. F. Wood Music Co.

Publishers of

Edition Wood.

And the Largest Catalog of Easy Educational Music in the World.

To be had through your Local Dealer

88 ST. STEPHEN STREET BOSTON, 17

M. STEINERT & SONS

New England Distributors for

STEINWAY

STEINERT JEWETT WOODBURY

PIANOS

DUO-ART Reproducing Pianos

Pianola Pianos



VICTROLAS VICTOR RECORDS

DeForest Radio Merchandise

STEINERT HALL

162 Boylston Street

BOSTON MASS.

state his town of Eperjes, bringing with him his young bride, the Princess Amalie Karoline, daughter of Duke Vanfried of Hesse, the leader of the gypsies, Michael Barna, court fiddler and favorite of the Prince, wrote a processional march in honor of the pair and played it with his band. The march was originally of a joyous nature, but Barna rewrote it. He learned that his master was about to revolt against the Austrian house, in spite of the treaty of Szatmár; and he threw himself at the feet of his master, and with tears he spoke from his heart: "Most gracious Prince! You abandon a pleasant life, to chase after nothing!" And to soothe the Prince he took his fiddle in his hand and played the rewritten tune, the tune with which he had greeted his happy master, who then blazed at the zenith of his might.

The Prince died exiled in Turkey, whither Barna had followed him.

The "Rákóczy Song" was popular among the Hungarian people and the wandering gypsy musicians. It was first put in notation by Karl Vaczek of Jászó, who died, very old, in 1828. He was an amateur who had played the flute before the Austrian court, and was known as one learned in music. He learned the Rákóczy tune from a grandchild of Michael Barna, a woman renowned throughout all Hungary for her beauty and fiddling; and her name was Czinka Panna.

Vaczek wrote the tune on paper and gave the manuscript to a

F. T. D.  F. T. D.
Say it with flow - ers

Florists
Telegraph
Delivery

Symphony
FLOWER SHOP

Faith
Truth
Determination

Flowers and Decorations for all occasions
240 HUNTINGTON AVENUE
Diagonally across from Symphony Hall
Telephones, Back Bay 8241, 8238

WESTLAND AVENUE GARAGE
INCORPORATED
41–43 WESTLAND AVENUE AND 32–34 ASTOR STREET
ONE MINUTE FROM SYMPHONY HALL
While attending concert store your car at our new and most up-to-date garage. Guard against theft.
Telephones, Back Bay 8862, 8863

fiddler named Ruzsitska,* who made of it a greater work, for he broadened it into a march and battle music.

The original melody of Barna was preferred by the Hungarians. Berlioz in his transcription used portions of Ruzsitska's version; he took the true "Rákóczy Song" and also Ruzsitska's battle music.

Czinka Panna was educated musically by a German Kapellmeister at Rozsnyo. When she was fourteen, she married a gypsy who played the "Viola da Gampa," and with her husband and her two brothers went here and there in Hungary. Their performance of the Rákóczy March was sensational. Before her death her band was composed wholly of her sons. When she died, her beloved Amati, which had been given her by the Archbishop of Czáky, was buried with her; for she had asked this. She was at the height of her fame in 1772.†

But according to the Vienna *Allg. Musik-Zeitung* (No. 27. 1846, page 104) a regimental bandmaster named Scholl, "a very modest,

*Was not this "fiddler" a musician named Wencelas Ruzsicska, born on September 8, 1758, at Jameritz in Moravia? Going to Vienna, sent by his father to give lessons, he studied composition, became court organist and played the viola in the orchestra of the National Theatre. He died at Vienna on June 21, 1823. It is said that he drifted into Hungary in 1797. When Salieri discovered Schubert's easy aptitude for music he handed him over to Ruzsicska, who did not keep him long, but returned him, saying: "He knows everything already. God Almighty has taught him." Albert Soubies in his little book on Hungarian music (Paris, 1898) says that Ruzsicska's opera "the Flight of Bela" (1826) was the first opera in the Hungarian language.

†For a sketch of her life see Liszt's "Des Bohémiens et de la musique en Hongrie," pp. 292, 293 (Paris, 1859).





amiable, good, fat man," composed the Rákóczy March at the beginning of the nineteenth century. He may have based his march on the old tune.

* * *

When "The Damnation of Faust" was first performed, Wagner's "Tannhäuser" was not a year old on the stage; Verdi's greatest opera was then "Ernani"; Schumann had still ten years to live; Tchaikovsky was six years old; Brahms was a student of thirteen years.

* * *

Liszt's Rákóczy March was played in Boston at a concert of the Boston Symphony Orchestra on March 14, 1891.

The first performance in Boston was on December 2, 1871, at one of Theodore Thomas's concerts.

The pianoforte version was played by Carl Baermann at a concert on January 27, 1883.



William B. Ballard

formerly of V. BALLARD & SONS

Riding Habits Suits

Coats and Gowns

customers' materials used

565 BOYLSTON STREET

Telephone, B. B. 9616

THOMAS

RETTA C. THOMAS

683 BOYLSTON ST.

Imported Models and our own Creations

Gowns, Wraps, Suits, Blouses

Special Attention Given to Reproductions of all French Models

"Le Sacre du Printemps" ("The Rite of Spring"): Pictures of Pagan Russia in two parts . . . . Igor Stravinsky

(Born at Oranienbaum, near Petrograd, Russia, on June 5, 1882; living in Paris)

"The Rite of Spring," or more literally according to the Russian "Spring Consecration," scenery and costumes designed by Nicolas Roerich, choreography by W. Nijinsky, was produced at the Théâtre des Champs Elysées on May 29, 1913, by the Diaghilev Ballet Russe. Mr. Monteux conducted. The chief dancers were M. Nijinsky and Mlle. Piltz. The performance, while it delighted some, incited howls of protest. The hissing was violent, mingled with counter cheers, so that M. Astruc ordered the lights turned up. The late Alfred Capu wrote a bitter article published in *Le Figaro*, in which he said:—

Bluffing the idle rich of Paris through appeals to their snobbery is a delightfully simple matter. . . . The process works out as follows: Take the best society possible, composed of rich, simple-minded, idle people. Then submit them to an intense régime of publicity. By pamphlets, newspaper articles, lectures, personal visits and all other appeals to their snobbery, persuade them that hitherto they have seen

MADAME SARA announces the opening of an uptown shop, corner Newbury and Dartmouth St., specializing in the most up-to-date Corsets, Brassieres and Lingerie.

LA PATRICIA CORSET SHOPS

80 BOYLSTON ST. Boston, Mass.
147 NEWBURY ST. Boston, Mass.

Miss Farmer's School of Cookery
Established 1902
Home of the Boston Cooking School Cook Book
30 Huntington Avenue, Boston
Practice Classes constanting forming in
Cookery and Household Technique
Demonstration Lectures
Tuesdays and Wednesdays
Miss Alice Bradley, Principal

Samuel E. Quint

Florist

Opp. Loew's State Theatre

EASTER LILIES, 40 cts.
BLOSSOM

Flowers for all occasions

240 Massachusetts Avenue
Boston, Mass.

BOSTON FESTIVAL ORCHESTRA
BOSTON BAND
GEO. W. STEWART, Manager
Removed to
LITTLE BUILDING, Room 759 Telephone, Beach 0243
Music for all occasions

PERMANENT WAVE SPECIALIST
Twelve years' experience in Permanent Waving has taught me the **only** safe method is the Nestle Lanoil
Miss LILLIAN J. KANE
420 BOYLSTON STREET . . . . . BOSTON
Room 312 Tel. B.B. 8798

only vulgar spectacles, and are at last to know what is art and beauty. Impress them with cabalistic formulæ. They have not the slightest notion of music, literature, painting, and dancing; still, they have heretofore seen under these names only a rude imitation of the real thing. Finally assure them that they are about to see real dancing and hear real music. It will then be necessary to double the prices at the theatre, so great will be the rush of shallow worshippers at this false shrine.

There were five performances that season.

When this ballet was brought out at Drury Lane, London, on July 11, 1913, with Mr. Monteux conductor, it was thought advisable to send a lecturer, Mr. Edwin Evans, in front of the curtain, to explain the ideas underlying the ballet. At the end of the performance there was greater applause than hissing.

The music of this ballet was performed for the first time in concert form by an orchestra conducted by Mr. Monteux at one of his concerts at the Casino de Paris in Paris on April 5, 1914, when it was enthusiastically applauded.

And now "The Rite of Spring" is acclaimed as Stravinsky's "greatest work."

When you think of dancing

STATE THEATRE BALLROOM

The Highest Class, Best Equipped and most Capacious Ballroom in New England

DANCING ASSEMBLIES EVERY TUES., THURS., and SAT. EVENING
STATE BALLROOM ORCHESTRA, DIRECTION OF LAMBERT BROS.

Unusual Wedding and Engagement Gifts

Remarkable for their variety, good taste and value, displayed in a roomy, restful and refined place to shop.
Beautiful French Pearl Necklaces, also African Ivory, Coral, Crystal, Amber, Jade, etc.
Lamps, Mirrors, Baskets, Rare Brass and Copper Pieces and 1001 other attractive articles.

HENRY LAWRENCE STUDIOS, Inc., *Importers*
"Unusual things from everywhere"
40 LA GRANGE STREET, BOSTON Directly in rear of Hotel Touraine

THE PORTER PIANOFORTE SUMMER SCHOOL

1924 Session ——— Five Weeks
June 30 ——— August 2

Courses in Normal Training and Pianoforte Playing
Artist Class for Soloists and Teachers Public Recitals

For further particulars address:
Mr. F. Addison Porter, 512 Pierce Building, Copley Square, Boston, Mass.

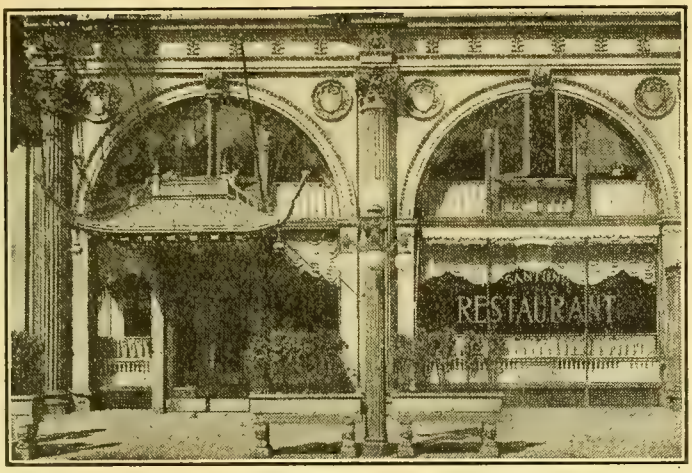
WEEMAN, BEAL & HOLMBERG



.. IMPORTERS ..
Violins, Fittings and Repairs
564 Washington Street, Rooms 527-528
Telephone Connection BOSTON

SANTUNG RESTAURANT

St. James Building
Near Symphony Hall



Telephone, Back Bay { 6018 / 10116

MERCHANT CLUB LUNCHEON
11 a.m. to 2 p.m.

SPECIAL SUNDAY TABLE D'HÔTE DINNER
12 m. to 4 p.m.

MUSIC EVERY DAY AND EVENING

"After Theatre Parties" a Specialty

SPECIALIST IN AMERICAN AND CHINESE DISHES

THE
VERGÉ SHOP

1385 Beacon Street
BROOKLINE

Good Things to Eat

Reservations by Telephone
Brookline 2240

GRACE HORNE'S GALLERIES

Stuart Street at Dartmouth
Trinity Court, Boston, Mass.

PAINTINGS BY:
JOHN R. FRAZIER
JOHN WHORF
and other artists

Specimens from the
GEBELEIN
COLLECTION



PENNELL, GIBBS & QUIRING CO.
INC., DECORATORS & PAINTERS
203, 205 CLARENDON STREET
BOSTON, MASSACHUSETTS

THE SOCIETY OF
Arts & Crafts

Distinctive Gifts
for all occasions

9 PARK ST., BOSTON

The first performance of the music in this country was by the Philadelphia Orchestra in Philadelphia on March 3, 1922.

The first performance in Boston was at a concert of the Boston Symphony Orchestra on January 25, 1924.

***

Much has been written about this remarkable ballet. Some have gone to Sir J. G. Frazer's "Golden Bough" and talked about the mystical adoration of Spring "as the sign of fertility culminating in a propitiatory sacrifice"; how the decay of vegetation in winter is the weakening of the impulse of fertility and must be brought to life in a younger form. Mr. Edwin Evans finds behind the pretext of a rite the marvellous power inherent in all nature to grow, develop, and assume new forms. "This power is so great that it affects Nature herself with a tremor, expressing itself in uneasiness at the critical period of adolescence in all living things. It is that tremor, that inner disturbance, which is the underlying thought of 'The Rite of Spring.'" And Edith Sitwell has this to say: "Life is energy, and the very fact of that life will eventually push us over the abyss into the waiting and intolerable darkness. In 'The Rite of Spring' he [Stravinsky] gives us the beginning of energy, the enormous and terrible shaping of the visible and invisible world through movement."

Thus might Captain Lemuel Gulliver have heard learned professors discussing at the Academy of Legado.

But some have quoted Stravinsky as saying that this work is to be

Courteous, Efficient and Prompt Service

"THE BEST OF FOOD THE FINEST CUISINE"

MUSIC EVERY EVENING

THE FAR EAST CO. CHINESE AND AMERICAN RESTAURANT

Noon-day Lunch 11-2 p.m. $.40 Open from 11-12 a.m.

Special Dinner 5.00-8 p.m. $.50 up Sunday Dinner $.85 and $1.25

1088 BOYLSTON STREET Tel. Back Bay 2342 BOSTON, MASS.

New and interesting suggestions for interior decorations

NEW IMPORTED CRETONNES AND WALL PAPERS. FURNITURE DESIGNS AND COLOR SCHEMES

Harlow & Howland

Interior Decorators

282 DARTMOUTH STREET

Foreign Languages Easily Learned

The Berlitz Conversational Method makes the study of any foreign language a surprisingly simple, easy and pleasant matter. Experienced native teachers. Day and Evening Classes and Individual Instruction. Reasonable tuition. Call, write or phone for catalogue.

Trial Lesson Free

BERLITZ

SCHOOL OF

LANGUAGES

Est. 1878 OVER 200 BRANCHES

132 Boylston Street Phone, Beach 3958



BOSTON

Maintained for the Benefit of the
South End Music School

SPRING SUGGESTIONS

ENGLISH PRINT DRESSES
CHILDREN'S COATS AND HATS
MADE TO ORDER
GLASSWARE SUITABLE FOR
SUMMER HOUSES
ITALIAN SUNSHADES
SUMMER WORK BAGS

30 CHARLES STREET

The Green Door Farm and Garden Shop

39 NEWBURY STREET

Eggs *Eggs* *Eggs*

Choice table Eggs and Eggs for putting down in water glass
Order sandwiches and special cakes for week-end
parties and motor parties
Careful attention given orders for luncheons and teas

Stop and Shop

TELEPHONE, B. B. 4198

KAKAS·BROS. INC.

MANUFACTURERS RETAILERS

FURRIERS

RELIABLE FURS RELIABLE INFORMATION
RELIABLE PRICES

NO MISREPRESENTATION AS TO VALUES COLD STORAGE

72 Chauncy St., Boston - - - Tel. Beach 0048

M. E. PACKARD
PIANO TUNER

Reproducing and Player-Piano Expert
191 Willow Avenue, West Somerville
Telephone Connection
Authorized Welte-Mignon Service Man
Formerly with Mason & Hamlin, Ampico Service
Man with Chickering & Sons Co

EST. 1905 B. B. 1693

FRIEDBERG'S
ELECTRIC & LOCKSMITH SHOP

239-241 MASSACHUSETTS AVENUE
ELECTRICAL APPLIANCES
CONTRACTING
FULLY EQUIPPED REPAIR SHOP
VASES CONVERTED INTO LAMPS

regarded as abstract music in all but name, a modern symphony. The answer to this is that descriptive titles for the various sections are in the score.

***

First of all, the ballet is a succession of scenes. Let us hear what Stravinsky himself told Michel Georges-Michel about it.*

The embryo is a theme that came to me when I had completed the "Fire-Bird." As this theme with that which followed was conceived in a strong, brutal manner, I took as a pretext for developments, for the evocation of this music, the Russian prehistoric epoch, since I am a Russian. But note well that this idea came from the music; the music did not come from the idea. My work is architectonic, not anecdotical: objective, not descriptive construction.

And so Boris de Schloezer in an elaborate study of Stravinsky published in *La Révue Musicale* for December, 1923, is inclined to smile at those who speak of the "religious, mystical element" in the ballet, and philosophize over "the mentality of primitive man evoked by a Russian, rather, Scythian barbarian." He insists that in Russia the negro-American elements, as syncopation, would be at once recognized. The work is not an impressionistic evocation; it is "the direct transposition of a certain act on a sonorous plane," a symmetrical construction.

***

*In *La Révue Musicale* for December, 1923.

AMERICA'S FOREMOST FLORIST

76th year

Thos. F. Galvin INCORPORATED

FLOWERS

BOSTON
1 PARK STREET
AND
549 BOYLSTON STREET

NEW YORK
561 FIFTH AVENUE
AT
46th STREET

NOVELTIES



DADDY & JACK'S JOKER SHOP

FAVORS

CLEVER JOKER NOVELTIES
Dancé, Dinner and Party Favors
Mah and Pah Jong Prizes and Favors
Inflated and deflated balloons - Specialties for all holidays

22 Bromfield Street, Boston-9 Mass.

Improved, Scientific and Approved

INSURANCE

EDWIN A. BOARDMAN

OF THE FIRM OF

PATTERSON, WYLDE & WINDELER

Boston Insurance Exchange

40 BROAD STREET BOSTON, MASS.

Cable Address
"Patwylwin"

Telephone
Congress 7750

.. Café de Marseille ..

210 HUNTINGTON AVENUE

This is the only place on the Avenue where you get your money's worth with food and service

TABLE D'HOTE LUNCHEON 11 A.M. to 3 P.M. - - 40 AND 60 CENTS
TABLE D'HOTE DINNERS 5 to 9 P.M. - - - - 50 AND 75 CENTS
SUNDAY TURKEY OR CHICKEN DINNER - - - - - 75 CENTS

Also a la Carte all Hours

.. Custom Underwear ..

UNION SUITS, PETTICOATS and KNICKERS made to Measure in All Styles and Materials

Miss E. T. DRISCOLL .·. 296 BOYLSTON STREET
formerly 49 Temple Place

Stravinsky worked on "The Rite of Spring" in 1912–13, completing it at Clarens. Boris de Schloezer, discussing the question of Russian folk-song influence, states that the two melodies in "Mysterious Circles of Youths" and the second motive in "Ritual Action" are Russian folk-tunes, the other themes, while they have Russian character—rhythmic accentuation, preciseness of melodic lines, harmonic harshness, a diatonic nature—are of Stravinsky's invention.

***

The first part of the work is "The Fertility of the Earth." The second part is "The Sacrifice."

PART I

There is a slow Introduction, which, according to commentators, portrays "the mystery of the physical world in Spring." It is said that Stravinsky here uses wood-wind instruments, whose "dryness conveys a more austere expression of truth"; he "mistrusts the facile expressiveness" of the strings.

The curtain rises. Omens of Spring. Dances of the Youths and Maidens: a rite of incantation with vigorous stamping on the ground. Dance tune for flutes, while trumpets chant a harmonized theme used later. A mock abduction is part of this ritual.

Then come the Spring Rounds, introduced by a tune for clarinet. The main portion of the dance is based on the theme already announced by the trumpets. Another Ceremony: Games of Rival Towns. An

THOMAS WHITNEY SURETTE

Announces the Tenth Year of his

Summer School of Music

In Concord, Massachusetts, June 30 to July 25 inclusive, 1924

FACULTY: Mr. Surette; Dr. Archibald T. Davison, Professor of Music in Harvard University and Conductor of the Harvard Glee Club; Augustus D. Zanzig, Lecturer in Music, Graduate School of Harvard University; Horace Alwyne, Professor of Music in Bryn Mawr College.

A School for Teachers of Music, for Students and for others who wish to increase their understanding of Music. Complete course in School Music from Kindergarten to College including the teaching of History and Appreciation.

Lectures on Education; on Literature. Ensemble playing and singing. Chamber Music Concerts. Chorus of eighty voices. String orchestra.

Teachers from this School are in charge of Music in some thirty leading schools in the United States and Canada.

Circular on application. Mason & Hamlin Pianos used

SEVENTY YEARS' REPUTATION

BROWN'S BRONCHIAL TROCHES

An old and reliable remedy for throat troubles caused by cold or use of the voice. Free from opiates in any form. Sold only in boxes—never in bulk. Prices, 15c., 35c., 75c., $1.25, at druggists or by mail.

BROWN'S CAMPHORATED SAPONACEOUS DENTIFRICE

Will keep the teeth and gums in healthy condition. Price, 30c., at druggists or by mail.

JOHN I. BROWN & SON, BOSTON, MASS.



It was the day of the last bad storm that a frail exhausted woman came to the Charlestown station of the Community Health Association. She was the only one to come that day. The nurses had almost decided not to hold the regular clinic—feeling that no mother would bring a baby out in such weather.

"But, if one did come—" said a nurse. And so they were there when she opened the door—a wild gust of rain and wind blowing in before she could close it behind her.

"I read about you in the paper" she said, holding out a clipping from a Boston newspaper that showed a nurse holding a smiling, healthy baby. Underneath was an account of the Charlestown station and the weekly baby conferences.

"I brought my baby. He is the only one I have. I have done everything I know and he loses all the time. He weighs less than five pounds now. Do you think you can save him?" Her voice shook. "I don't know what to do."

Welcomed and cared for by the nurses, she soon felt warm and rested. The nurses and the clinic doctor examined the baby and then the doctor made arrangements for him to be admitted at the Children's hospital. Hopefully she started on her trip to the hospital carrying her mite of a baby.

"I will write to you and tell you how the baby gains," she said to the nurses, "I shall never forget how good you have been."

The COMMUNITY HEALTH ASSOCIATION

BABY HYGIENE ASSOCIATION
INSTRUCTIVE DISTRICT NURSING ASSOCIATION

561 MASSACHUSETTS AVENUE, BOSTON

Ingersoll Bowditch, Treasurer

old man, wise, white-haired, bearded, enters. He is the Celebrant. He prostrates himself. All kiss the ground. A sacred dance follows. When this ballet was performed early in 1914 at Moscow, this first section was entitled "The Kiss to the Earth."

Part II

At the Introduction, "The Pagan Night," Mr. Evans has said: "A deep sadness pervades it, but this sadness is physical, not sentimental. It is gloomy with the oppression of the vast forces of Nature, pitiful with the helplessness of living creatures in their presence. This Prelude leads to the Mystic Circle of the Adolescents. Girls dance and play. One must be sacrificed to Spring. The victim is chosen. Her Glorification. Evocation of Ancestors. Ritual Performance of the Ancestors. The chosen victim begins her sacrificial act. She must dance herself to death."

The score calls for two piccolos, two flutes, flute in G, four oboes (one interchangeable with a second English horn), English horn, three clarinets (one interchangeable with a second bass clarinet), clarinet in E-flat, bass clarinet, four bassoons (one interchangeable with second double-bassoon), double-bassoon, eight horns (two interchangeable with Bayreuth tubas), four trumpets, trumpet in D, bass trumpet, three trombones, two tubas, four kettledrums, small kettledrum, bass drum, tambourine, cymbals, antique cymbals, triangle, tam-tam, rape guero (scratcher), and strings.

QUEEN ANNE COMPANY

Room 411

739 BOYLSTON STREET

.. Antiques ..

OF THE

HIGHEST QUALITY

FURNITURE PORTRAITS
FABRICS GLASS

LAMPS
and WEDDING PRESENTS
a Specialty

Hélène Phillips

. Sportwear .

Trinity Pl. Entrance
Copley Plaza Hotel

SALARIED POSITIONS
FOR
Teachers of Music

in Educational Institutions throughout U. S. and Canada.

Address HENRY C. LAHEE
218 Tremont St., Boston

At HOTEL VENDOME

THERE ARE UNUSUAL ACCOMMODATIONS for banquets, dinners, luncheons, receptions, weddings and dances—for all social functions requiring correct appointments and perfect service.

Among the hotels in this city, none is better prepared than **THE VENDOME** to make social affairs attractive and pleasant. Its ideal location on **Commonwealth Avenue at Dartmouth Street, only one block from Copley Square,** makes it easily accessible by motor or "a-foot."

The management will be pleased to submit menus, offer suggestions, and make final arrangements by telephone, correspondence or personal interview.

AFTERNOON TEA (tea, toast and marmalade) IS SERVED IN THE SOLARIUM EVERY DAY INCLUDING SUNDAY FROM 4 UNTIL 6 O'CLOCK. FIFTY CENTS PER PERSON

C. H. GREENLEAF, *President* — *EVERETT B. RICH*, *Managing Director* — *FRANKLIN K. PIERCE*, *Associate Manager*

STATE STREET TRUST CO.

Boston, Mass.

Affords its depositors the advantage of three banking offices in excellent locations, each equipped with modern safe deposit vaults.

MAIN OFFICE . . . . . 33 STATE STREET

COPLEY SQUARE OFFICE . 581 Boylston Street

MASSACHUSETTS AVENUE OFFICE

Corner Massachusetts Avenue and Boylston Street

INCORPORATED 1891

MEMBER FEDERAL RESERVE SYSTEM

WEDDING INVITATIONS

CALLING CARDS

STATIONERY

EASTER CARDS



Poulson

HARPER W POULSON

SOCIAL AND COMMERCIAL STATIONER

284 BOYLSTON STREET BOSTON



Local and Suburban Service

Rare Old Violins

VIOLAS and 'CELLOS
of exquisite tone
and splendid condition

ITALIAN VIOLIN STRINGS

MUSICIANS SUPPLY COMPANY
218 Tremont Street and 60
LaGrange Street, Boston, Mass.
Telephone, Beach 1882

Hill, Smith & Co.

Wholesale and Retail
STATIONERS

Engraving, Die Stamping
and Fine Printing

Blank Book Manufacturers
Modern Loose-leaf Devices
and Supplies

8 MILK STREET
Old South Building
Telephone, Main 1590

Lamping-Nolan

.. Beauty Upkeep ..
Expert in every branch
462 Boylston St. Boston
Est. 1905 Tel. B. B. 5174

Largest and Best Equipped Beauty Salon in New England. Marcel and Permanent Waving, Hairdressing, Muscle Strapping, Face Peeling. Most reliable and latest methods by an Expert. New Scalp Treatment, Special for Oily Scalp.
Electric Baths and Swedish Treatments
Our School - 18 NEWBURY STREET
Day and Evening Classes
Classes forming every Monday

SYMPHONY CANDY SHOP

TRY OUR HOME-MADE CANDIES
AND ICE CREAMS 100% QUALITY
272 Huntington Ave., Boston

LA CHATELAINE GOWNS, Inc.

Mme. NOPRE GEORGE L. CURTIS
Successors to Mrs. Potter
ROBES MANTEAUX SPORT
CUSTOM-MADE
READY-TO-WEAR
FRENCH LINGERIE
B.B. 4411 36 NEWBURY STREET

ELIAS HOWE CO. 8 BOSWORTH STREET

OLD VIOLINS, VIOLONCELLOS

VIOLAS, DOUBLE BASSES
MORE THAN 600 IN STOCK

Leather Cases Fine Bows Italian Strings Gold and Silver G Strings
2,000 NEW VIOLINS IN STOCK

ELIAS HOWE CO., 8 Bosworth Street . Boston

March 17, 1924.

Dear Miss B:

" . . . I should have written before but have been very busy trying to get used to my new work. The hours are long, but I do not mind, for I love these children, and am so happy to know that I am helping someone while earning my living . . . . I shall learn much, too . . . . For the first time in years I awake in the morning glad to be alive and eager to get to my work . . . . This is a beautiful place, the air is so sweet and refreshing and I love the hills and country. . . . I can never thank you and your society for all you did for me. I have not known such kindness since I left my mother. . . . I am sending twenty dollars which you paid for my uniforms and aprons. I want to repay you also for the fares you paid for me. . . . Only God can repay your kindness.

DAPHNE"

This young girl came to America when she was twelve years old to join two brothers already employed here. Her father, a university professor, had died. Her mother with whom she kept in touch for some time was lost in the political upheaval of her country. The social worker who became Daphne's friend is now endeavoring through the proper agencies to trace the mother. In the eight years that followed, Daphne never became adjusted to American life. Her brothers beat and abused her, forced her to work before she was old enough, tried to force her into marriage with an older man, and finally even turned her out of the home, considering that the control and discipline a man should exercise over the women of his family fully justified them. At twenty, while a patient in the hospital, she was called to the attention of the social worker, who won her confidence. Within a year it was possible to bring about an entire change in Daphne's life. The girl, well educated when she came here, was carefully studied by those who understood the racial background, and placed through the social worker in a position away from her brothers, where she is useful, very happy and receiving a training which will make her independent. No longer maladjusted, but remarkably poised and self-contained, though still at times needing guidance, her grateful sense of the transformation in her life is expressed in the letter quoted.

It is interesting to note as indicating this young girl's sense of responsibility that in seven short months she has not only repaid her loan but has saved $200 out of her small wages.

Many such patients get stranded in a large city hospital.

Department of Social Work
The Boston City Hospital

818 HARRISON AVENUE

MR. WILLIAM C. ENDICOTT, *Treasurer*

71 AMES BUILDING, BOSTON

MISS GERTRUDE L. FARMER, Director

Established 1914

COMMITTEE

Mrs. GEORGE H. MONKS, *Chairman.*

Mrs. Henry Andrews
Mrs. Edward H. Bradford
Mrs. C. A. Coolidge
Mrs. Thomas M. Devlin
Mrs. Henry Ehrlich
Mrs. Reid Hunt
Mrs. Edward M. Pickman
Mrs. I. A. Ratshesky
Mrs. Wm. H. Robey, Jr.
Mrs. Milton J. Rosenau
Miss Anna Thorndike
Mrs. Geo. L. Tobey, Jr.
Mrs. Ernest B. Young
Mr. William C. Endicott, Treasurer

Mens Suits



Cleansed
and
Refinished

ALMOST LIKE NEW

NOW $2.00

COLLECTION AND DELIVERY SYSTEM

LEWANDOS

284 Boylston Street
17 Temple Place
29 State Street
79 Summer Street
248 Huntington Avenue

BOSTON

TELEPHONE SERVICE
Back Bay 3900
Connecting Boston Shops

Branch Shops

BROOKLINE (COOLIDGE CORNER) 1310 Beacon Street
MALDEN MASS 30 Pleasant Street
WALTHAM MASS 193 Moody Street
WATERTOWN MASS 1 Galen Street
CAMBRIDGE MASS 1274 Massachusetts Avenue
LYNN MASS 22 Munroe Street
SALEM MASS 72 Washington Street
MANCHESTER MASS
NEW YORK CITY 10 West 48 Street
PHILADELPHIA PA 1901 Chestnut Street
ALBANY N Y 75 North Pearl Street
HARTFORD CONN 47 Farmington Ave
BRIDGEPORT CONN 213 State Street
WATERBURY CONN 22 East Main Street
NEW HAVEN CONN 123 Church Street
SPRINGFIELD MASS 294 Bridge Street
WORCESTER MASS 26 Pearl Street
FITCHBURG MASS 570 Main Street
NEW BEDFORD MASS 672 Purchase Street
FALL RIVER MASS 197 Bank Street
PROVIDENCE R I 137 Mathewson Street
NEWPORT R I 231 Thames Street

Twenty-second Programme

FRIDAY AFTERNOON, APRIL 18, at 2.30 o'clock

SATURDAY EVENING, APRIL 19, at 8.15 o'clock

Rimsky-Korsakov . . "The Russian Easter," Overture on Themes of the Russian Church, Op. 36

Schubert . . . . . Symphony in B minor, "Unfinished"

I. Allegro moderato.
II. Andante con moto.

Converse . . . "Song of the Sea," Tone-poem for Orchestra (After Walt Whitman)

Mozart . . . . Aria, "Ach nur einmal noch in Leben" from "La Clemenza di Tito"

Strauss . . . . . Two Songs with Orchestra

Schelling . . . . "A Victory Ball," Fantasy for Orchestra
(Conducted by the Composer)

SOLOIST

SIGRID ONEGIN

There will be an intermission of ten minutes after the symphony

City of Boston, Revised Regulation of August 5, 1898,—Chapter 3, relating to the covering of the head in places of public amusement

Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn.
Attest: J. M. GALVIN, City Clerk.

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

STEINERT HALL

JOINT RECITAL

ELSA
GIORLOFF
SOPRANO

HENRY
LICHTWARDT
PIANIST

MAY FORSLIND, Accompanist

WEDNESDAY EVENING, APRIL 23
AT 8.15 O'CLOCK

Reserved seats, $0.50, $1, $1.50, plus tax
Tickets are now on sale at Steinert Hall

THE STEINWAY PIANO

PIANO RECITAL

by Mme.
ANTOINETTE
SZUMOWSKA

THURSDAY AFTERNOON
APRIL 24
AT 3 O'CLOCK

Tickets, $0.50, $1, $1.50, plus tax
NOW at the Hall

THE STEINERT PIANO

Miss FELA
RYBIER
POLISH PIANIST
will give a
Recital of Piano Music
on
FRIDAY EVENING
MAY SECOND

Tickets, $0.50, $1, $1.50, plus tax
Reserved seats at the Hall

THE STEINERT PIANO

SYMPHONY HALL, BOSTON

HUNTINGTON AND MASSACHUSETTS AVENUES

Branch Exchange Telephones, Ticket and Administration Offices, Back Bay **1492**

Boston Symphony Orchestra

INC.

PIERRE MONTEUX, Conductor

FORTY-THIRD SEASON, 1923-1924

Programme

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

COPYRIGHT, 1924, BY BOSTON SYMPHONY ORCHESTRA, INC.

THE OFFICERS AND TRUSTEES OF THE BOSTON SYMPHONY ORCHESTRA, Inc.

FREDERICK P. CABOT . . . . . President
GALEN L. STONE . . . . . Vice-President
ERNEST B. DANE . . . . . Treasurer

ALFRED L. AIKEN
FREDERICK P. CABOT
ERNEST B. DANE
M. A. DE WOLFE HOWE
JOHN ELLERTON LODGE
ARTHUR LYMAN
HENRY B. SAWYER
GALEN L. STONE
BENTLEY W. WARREN
E. SOHIER WELCH

W. H. BRENNAN, Manager

G. E. JUDD, Assistant Manager

BEETHOVEN and Nature

Painted for the Steinway Collection by N C Wyeth



STEINWAY

THE INSTRUMENT OF THE IMMORTALS

ON the 26th of March, 1827, died Ludwig van Beethoven, of whom it has been said that he was the greatest of all musicians. A generation later was born the Steinway Piano, which is acknowledged to be the greatest of all pianofortes. What a pity it is that the greatest master could not himself have played upon the greatest instrument—that these two could not have been born together! Though the Steinway was denied Beethoven, it was here in time for Liszt and Rubinstein, for Wagner, Berlioz and Gounod. And today, a still greater Steinway than these great men knew, responds to the touch of Paderewksi, Rachmaninoff and Hofmann. Such, in fact, are the fortunes of time, that today, this Instrument of the Immortals, this piano, more perfect than any Beethoven ever dreamed of, can be possessed and played and cherished not only by the few who are the masters of music, but by the many who are its lovers.

Steinway & Sons and their dealers have made it conveniently possible for music lovers to own a Steinway. Prices: $875 and up, plus freight at points distant from New York.

STEINWAY & SONS, Steinway Hall, 109 E. 14th Street, New York

Boston Symphony Orchestra

Forty-third Season, 1923–1924

PIERRE MONTEUX, Conductor

PERSONNEL

Violins.

Burgin, R.	Hoffmann, J.	Gerardi, A.	Hamilton, V.
Concert-master.	Mahn, F.	Krafft, W.	Sauvlet, H.
Theodorowicz, J.			
Gundersen, R.	Pinfield, C.	Fiedler, B.	Siegl, F.
Kassman, N.	Cherkassky, P.	Leveen, P.	Mariotti, V.
Thillois, F.	Gorodetzky, L.	Kurth, R.	Riedlinger, H.
Murray, J.	Goldstein, S.	Bryant, M.	Knudsen, C.
Stonestreet, L.	Tapley, R.	Del Sordo, R.	Messina, S.
Diamond, S.	Erkelens, H.	Seiniger, S.	

Violas.

Fourel, G.	Werner, H.	Grover, H.	Fiedler, A.
Artières, L.	Van Wynbergen, C.	Shirley, P.	Mullaly, J
	Gerhardt, S.	Kluge, M.	
	Deane, C.	Zahn, F.	

Violoncellos.

Bedetti, J.	Keller, J.	Belinski, M.	Warnke, J.	Langendœn, J
Schroeder, A.	Barth, C.	Stockbridge, C.	Fabrizio, E.	Marjollet, L.

Basses.

Kunze, M.	Seydel, T.	Ludwig, O.	Kelley, A.	Girard, H.
Keller, K.	Gerhardt, G.	Frankel, I.	Demetrides, L.	

Flutes.	Oboes.	Clarinets.	Bassoons.
Laurent, G.	Longy, G.	Sand, A.	Laus, A.
Bladet, G.	Lenom, C.	Arcieri, E.	Allard, R.
Amerena, P.	Stanislaus, H.	Vannini, A.	Bettoney, F.

Piccolo.	English Horns.	Bass Clarinet.	Contra-Bassoon.
Battles, A.	Mueller, F.	Mimart, P.	Piller, B.
	Speyer, L.		

Horns.	Horns.	Trumpets.	Trombones.
Wendler, G.	Valkenier, W.	Mager, G.	Hampe, C.
Schindler, G.	Hain, F.	Mann, J.	Adam, E.
Hess, M.	Van Den Berg, C.	Perret, G.	Mausebach, A.
Lorbeer, H.	Gebhardt, W.	Kloepfel, L.	Kenfield, L.
		Schmeisser, K.	

Tuba.	Harps.	Timpani.	Percussion.	
Sidow, P.	Holy, A.	Ritter, A.	Ludwig, C.	Zahn, F.
	Delcourt, L.	Polster, M.	Sternburg, S.	

Organ.	Celesta.	Librarian.
Snow, A.	Fiedler, A.	Rogers, L. J.



JULIUS CHALOFF

In this musician a composer-pianist of rare quality and power has been added to the list of Ampico artists. ¶ He was born in Boston of Russian parents and has attained a high place among eminent musicians and real distinction in his musical achievements.

THE AMPICO

His playing of Islamey, that wonderful Oriental Fantasie by Balakirew, adds yet another triumph to the long line of Ampico successes. For the Ampico re-enacts Julius Chaloff's interpretation of this tremendously difficult composition—its blazing color, its Oriental enchantment, with utmost fidelity. ¶ From crashing crescendo to delicate diminuendo, all the exquisite shading inspired by the artist's own genius is brought to you by the Ampico.

Chickering

ESTABLISHED 1823

169 Tremont Street, Boston

PIANOS OF ALL PRICES — EACH PRE-EMINENT IN ITS CLASS

SYMPHONY HALL

44th Season 1924–1925

24 FRIDAY AFTERNOON CONCERTS
24 SATURDAY EVENING CONCERTS
BEGINNING OCTOBER 10–11, 1924

BY THE

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, Conductor

WITH DISTINGUISHED SOLOISTS

SUBSCRIPTION INFORMATION

This year's subscribers for the series of 24 Friday afternoon and 24 Saturday evening concerts have an option until May 1 to retain their seats for the following season of 1924-25.

Applications from new subscribers are now being received and their names placed on the waiting list. These applications will be filled in order of receipt and seats allotted as near the desired location as possible shortly after May 1.

Season Tickets for 24 concerts, $70, $65, $60, $55, $50, $48, $45, $40, $35, $30, $20. No Tax.

Address all communications to

W. H. BRENNAN, Manager
Symphony Hall, Boston

Please advise if you have not already received your renewal subscription notice.

(OVER)



SERGE KOUSSEVITZKY

Next autumn Serge Koussevitzky, called the most striking figure and dominant personality in the orchestral concerts of London and Paris, will come to America for the first time, to be the conductor of the Boston Symphony Orchestra. He is described as a leader of rare magnetism and forcefulness, and as an artistof impassioned convictions.

Mr. Koussevitzky's earlier career in Russia was perhaps most conspicuous in the famous orchestra which he organized in Moscow. He assembled his country's best musicians, subsidized them, that his hand might be entirely free, and drilled them into a remarkable organization. In Moscow and Petrograd, Beethoven and Bach festivals figured among his concerts. He likewise championed music of genius from living composers. It was also characteristic of him to travel all over Russia with his orchestra, bearing symphonic music to parts where it had never been heard. He even chartered a steamer and, sailing the length of the Volga, gave concerts in town after town.

It was in 1920 that circumstances took him westward. In Paris he organized what have come to be known broadly as the "Koussevitzky Concerts" which for the last four seasons have been the most prominent in that city. In London he has made a similarly vivid impression, particularly as guest conductor of the London Symphony Orchestra. He has likewise appeared as guest over numerous other European orchestras. He has occasionally conducted opera, notably at the Grand Opera in Paris and in Barcelona.

Serge Koussevitzky will be the first Russian to lead the Boston Symphony Orchestra. He is named as the only truly great conductor whom as yet America has not heard.

(OVER)

Twenty-second Programme

FRIDAY AFTERNOON, APRIL 18, at 2.30 o'clock

SATURDAY EVENING, APRIL 19, at 8.15 o'clock

Rimsky-Korsakov . . "The Russian Easter," Overture on Themes of the Russian Church, Op. 36

Schubert . . . . . Symphony in B minor, "Unfinished"

I. Allegro moderato.
II. Andante con moto.

Mozart . . . Aria, "Ach nur einmal noch im Leben" from "Titus"

Converse . . . "Song of the Sea," Tone-poem for Orchestra (After Walt Whitman)

(First Performance)

Strauss . . . . . Songs with Orchestra

a. Morgen
b. Muttertändelei
c. Cäcilie

Schelling . . . . "A Victory Ball," Fantasy for Orchestra

(Conducted by the Composer)

(First time in Boston)

SOLOIST

SIGRID ONEGIN

There will be an intermission of ten minutes after Mozart's aria

City of Boston, Revised Regulation of August 5, 1898,—Chapter 3, relating to the covering of the head in places of public amusement

Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn.

Attest: J. M. GALVIN, City Clerk.

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert



To Paris

by way of Iceland and the North Cape

on the Raymond-Whitcomb

Midnight Sun Cruise

Take this wonderful cruise as your way to Europe, instead of the trans-Atlantic ferry.

Sail June 26 (at the height of the season) on the Cunard steamship "Franconia"—the newest great liner. In the five weeks of leisurely cruising you will see the marvelous *Midnight Sun*, quaint *Reykjavik* in far-away *Iceland*, the stupendous *North Cape* and all the great *Norwegian Fjords* with their fascinating little villages and spectacular sea and mountain scenery.

Arrive at *Boulogne* July 21 in ample time for summer travel abroad. Return passage on any Cunard sailing is included in the Cruise rate.

Europe this Summer

Tours through all the countries of Western Europe.
Special tour of Switzerland and the Passes of the Alps.
Motor tours through England and Scotland.

Individual Travel Service for those who prefer to travel without escort or on their own itinerary. Your own dates and routes. Our arrangements and reservations for you. Our chain of European offices at your command. The new "Guide to European Travel" explains this system. Send for a copy.

California **Alaska**
Pacific Northwest

Raymond & Whitcomb Co.

17 Temple Place, Boston Telephone, Beach 6964

"La Grande Pâque Russe" ("The Russian Easter"); Overture on Themes of the Russian Church, Op. 36

Nicholas Andrejevitch Rimsky-Korsakov

(Born at Tikhvin, in the government of Novgorod, March 18,* 1844; died at Petrograd, June 21, 1908)

Rimsky-Korsakov wrote this overture in 1888. It was not published until 1890.

The score, dedicated to the memory of Moussorgsky and Borodin, calls for these instruments: three flutes (the third interchangeable with a piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, three kettledrums, Glockenspiel, triangle, cymbals, bass drum, tam-tam, harp; first violins, 20-12, second violins, 18-10; violas, 14-8; violoncellos, 12-8; double-basses, 10-6.

The first performance of the overture in Boston was at a concert of the Boston Symphony Orchestra on October 23, 1897, Emil Paur conductor. The programme also comprised: Gernsheim's Violin Concerto in D major (first time in Boston), I. Schnitzler violinist; Schumann's Symphony No. 1; Tchaikovsky's Italian Capriccio (first time in Boston).

*This date is given in the catalogue of Belaïev, the Russian publishing-house. One or two music lexicons give May 21.

RECENT PERFORMANCES OF THE WORKS OF

MABEL W. DANIELS

SONGS	*SUNG BY*
GLORY AND ENDLESS YEARS	Reinald Werrenrath, Daisy Krey G. Roberts Lunger, Henry Jackson Warren
BEYOND	G. Roberts Lunger
DAYBREAK	Daisy Krey, G. Roberts Lunger
VILLA OF DREAMS	Marie Sundelius, Reinald Werrenrath
THE SONG OF THE PERSIAN CAPTIVE	Marion Aubens Wise
THE WATERFALL	Lydia Lipkowska, Bernice Fisher Zelina de Maclot, Daisy Krey
THE DESOLATE CITY Tone Poem for Baritone and Orchestra	Herbert Wellington Smith with the People's Symphony Orchestra

SONGS OF ELFLAND — Trios for Women's Voices with accompaniment of Harp, Flute and Strings
The Fairy Road
The Fairy Ring
First performed by the St. Louis Symphony Orchestra and Chorus
First performance in Boston to be given April 27th at the Boston Flute Players' Club

PEACE WITH A SWORD — Chorus for Mixed Voices
The Cecilia Society

JUNE RHAPSODY — Trio for Women's Voices
Boston Choral Society, Radcliffe College, Northfield Seminary
To be given by a chorus of 1600 voices from the Boston Public Schools, in Symphony Hall, Music Week

THE ARTHUR P. SCHMIDT CO., 120 Boylston St.

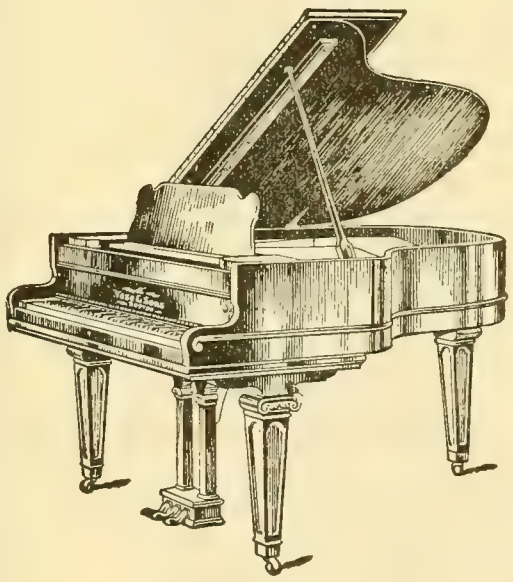
A programme in Russian and French is printed on a fly-leaf of the score: two verses from Psalm LXVII., six verses from the sixteenth chapter of the Gospel according to Mark, and further matter written by the composer. The Biblical quotations are given in the old Slavonic tongue, which is still used in the Russian liturgy. Rimsky-Korsakov's part of the programme is in modern Russian. The French version of Psalm LXVII. states that it is a translation of the Septuagint adopted by the Russian Church; this Psalm therein is numbered LXVII. In the King James English version it is LXVIII.

Let God arise, let his enemies be scattered:
Let them also that hate him, flee before him.
As smoke is driven away, so drive them away:
As wax melteth before the fire,
So let the wicked perish at the presence of God.—*Psalm LXVII.*

And when the Sabbath was past, Mary Magdalene, and Mary the mother of James, and Salome, had bought sweet spices, that they might come and anoint him. And very early in the morning, the first day of the week, they came unto the sepulchre at the rising of the sun: And they said among themselves, Who shall roll us away the stone from the door of the sepulchre? (And when they looked, they saw that the stone was rolled away, for it was very great.) And entering into the sepulchre, they saw a young man sitting on the right side, clothed in a long white garment; and they were affrighted. And he saith unto them, Be not affrighted; ye seek Jesus of Nazareth, which was crucified: he is risen.—St. Mark xvi.

And the joyful tidings were spread abroad all over the world, and they who hated Him fled before Him, vanishing like smoke.

"Resurrexit!" sing the choirs of Angels in heaven, to the sound of the



THE
VOSE GRAND

QUALITY and
REPUTATION

enable you to know in advance that the VOSE is a most satisfactory piano.

WE CHALLENGE
COMPARISON

VOSE & SONS PIANO CO.
160 Boylston St., Boston, Mass.

L. P. HOLLANDER CO.

Est. 1848

FUR STORAGE

Under the most approved conditions during the warmer months, a specialty The one charge of 3% of a fair valuation includes calling for, delivering, cleaning and insuring to next January first.

Expert Fur Repair Work and Remodeling
Suggestions and Estimates upon request

202-214 BOYLSTON STREET, BOSTON

LIMA-FISK, INC.

230 BOYLSTON STREET

Opposite the Public Gardens

Second Floor

DIAMONDS PEARLS

ORIENTAL PEARL NECKLACES

WATCHES

PLATINUM DIAMOND JEWELRY

GOLD JEWELRY

$5 TO $5,000 AND UPWARD

Archangels' trumpets and the fluttering of the wings of the Seraphim. "Resurrexit!" sing the priests in the temples, in the midst of clouds of incense, by the light of innumerable candles to the chiming of triumphant bells.

The overture begins with an Introduction (Lento mystico, D minor, 5-2 time) in which a melody of the Russian Church is given to the wood-wind. The strings take it up. A cadenza for the solo violin leads to a section in which the solo violoncello repeats a phrase. The opening chant is now given to the trombones. Strings answer antiphonally. The solo violin has another cadenza, Andante lugubre, sempre alla breve. A portion of the chant is developed.

The main body of the overture, Allegro agitato. D minor, 2-2, begins with the exposition and development of the first theme, which is taken from the ecclesiastical melody of the Introduction, first in the strings and clarinet, then in a steadily fuller orchestra. The second theme, Poco più sostenuto e tranquillo, E minor, is allotted

ADVANTAGES

¶ The *quality* of books displayed on our shelves.
¶ *Knowledge* of the contents of a book.
¶ *Freedom* for the customer.
¶ *Promptness* in importation.
¶ *Location*—one hundred yards from the Harvard Square Subway.

DUNSTER HOUSE BOOKSHOP
26 HOLYOKE STREET & MT. AUBURN
Cambridge, Mass.

1847 T. E. MOSELEY & CO. 1924



Blue and Silver Brocade Slipper
Silver Kid Trimming
Also in Black Velvet

New Location, 39 WEST STREET
near Tremont Street
BOSTON

E. T. Slattery Co.

OPPOSITE BOSTON COMMON



SPRING

"Simplicity — thrice simplified"

Thus is Fashion described by the woman of good taste.

And good taste has been for over half a century the Slattery yardstick — the Slattery mission to serve the woman of good taste.

Good taste, like sunshine, is no respecter of persons. Today it as frequently bespeaks the woman of modest means.

Women of good taste are quick to recognize new modes of real worth; and it is Slattery's rare privilege to use such insight, taste and skill in the selection and presentation of such modes that women of taste may come here, as did their mothers and grandmothers before them — and find Fashion made individual, serviceable, truly economical!

to the violins (two of them in *altissimo* play harmonics) against repeated chords in the wood-wind and a triplet figure for the harp. A call is sounded by horns and trumpets. A new section follows with much work for percussion instruments. "Note the imitation of a deep-toned bell in the gong." There is a church-like return of the second theme in the wood-wind, and then a recitative, Maestoso, for the trombone, accompanied by sustained harmonies for the violoncellos and double-basses. The first theme reappears. There is the customary recapitulation section, more extended, with very different instrumentation. The coda is long. At the end the second theme is sounded vigorously by trombones and lower strings.

When this overture was first played in Boston (1897), William Foster Apthorp, then the editor of the Boston Symphony Orchestra's programme books, wrote: "As far as this overture can be considered to adhere to the traditional form, its form is that of the sonatina, rather that of the sonata; there is no free fantasia proper. But the development assumes, from the beginning, so much of the character of working-out that the form loses whatever of elementary simplicity might be taken to be implied in the term 'sonatina.' Upon the whole the development is very free."

* * *

These compositions of Rimsky-Korsakov have been performed in Boston at subscription concerts of the Boston Symphony Orchestra. First performances are starred:

Bonds of the highest grade

Harris, Forbes & Co
Incorporated
Harris Forbes Building
24 Federal St., Boston



Drawn from Hat shown by Chandler & Co.

Millinery— Spring Opening

Ghandler & Co.

Established Over a Century

150-153 Tremont St., Boston

1897, April 17, "Scheherazade"*; October 23, "The Russian Easter"*; December 11, "Scheherazade."

1898, March 12, "Antar."*

1900, January 13, "Scheherazade."

1902, November 15, Overture to "The Betrothed of the Tsar."*

1904, April 16, Overture to "The Betrothed of the Tsar."

1905, February 4, "Scheherazade"; March 25, "Sadko."*

1906, November 24, Overture to "The Betrothed of the Tsar."

1908, February 15, Caprice on Spanish Themes*; October 17, "Scheherazade" (in memory of the composer).

1910, January 1, Caprice on Spanish Themes.

1911, November 18, "Scheherazade."

1913, April 5, "Antar."

1914, March 28, Caprice on Spanish Themes.

1915, November 12, "Antar"; December 31, Caprice on Spanish Themes.

1916, April 28, Overture to "The Betrothed of the Tsar"; November 10, "Scheherazade."

1918, November 15, Caprice on Spanish Themes.

1919, January 3, "Antar"; February 21, "Scheherazade"; March 14, "Sadko."

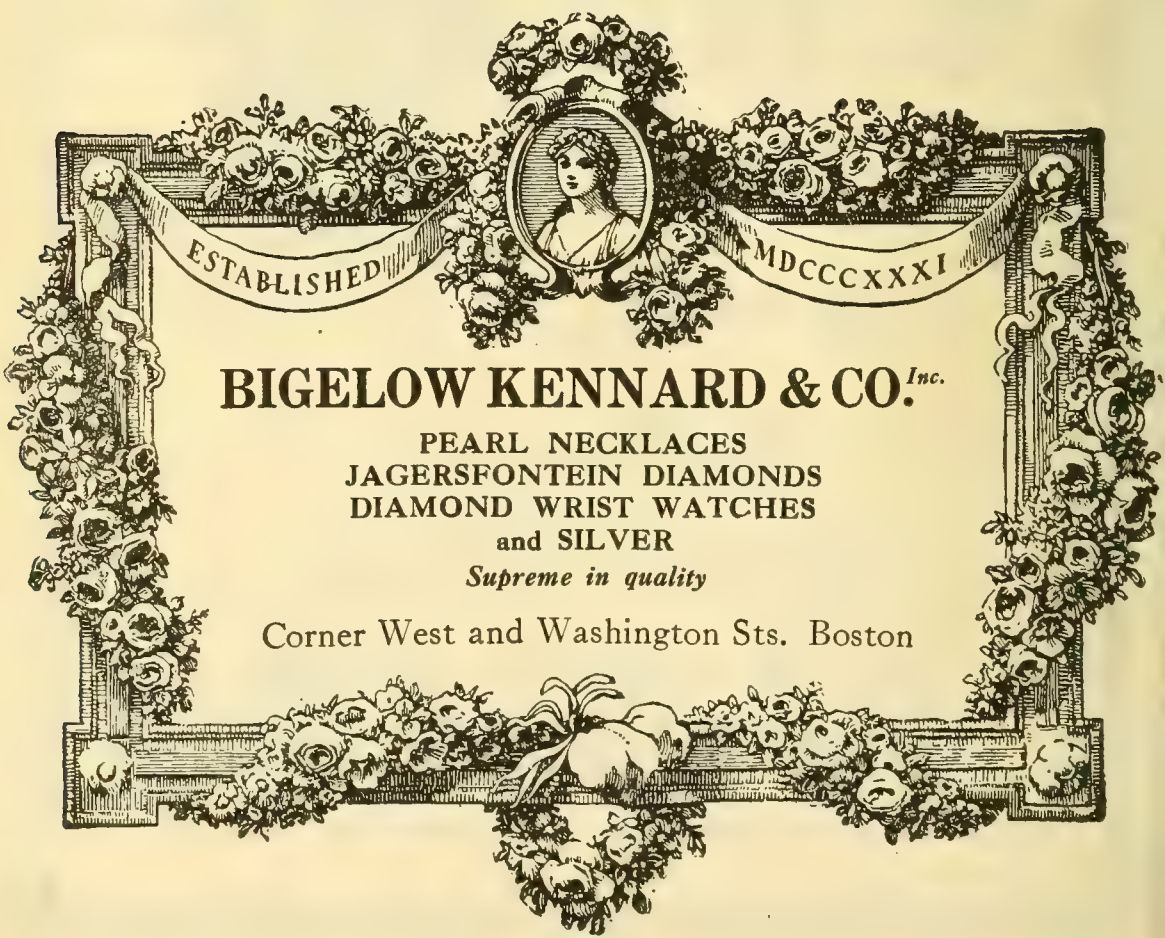
1920, January 30, "The Russian Easter"; April 16, Introduction and March from "Le Coq d'Or."*

1921, October 7, "Sadko"; December 23, "Night on Mount Triglav."*

1922, February 24, "The Russian Easter"; March 3, "In Novgorod we lived together"* from "The Betrothed of the Tsar" (Nina Koshetz, singer); April 28, "Scheherazade"; October 7, "Sadko"; October 20, "Conte Féerique."*

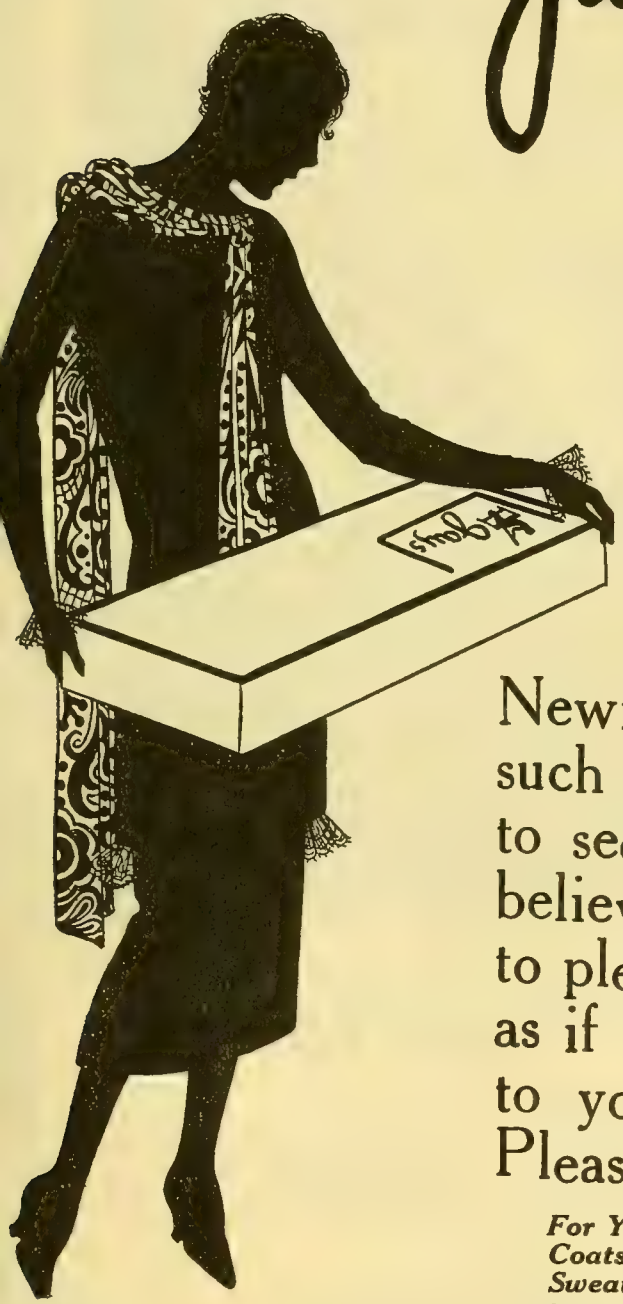
1923, April 20, Suite* from "The Legend of the Tsar Saltan."

*
* *



Jays

BOSTON
TEMPLE PLACE
ELEVEN



What the Boxes are Bringing Us

Newness in clothes — and such newness as is a joy to see and to wear. We believe you will find things to please you just as much as if they had been made to your individual order. Please test this statement.

For Young Women and Older we have Coats, Dresses, Suits, Skirts, Scarfs, Sweaters and Blouses. Larger Women, too, may choose Coats, Skirts and Dresses.

BOSTON TEMPLE PLACE ELEVEN

"Scheherazade" (1897–1922)	9
"The Russian Easter" (1897–	3
"Antar" (1898–1919)	4
Overture to "The Betrothed of the Tsar" 1902–1916)	4
"Sadko" (1905–1922)	4
Caprice on Spanish Themes (1908–1918)	5
Introduction and March from "Le Coq d'Or" (1920)	1
"Night on Mount Triglav" (1921)	1
Air from "The Betrothed of the Tsar" (1922)	1
"Conte Féerique" (1922)	1
Suite from "The Legend of the Tsar Saltan" (1923)	1
	34

UNFINISHED SYMPHONY IN B MINOR . . . . FRANZ SCHUBERT

(Born at Lichtenthal, near Vienna, January 31, 1797; died at Vienna, November 19, 1828)

Two brothers, Anselm and Joseph Hüttenbrenner, were fond of Schubert. Their home was in Graz, Styria, but they were living at Vienna. Anselm was a musician; Joseph was in a government office. Anselm took Schubert to call on Beethoven, and there is a story that the sick man said, "You, Anselm, have my mind; but Franz has my soul." Anselm closed the eyes of Beethoven in death. These brothers were constant in endeavor to make Schubert known.

TORREY, BRIGHT & CAPEN CO.

Importers and Dealers in

FINE CARPETS

AND

ORIENTAL RUGS

116 Boylston Street

BOSTON



ROSENTHAL

American Tour, Season 1923-1924

KNABE EXCLUSIVELY

AMPICO RECORDINGS

Representatives in Boston

C·C·HARVEY CO·

144 Boylston Street

Anselm went so far as to publish a set of "Erlking Waltzes," and assisted in putting Schubert's opera, "Alfonso and Estrella" (1822), in rehearsal at Graz, where it would have been performed if the score had not been too difficult for the orchestra. In 1822 Schubert was elected an honorary member of musical societies of Linz and Graz. In return for the compliment from Graz, he began the Symphony in B minor, No. 8 (October 30, 1822). He finished the Allegro and the Andante, and he wrote nine measures of the Scherzo. Schubert visited Graz in 1827, but neither there nor elsewhere did he ever hear his unfinished work.

Anselm Hüttenbrenner went back to his home about 1820, and it was during a visit to Vienna that he saw Beethoven dying. Joseph remained at Vienna. In 1860 he wrote from the office of the Minister of the Interior a singular letter to Johann Herbeck, who then conducted the concerts of the Gesellschaft der Musikfreunde. He begged permission to sing in the concerts as a member of the society, and urged him to look over symphonies, overtures, songs, quartets, choruses by Anselm. He added towards the end of the letter, "He [Anselm] has a treasure in Schubert's B minor symphony, which we put on a level with the great Symphony in C, his instrumental swan-song, and any one of the symphonies by Beethoven."

Herbeck was inactive and silent for five years, although he visited Graz several times. Perhaps he was afraid that if the manuscript came to light, he could not gain possession of it, and the symphony,

Twice a day — at least

J·McD·&·S

Crockery
China
Glassware
Gifts

Breakfast and dinner bring the family together. Part of it meet at luncheon; sometimes there are guests. Informal suppers also send the family and friends into the dining-room, while afternoon tea brings the tea service into the living-room.

Every one of these meals means the use of china and glass; china and glass play large parts in the charm and comfort of the home. Our Open Stock Dinnerware and Glassware make it possible for you to keep your table well set, for you can replace broken pieces or buy additional ones in accordance with your needs.

Jones, McDuffee & Stratton
CORPORATION
Established 1810 33 Franklin St., Boston
Just off Washington Street

New Spring Apparel

Recent arrivals of new Spring merchandise have made our assortment of the new models of particular interest at this time. The styles for the season are so well represented that there is an advantage in making selections while there is the widest opportunity for choice.

WOMEN'S COATS
WOMEN'S SUITS
WOMEN'S GOWNS
WOMEN'S BLOUSES

R. H. STEARNS CO.

like the one in C, would be produced elsewhere than in Vienna. Perhaps he thought the price of producing one of Anselm Hüttenbrenner's works in Vienna too dear. There is reason to believe that Joseph insisted on this condition. (See "Johann Herbeck," by L. Herbeck, Vienna, 1885, page 165.)

In 1865 Herbeck was obliged to journey with his sister-in-law, who sought health. They stopped in Graz. On May 1 he went to Ober-Andritz, where the old and tired Anselm, in a hidden, little one-story cottage, was awaiting death. Herbeck sat down in a humble inn. He talked with the landlord, who told him that Anselm was in the habit of breakfasting there. While they were talking, Anslm appeared. After a few words Herbeck said, "I am here to ask permission to produce one of your works at Vienna." The old man brightened, he shed his indifference, and after breakfast took him to his home. The workroom was stuffed with yellow and dusty papers, all in confusion. Anselm showed his own manuscripts, and finally Herbeck chose one of the ten overtures for performance. "It is my purpose," he said, "to bring forward three contemporaries. Schubert, Hüttenbrenner, and Lachner, in one concert before the Viennese public. It would naturally be very appropriate to represent Schubert by a new work." "Oh, I have still a lot of things by Schubert," answered the old man; and he pulled a mass of papers out of an old-fashioned chest. Herbeck immediately saw on the cover of a manuscript "Symphonie in H moll," in Schubert's handwriting. Herbeck looked the symphony over. "This would do.

PIERCE-ARROW

In the building of the Pierce-Arrow there is an honest satisfaction born of the knowledge of work conscientiously done, and a justifiable pride in the public's estimate of it.

Pierce-Arrow Motor Cars

J. W. MAGUIRE COMPANY

AGENTS FOR EASTERN MASSACHUSETTS
AND NEW HAMPSHIRE

741-743-745 BOYLSTON STREET - - - BOSTON

TELEPHONE, BACK BAY 2316-2317



More than 100 years in business

VISIBLE MUSIC!

. . . . . OPERA, because it is the newest of the arts, need never speculate about its father. The memory of man runs back to its nativity. But of the birth of rug-making, recorded history tells but little.

. . . . . However, the hill men of Persia, back through the teeming centuries, from swarthy father to swarthy son, have passed along the legend of Kasha, who, tending his flocks at the hush of sunset, the while he played upon his flute, pensive grew at the fleetness of the beauty of music, passing as the flaming colors of the sky.

. . . . . And Parara, god of beauty, seeing his thoughts, stood before him.

. . . . . "Give unto me the flute and I will play you visible music," and as the dancing notes struck the air they fashioned themselves into a rhythmic pattern and took on shape and the colors of the dying sky, and behold!—suspended in mid air before the eyes of Kasha, *a tangible, beautiful rug of the Orient.*

John H. Pray & Sons Co.

646 WASHINGTON STREET, BOSTON

Oldest Rug House in America

Will you let me have it copied immediately at my cost?" "There is no hurry," answered Anselm, "take it with you."

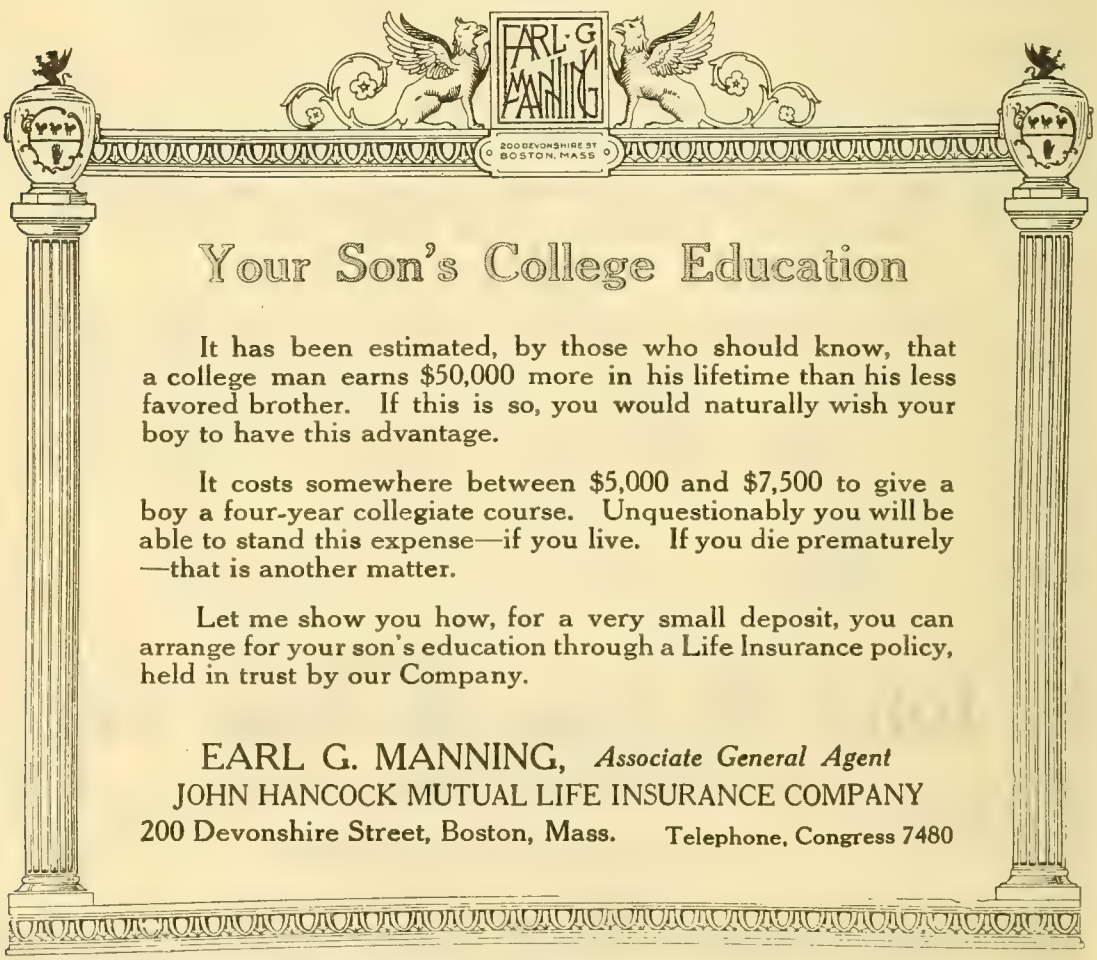
The symphony was first played at a Gesellschaft concert, Vienna, December 17, 1865, under Herbeck's direction. The programme was as follows:—

Overture in C minor (new)	*Hüttenbrenner*
Symphony in B minor	*Schubert*
1. Allegro } (MS. First time.)	
2. Andante }	
3. Presto vivace, D major	
Old German Songs, unaccompanied	
1. Liebesklage }	*Herbeck*
2. Jägerglück }	
(First time.)	
Symphony in A	*Mendelssohn*

What was this "Presto vivace, D major," put on the programme as the third movement of the "Unfinished" Symphony? There are only nine measures of the Scherzo, which is in B minor. Neither Ludwig Herbeck nor Hanslick tells us.

Hüttenbrenner's overture was described as "respectable Kapellmeistermusik; no one can deny its smoothness of style and a certain skill in the workmanship." The composer died in 1868.

The Unfinished Symphony was played at the Crystal Palace, Sydenham, in 1867.



Your Son's College Education

It has been estimated, by those who should know, that a college man earns $50,000 more in his lifetime than his less favored brother. If this is so, you would naturally wish your boy to have this advantage.

It costs somewhere between $5,000 and $7,500 to give a boy a four-year collegiate course. Unquestionably you will be able to stand this expense—if you live. If you die prematurely—that is another matter.

Let me show you how, for a very small deposit, you can arrange for your son's education through a Life Insurance policy, held in trust by our Company.

EARL G. MANNING, *Associate General Agent*
JOHN HANCOCK MUTUAL LIFE INSURANCE COMPANY
200 Devonshire Street, Boston, Mass. Telephone, Congress 7480

Chartered
1792

Foreign Department

A well trained staff and carefully chosen connections abroad enable our Foreign Department to give complete service in making remittances or collections, issuing Travelers' Checks and Letters of Credit, and in obtaining commercial reports on foreign business houses.

National Union Bank

Washington Street *Boston* Head of State Street

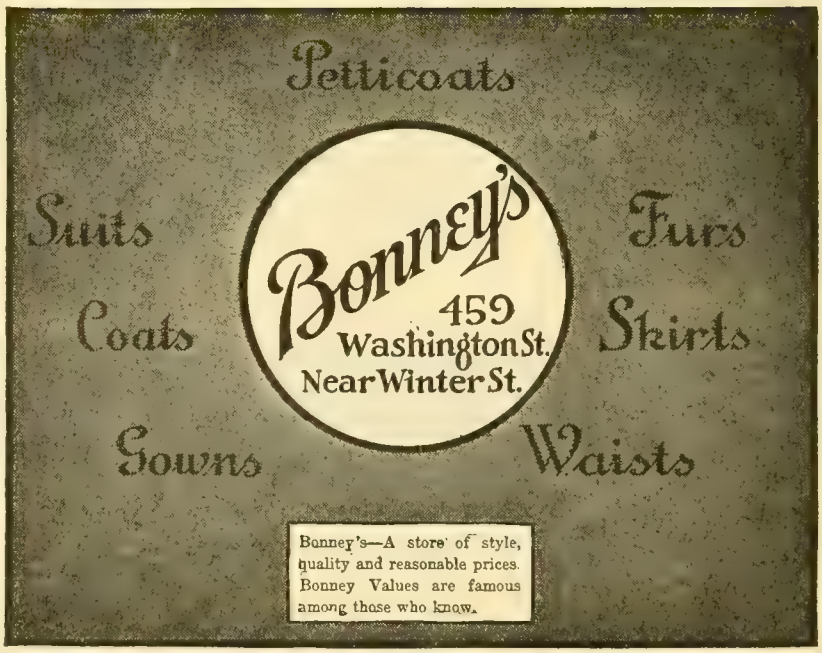
The first performance in Boston was by the Orchestral Union, led by Carl Zerrahn, February 26, 1868.

The first performance at a concert of the Boston Symphony Orchestra in Boston was on February 11, 1882, Georg Henschel conductor.

The symphony remained a fragment, as "Christabel," until a Berliner named August Ludwig added two movements of his own invention. He entitled the third "Philosophen-Scherzo," in which "a ring was put through the nose of the bear Learning, *i.e.*, counterpoint, that he might dance, to the amusement of all." "The second and tender theme conjures from the fairyland of poetry (Invention) a fay which tames and frees the bear, who pines in constraint." The Finale is a "March of Fate," described by the composer at length and in fearsome words. The motto is, "Brazen stalks Fate, yet is she crowned with roses and love!" "Truly," says Ludwig, "Fate has stalked with brazen steps over our ancient masters. A new age has awakened a new music-era." There is much more of this. The incredible work, the Unfinished Symphony of Schubert, finished by August Ludwig, was performed at the Philharmonie, Berlin, December 8, 1892.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettledrums, strings.

Mme. Sigrid Onegin was born at Stockholm. Her girlhood was spent in France. When she was fifteen years old she went to Germany. Having studied with E. R. Weiss, and later with teachers in Italy, she made her début in recital at Berlin in 1912. Max Schillings advised her to sing in opera. She made her first appearance as "Carmen" at Stuttgart. Later she sang in various



OLD COLONY TRUST COMPANY

REVIEWING YOUR WILL

Do you remember exactly what you said in your will? Does it still express your wishes and intentions as well as on the day you made it? Wills, through changed conditions and relationships, often become out of date. In reviewing your will, you will find our booklet "Concerning Trusts and Wills" of valuable assistance.

Send for our Booklet No. S51

OLD COLONY TRUST COMPANY

BOSTON

52 Temple Place **17 Court Street** 222 Boylston St.

Member of the Federal Reserve System

opera houses of Europe. Mr. Gatti-Casazza, hearing her when she was a member of the Opera at Munich, engaged her for the Metropolitan Opera House. She sang in New York for the first time at a concert of the Philadelphia Orchestra on October 31, 1922 (Andromache's Lament from Bruch's "Achilles" and songs by Strauss). Her first appearance at the Metropolitan Opera House was as Amneris on November 22, 1922. Her first recital in Boston was on February 8, 1923, in Symphony Hall, when she sang songs by Marcello, Lotti, Paisiello, Schubert, Brahms, seventeenth century pastorales and romances, etc.

ARIA, "ACH, NUR EINMAL NOCH IM LEBEN" ("DEH PER QUESTO ISTANTE SOLO"), ACT 2, NO. 19, FROM "TITUS" ("LA CLEMENZA DI TITO")

WOLFGANG AMADEUS MOZART

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791)

"La Clemenza di Tito," or "Titus," *opera seria* in two acts, original Italian text based by Caterino Mazzola on the like-named libretto of Metastasio, was performed for the first time on September 6, 1791, at the coronation festivities of the Emperor Leopold II. at Prague. Titus Vespasianus, Baglione; Vitellia, Maria Marchetti Fantozzi; Servilia, Antanini; Sextus, Carolina Perini; Annius, Bedini; Publius, Campi.

Ruby GOWNS, SUITS and HATS

277 Dartmouth Street, Boston Summer Branch at Magnolia

DOLL & RICHARDS

MARINE PICTURES BY FRANK VINING SMITH
WATER COLORS BY GLADYS BRANNIGAN
ETCHINGS BY GEORGE C. AID

71 NEWBURY ST. BOSTON

Jordan Marsh Company



ENSEMBLE SUITS

Interestingly Feminine

MADAME favors, for the more formal afternoon occasions, the stunning creation on the left, evolved from black crepe satin, gold braid and white ermine — Women's Suit Section, Second Floor, Main Store.

MADEMOISELLE prefers the jaunty costume at the right, of black satin, white satin and lace, with its youthfully captivating air — Misses' Suit Section, Third Floor, Main Store.

Our Shopping Counselor will shop WITH you or FOR you. Her services are entirely without charge.

The air "Ach, nur einmal noch im Leben" is sung by Sextus. Adagio, A major, 3-4.

Ach, nur einmal noch im Leben
Lass dein Herz mir offen steh'n!
Ruhiger, hast du vergeben,
Werd' ich dann zum Tode geh'n.

Zwar verdien' ich nicht Erbarmen,
Bange Furcht leischt mein Vergeh'n;
Dennoch zürntest du gelinder,
Könnt'st du meine Reue seh'n.

Allegro.

Ach! verzweifelnd werd' ich sterben,
Aber nicht vor Todeszagen.
Ich verirrter konnt' es wagen
Treulos gegen dich zu sein.

Das ist mehr als Todeszagen,
Ja noch mehr als Höllenpein.

This has been freely translated:—

For once open your heart to me while I am living. Forgiven I can easier meet death. True, I do not deserve compassion. Fear goes with death;

Berry INC.

ARE NOW SHOWING
New Importations and Original Models
FOR SPRING
featuring
GOWNS WRAPS MILLINERY
To the woman who knows smartness, we urge inspection
Moderate Prices Prevailing
Special attention given to the requirements of Brides and Bridesmaids
651-653 BOYLSTON STREET
BOSTON, MASS.

ANNOUNCING
a New Department of
CHILD PORTRAITURE
Long a specialty with the Bachrach organization, but at the present time of unusual interest due to the fact that these photographs are larger and better than any ever made before by Bachrach at these prices.
$10, $15 and $20 the dozen
Bachrach
ESTABLISHED 1868
PHOTOGRAPHS OF DISTINCTION
647 BOYLSTON ST. - Back Bay 4155
Studios also in Thirty other large Eastern Cities





CHARLES M. STIEFF, Inc.

156 Boylston Street

Established 1842

BOSTON, MASS.

you would be less angry if you could see my repentance. Fear of death does not cause me to despair. To be faithless towards you,—that is more than pangs of death or hell's torments.

Mozart's accompaniment is scored for flute, two oboes, two bassoons, two horns and strings.

*
* *

The librettist, Caterino Mazzola, was Venetian and a friend of da Ponte. He was appointed Court Poet at Dresden in 1782, and one of his duties was to provide librettos for operas and cantatas. Metastasio's libretto in three acts was written in 1734, and Caldara was the first to set it to music, for the birthday festival of Charles VI., at Vienna, 1734.

This opera was ordered by the Estates of Bohemia for the coronation of Leopold II. Mozart was a sick man when he received the commission in August, but he buckled himself to the task. The opera was written and rehearsed within eighteen days. The *secco* recitatives were not by Mozart, but by his friend Süssmaier, who went with him to the first performance.

The earth was becoming impatient for Mozart. He was obliged

Choice front seats for

ELEONORA DUSE

BURKE ADAMS HOUSE

PHONES, BEACH 0935, 0942, 2430

ANNA WALKER WAKEFIELD

ANNOUNCES HER REMOVAL ON OCTOBER FIRST TO

39 TRINITY PLACE

BOSTON

(Trinity Place is between the Copley Plaza and Westminster Hotels)

AMPLE PARKING SPACE AND GREATLY IMPROVED FACILITIES WILL ENABLE MISS WAKEFIELD TO SERVE HER PATIENTS AND CUSTOMERS MORE EFFICIENTLY THAN EVER BEFORE

TELEPHONE, BACK BAY 7598

T. D. Whitney Company

Linen Specialists Since 1796

BOYLSTON STREET SHOP

Linens

of Character Always

Featuring Gift Linens and a complete assemblage of finest Household Linens

Decorative Linens, Damasks, Yarns, Handkerchiefs, Blankets, Puffs and Edwin C. Foss Art Embroideries

---

T. D. Whitney Company

Everything in Linens

Temple Place through to West Street

288 Boylston Street *Boston, Mass.*



to take medicine during his visit; he was very pale; and, although he now and then jested with friends, he was in doleful dumps, and when he took his leave he shed tears. The failure of the opera deepened his melancholy. Niemtschek thought that the audience, in holiday humor, was unable to appreciate the music. The opera is a return to the old-fashioned *opera seria* in construction and character. For instance, the parts of Sextus and Annius, the lovers, were written for women and played and sung by them. An incredible opera to come after "Don Giovanni" and twenty-four days before the first performance of "The Magic Flute"! The Prague correspondent of the *Musikalisches Wochenblatt* (Berlin) wrote: "The music did not please, although it is by Mozart. This otherwise great composer appears to have forgotten the motto of Octavius, 'Make haste slowly!' Furthermore, only the arias and choruses were by him. The recitatives were composed by another. . . . Mozart is dead. He went home sick from Prague, and never recovered. They thought he was dropsical, and he died at Vienna towards the end of last week." This letter is dated December 12, 1791. "Because his body swelled after his death, it is said that he was poisoned. One of his last works is a Requiem, they say, which was performed at his funeral. Now he is dead, the Viennese will indeed discover what they have lost in him. Alive, he had constantly to do with a cabal, which he, it is true, used to irritate by his manners *sans souci*. Neither his 'Figaro' nor his 'Don Juan'

Massachusetts Trust Company

(MEMBER FEDERAL RESERVE SYSTEM)

UPTOWN BRANCH SITUATED DIAGONALLY ACROSS FROM SYMPHONY HALL

Cordially offers you every facility consistent with sound banking.
Commodious Safe Deposit Boxes. Storage Space for Valuables.
Largest Electrified Burglar-proof Safe in the World.
Ample Parking Space.

MAIN BANK
Massachusetts Trust Building
Corner Federal and Franklin Streets

HAYMARKET BRANCH
46 Canal Street
near North Station

HEWINS & HOLLIS

MEN'S FURNISHING GOODS

4 HAMILTON PLACE, BOSTON

OPPOSITE PARK ST. CHURCH



The Night Has a Thousand Eyes

As evening approaches, the lamps of the sky are lighted as one by one the stars twinkle into sight. All around us near at hand the electric lamps of home are lighted.

In the living-room father reads his evening paper and mother scans her favorite magazines. Childish heads are bent over school-books or over one of the exciting tales which bring sparkles to the eye and a flush to the cheek.

In the boudoir or bedroom a rosy shaded lamp illumines the dressing of the girl so happily preparing for dance or theatre.

So when night comes, lamps take their place in family life, which might be said to cluster around them.

On our fourth floor you will find a collection of desirable lamps electrically equipped—floor lamps to stand behind a wing chair or beside the bridge table, twin lamps for either end of the library table, small lamps for desk or boudoir, big comfy lamps for the living-room table. Some are made of pottery exquisitely glazed, with indescribably changing hues; others are of Chinese porcelain; all are attractive, wired for electricity and with matching shades.

Shreve, Crump and Low Company

Founded in 1800

Lamps, Candlesticks, Gifts—very old and very new

147 Tremont Street — Boston, Massachusetts

© 1923, S., C. & L. Co.

had any luck in Vienna; the more conspicuous their success at Prague. Peace to his ashes."

Metastasio wrote the original libretto of "La Clemenza di Tito" at Vienna in 1734, the year in which his dearly beloved Marianni Bulgarini, called Romanina, the greatest female singer and actress of her time, died and bequeathed to him, after the death of her husband, all she had, to the amount of 25,000 crowns. Smug Dr. Burney remarks in his "Memoirs of the Life and Writings of the Abate Metastasio": "It seems as if the character and court of the emperor Charles VI. had directed the muse of Metastasio to choose a virtuous prince for the principal hero of most of the musical dramas that were represented in the Imperial Theatre. The emperor was a religious prince and a rigid observer of decorum himself, which constantly kept licentiousness at a distance from his court. And the poet, naturally a friend to virtue and morality, seems to have gratified his own feelings by conforming to the serious sentiments of his Imperial Patron."

The story is practically the same, with change of characters, as that of Corneille's "Cinna; ou, la Clémence d'Auguste" (1639) Metastasio took for his hero Titus, "the lovely dearling and delightfull joy of Mankinde." Titus has unthroned Vitellius, whose daughter Vitellia is sore vexed because Titus does not woo her. She conspires with her lover Sextus, friend to the emperor, the latter's downfall. Titus exiles his sweetheart, Berenice, and prays Sextus to give him the hand of his sister, Servilia, who is already promised to Annius. Servilia tells the truth to Titus, who abandons his pur-

DINE and DANCE at

NO COVER CHARGE

YOENG'S

POPULAR PRICES

AMERICAN AND CHINESE RESTAURANT

NOONDAY LUNCHEON EVERY WEEK DAY FROM 11 A.M. TO 2.30 P.M.

CATERING TO BANQUETS, AUTOMOBILE AND PRIVATE PARTIES A SPECIALTY.

ALL KINDS OF ORDERS PUT UP IN PERFECT CONDITION TO TAKE OUT.

TABLE D'HOTE DINNER EVERY DAY, SUNDAYS AND HOLIDAYS.

"AFTER THEATRE PARTIES" A SPECIALTY.

200 Huntington Ave.

Near Massachusetts Ave.

Tel. Back Bay 2014

Henry F. Miller



Lyric Grand Style 0

In Mahogany or Walnut

Length 5 ft. 7 in.

COLLECTIVE knowledge, countless experiments, technical education and musical genius of the Miller family for three generations, placed the Henry F. Miller Piano where it stands today.

Henry F. Miller & Sons Piano Co.

395 Boylston Street **Near Arlington Subway Station, Boston**

pose, and now thinks favorably of Vitellia. She meanwhile goes on with her plot. There is a report that Titus has been assassinated. Sextus, about to escape, is imprisoned, but out of love for Vitellia is silent. Vitellia, to save him, declares in the amphitheatre, as Sextus is about to be put to death, that she alone is guilty of instigating the plot. Titus pardons all.

Zelter wrote to Goethe: "Such a Titus, who is in love with every woman who wishes to kill him, is yet to be born."

This text was set to music by many besides Caldara and Mozart,—Leo, Hasse, Wagenseil, Pampani, Perez, Gluck, Adolfati, Jomelli, Cocchi, Naumann, Bernasconi, Anfossi, Sarti, Holzbauer, Guglielmi, Apell, Ottani, Niccolini, Galuppi, Grua, Mazzoni.

There is a curious passage in the "Osservazione sopra i Drammi dell' Abate Metastasio," published at Nice in 1785:—

"In the 'Clemenza di Tito' as in some of his other works, Metastasio has dared to beat down the idol to which modern music has offered so much incense, namely, the Duet. We applaud his boldness. The fierce and furious Vitellia was not permitted to warble along with the foolish Sextus or the gentle Titus. But if this opera is again brought on the stage in our time, who knows what nonsense may be introduced into it by the tribe of stage-poets, here to supply a duet, there to introduce a rondeau, now in compliance with the dictates of caprice, and now to satisfy the demands of ignorance!" For strictures on the revision of this libretto by Mazzola, whom da Ponte declared to be "an elegant poet and the first who has known how to write an opera-buffa"; for objection to the



The Sure Sign of Superiority

S. S. PIERCE CO.

BOSTON BROOKLINE

SINCE 1831

CONFECTIONERY

IN UNLIMITED VARIETY
UNSURPASSED FOR QUALITY, PURITY, AND DELICIOUSNESS

YOUR PERSONAL ASSORTMENT

Among the many delightful S. S. PIERCE Candies are some perhaps which please you even more than the others. We will gladly record these so that thereafter when ordering you need simply specify

"MY PERSONAL ASSORTMENT"



VLADIMIR

DE PACHMANN

uses and endorses

The Baldwin Piano

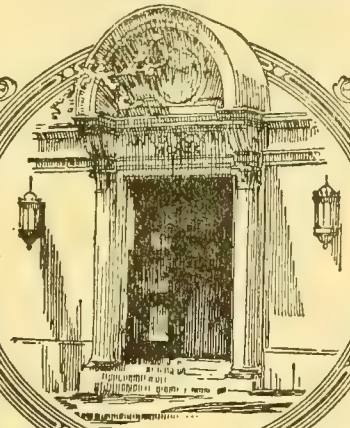
exclusively

The Baldwin Piano Co.

Represented by

The A. M. HUME MUSIC CO.

196 Boylston Street, Boston, Mass.



undramatic character of Mozart's opera, see George Hogarth's "Memoirs of the Musical Drama," vol. i. pp. 338–340 (London, 1838).

"La Clemenza di Tito" was the first of Mozart's operas to be performed in England. It was produced at the King's Theatre, London, March 27, 1806, for Elizabeth Billington's benefit. Honest Mr. Parke, oboist and gossip, wrote: "In this charming opera Billington, who was ably supported by Braham, made a display of talent rarely witnessed; and the music stamps the composer of it as the greatest musical genius of the age. Mrs. Billington, with whom I had lived on terms of friendly intimacy for several years, sent me a ticket. . . . I was highly gratified with the refined science, elegant taste, and natural simplicity displayed in this fine production."

* * *

These airs from "La Clemenza di Tito" have been sung at these concerts in Boston:

"Parto, parto" (Rosa Olitzka), January 4, 1896; "Recitative," "Ecco il punto," and Rondo, "Non più di fiori" (Mme. Schumann-Heink), October 27, 1900, and December 4, 1910.

THE P T RADIO RECEIVER

Unquestionably the Finest Set in Boston

This Receiver is a Masterpiece of Radio Craftsmanship, embodying unique, exclusive features, and has demonstrated its superiority in comparative tests. Custom Built. London, Mexico City and Los Angeles have been received on loudspeaker with indoor aerial, yet a novice can learn to operate the set perfectly within five minutes. *A card is furnished, specifying exact adjustments necessary to tune in the various broadcasters.*

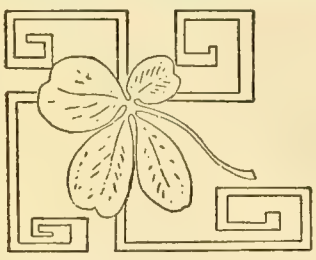
The design is so efficient, and losses so low, that Boston, Springfield, Schenectady, Pittsburgh — even Cleveland and Cincinnati — may be received on loudspeaker *without aerial or ground.*

We shall be glad to give you a demonstration by appointment.

PAUL T. PLATT RADIO SERVICE

29 VANE STREET - - - NORFOLK DOWNS, MASS.

Phone, Granite 5035-W



Designer of distinctive gowns

247 NEWBURY STREET

near Fairfield Street

Two Ways of "Diffusing 'em"

Mr. Dick, the lovable half-wit in *David Copperfield,* yearned to give his favorite thoughts to the world. After writing his laborious, unintelligible and never completed "memorials" on the life of Charles First, he pasted them on huge kites and sent them into the air, explaining to David "That's my way of diffusing 'em."

Distributing ideas and suggestions by intelligent means is the corner stone of publicity. To accomplish this end efficiently and with practical effect, GOOD PRINTING is indispensable, especially when it carries a stimulus to responsive action.

Printed messages, wisely planned, skillfully produced and properly distributed, never vanish into the thin air. They find their way swiftly to the buyer's attention and make business.

We offer our customers a half-century of printing experience, which operates to make their printed-matter, effective, logical and productive.

The Quality Mark of  *Printing Service*

GEO. H. ELLIS CO.

Incorporated

272 Congress Street Boston, Mass.

The average annual expenses of the Boston Sympho
This operating deficit is met by subscriptions. A list of th

Abbott, Gordon
Adams, Miss Clara A.
Agassiz, Mrs. George R.
Aiken, Mr. and Mrs. Alfred
Ames, Mrs. F. L.
Ames, Mrs. Hobart
Ames, Hobart
Ames, John S.
Ames, Oakes
Ames, Mrs. William H.
Amory Mrs. Harcourt
Anonymous (3)
Anthony, Mrs. Margaret
Anthony, Miss A. R.
Apsey, Laura Soule
Apthorp, Mrs. H. O.
Atherton, Percy L.
Atwill, Miss Elizabeth M.
Aubin, Miss Margaret H.

Bacon, Mrs. William
Baker, Mr. and Mrs. G. B.
Baker, Miss Helen S.
Balch, Mrs. John
Barbour, Thomas
Barkhouse, Mrs. Arthur J.
Barlow, R. S.
Barnet, Mr. and Mrs. S. J.
Barrett, Mrs. William E.
Bartol, Mrs. John W.
Bates, The Misses
Bates, Mrs. Oric
Baylies, Mrs. Walter C.
Beal, Miss Ida G.
Beebe, Frank H.
Beebe, E. Pierson
Beebe, Miss Sylenda
Berwick-Walker, Clara
Best, Mrs. Edward H.
Bigelow, Dr. W. S.
Bishop, Miss Margaret
Blake, Mrs. Arthur W.
Blake, Estate of William P.
Bliss, Henry W.
Boit, Mrs. John E.
Bostwick, Juliette C.
Bradford, Mary G.
Bradlee, Mrs. Arthur T.
Bradlee, Mr. and Mrs.Thos. S.
Bradlee, Miss S. C.
Brandegee, Mr. and Mrs. E. D.
Bremer, Mrs. J. L.
Brewer, F. R.
Brigham, Mrs. Cyrus
Brown, George W.
Browning, Mrs. C. A.
Bruzza, L., Brooklyn, N.Y.
Buckingham, Miss M. H.
Bullard, Miss Ellen T.
Burdett, Everett W.
Burnham, Miss Helen C.
Burnham, Miss M. C.
Burnham, Mrs. W. A.
Burr, Mrs. Heman
Burr, I. Tucker

Cabot, Miss Amy W.
Cabot, Mrs. Arthur T.
Cabot, Frederick P.
Cabot, Henry B.
Cabot, Mrs. Sewall
Carter, Mrs. J. W.
Case, Miss Louise W.
Cate, Martin L.
Chadbourne, Mrs. J. H.
Chapin, Horace D.
Chapin, Miss Mabel H.
Chase, Mrs. Henry M.
Cheever, Dr. and Mrs. D.
Chromatic Club
Coale, George O. G.
Coale, Mrs. George O. G.
Codman, Miss C. A.
Codman, Mrs. Russell S.
Coffin, Winthrop
Colby, A. E.
Coleman, Miss E. L.
Colt, Mr. and Mrs. James D.
Conant, Mrs. William C.
Converse, Mrs. Costello C.
Converse, M. M.
Coolidge, Mr. and Mrs. Harold J.
Coolidge, Mrs. J. G.
Coolidge, Mrs. J. T.
Coolidge, Julian L.
Coolidge, Mrs. T. J.
Coonley, Howard
Corey, Mrs. H. D.
Cotting, Mrs. C. E.
Cotton, Miss Elizabeth A.
Courtney, Mr. and Mrs. Paul G.
Crafts, Mrs. George P.
Craig, Mrs. Helen M.
Crosby, Mrs. S. V. R.
Crowninshield, Mrs. F. B.
Cummings, Estate of Mrs. Charles A.
Cummings, Mr. and Mrs. Charles K.
Cunningham, Miss Mary
Curtis, Mrs. G. S. (Estate
Curtis, Miss Harriot S.
Curtis, Miss Mary G.
Cushing, Sarah P.
Cushing, Mrs. W. E.
Cutler, Mrs. C. H.
Cutler, Miss Elisabeth A.

Dabney, Mr. and Mrs. Ge
Dana, R. H.
Dane, Mr. and Mrs. Erne
Daniels, Miss Mabel W.
Davenport, Mrs. George W
Day, Mrs. Henry B.
Derby, Miss Elizabeth P.
Dexter, Miss Rose L.
Dixey, Mrs. Richard C.
Dodd, Mrs. Henry
Dole, Mrs. Charles F.
Dunne, F. L. and Compan
Dupee, W. A.

Eager, Miss Mabel T.
Eaton, Miss B. L.
Eaton, Miss L. H.
Edwards, Robert J.
Eisemann, Julius
Eisemann, Ludwig
Ellery, Mr. and Mrs. Willia
Elliot, Mrs. John W.
Ely, Miss Augusta C.
Ely, Elizabeth B.
Endicott, S. C
Ernst, Mrs. Harold C.
Eustis, H. D.
Eustis, The Misses

Farlow, Dr. and Mrs. John
Farlow, Mrs. William G.
Farrington, Robert D.
Faulkner, Miss Fannie M.
Fay, Mrs. D. B.
Fenollosa, William S.
Fish, Frederick P.
Fisher, Miss Edith
Fisher, Frances B.
Fitch, Miss Carrie T.
Fitz, Mrs. R. H.
Fitz, Mrs. W. Scott
Foote, Arthur
Foote, George L.
Forbes, Allan
Forbes, Mrs. Ralph E.
Forbes, Mrs. Waldo E.
Fox, Miss Alice M.
Fox, Felix

The Orchestra can be carried on only by the generosity of those financially. All such are invited to join in sustaining the Orchestra.

chestra exceed its average income by about $95,000.00.
have subscribed for the season 1923-24 follows:

h, Miss Katharine
h, Mrs. Hollis
enstein, Lina H.
d
ingham, Mrs. Langdon
ingham, Mrs. Louis A.
, Alvan T.

E. Howard
n, Mrs. W. A.
t, Mrs. Ellen J.
re, Mrs. G. L.
vin, Miss Frances
in, Mrs. John L., Jr.
e, Mr. and Mrs. Edwin
arnham
field, Joseph Baram
ough, Mrs. H. V.
wood, Mr. and Mrs. Levi H.
old, Roger
r, Mrs. Frances L.
, Miss Eleanor
, Miss S. L.

Mrs. H. S.
Mrs. John L.
well, Mr. and Mrs. Frank W.
well, N. Penrose
nond, Mrs. Edward
ng, Emor H.
ngton, Mrs. Francis B.
s, Miss Frances K.
, Mrs. Richard
away, Miss Ellen R.
hton, Mrs. M. G.
n, Parkman B.
ey, Mr. and Mrs. George
vard, Mrs. G. G.
nan, William C.
nan, Mrs. Joseph M.
s, Mrs. John Jay
inson, Mrs. F. L.
inson, F. L., Jr.
Arthur D.
Mr. and Mrs. Edward B.
Mrs. John F.
rt, Philip W.
nes, Mr. and Mrs. E. J.
nes, Ida E.
ans, Miss Katharine A.
ans, Miss Marian
d, Miss Helen
ghton, Clement S.
ghton, Elizabeth G.
e, Mrs. George D.
e, Henry S.

Howe, Mrs. Henry S.
Howe, M. A. DeWolfe
Howe, Mrs. J. Murray
Hoyt, Mrs. C. C.
Hyde, Mrs. Katharine H.
Hunnewell, Mrs. Arthur
Hunnewell, Mrs. Henry S.
Hunt, Miss Abby W.

Ivers, Miss Ella F.

Jackson, Mrs. Henry
Jackson, Mrs. James, Jr.
Jackson, Miss Marian C.
Jaques, Miss H. L.
Johns, Clayton
Johnson, Mr. and Mrs. Arthur S.
Johnson, Miss Edith Morse
Johnson, Mrs. E. J.
Jordan, Helen L.

Kaffenburgh, Mr. & Mrs. Albert W.
Kaufman, M. B.
Keeler, Mrs. A. M.
Kent, Mrs. Edward L.
Kimball, The Misses
King, Mrs. Henry P.
King, The Misses
Koshland, Mr. and Mrs. Abraham
Koshland, Mr. and Mrs. Jesse

Lamb, Miss Aimee
Lamb, Horatio A.
Lamson, Clement R.
Lane, Mrs. G. M.
Lang, Mrs. B. J.
Lang, Miss Margaret Ruthven
Lanz, Jeanne M., Brooklyn, N.Y.
Lapham, Henry G.
Lasell, Miss Elizabeth
Lasell, Josiah M.
Latimer, Miss J. W., Brooklyn, N.Y.
Lawrence, Mrs. John
Lawrence, Miss Sarah
Lee, Miss Bertha
Lee, Mrs. F. H.
Lee, George C.
Lee, Mr. and Mrs. James S.
Lee, Joseph
Leland, Mrs. Lester
Leman, J. Howard
Lewis, Mrs. George
Lilly, Mrs. Channing
Lodge, John E.
Lombard, Mrs. Ephraim
Loring, Miss Louisa P.
Loring, Mrs. Thacher
Loring, William Caleb
Lothrop, Mrs. Thornton K.
Lothrop, Mrs. William S. H.
Luce, Stephen B.
Lowell, Miss Lucy
Lyman, Arthur
Lyon, Mrs. George Armstrong
Lyon, Mrs. W. H.

Macomber, John R.
Maguire, Mrs. Emily M.
Manning, Mr. and Mrs. Earl G.
Mason, Miss Fanny P.
McMichael, Mrs. L. G.
In Memoriam—C. S. D.
Miller, Miss Mildred A.
Milliken, Arthur N.
Milliken, Mrs. James I.
Moir, Mrs. John
Moore, Mrs. Edward C.
Moors, Mrs. Arthur W.
Morison, Mrs. John H.
Morse, Miss Frances R.
Morse, Henry Lee
Morse, Miss J. G.
Morse, J. Torrey, Jr.
Morss, Mr. and Mrs. Charles A.
Motley, Mrs. E. Preble
Mumford, Mrs. George S.
Murdock, Mr. and Mrs. Harold
Murfitt, Mrs. S. C.
McKibbin, Miss Emily W.
MacLaurin, Mrs. Richard C.

Newell, Mrs. Edward A.
Nichols, Mrs. Henry G.
Nickerson, William E.
Norcross, Mrs. Otis
Nutter, George R.

Oakes, Francis J., Jr.
Osgood, Emily L.

Paine, Rev. George L.
Paine, R. T. 2d
Parker, Mrs. Edward L.
Parkman, Henry
Parkman, Mrs. Henry
Patton, James E.
Peabody, Charles
Peabody, Mrs. Endicott
Peabody, Mrs. Francis
Peabody, Mrs. H. Rodman

(Continued on following page)

elieve it important in the life of Boston and are willing to help it

Peabody, Margaret
Perera, Mrs. Gino L.
Peters, Mrs. William Y.
Pfaelzer, Mrs. Franklin T.
Phillips, Mrs. John C.
Phillips, Mrs. W.
Pickman, Dudley L.
Pickman, Edward M.
Pierce, Mrs. M. V.
Pitman, Mrs. B. F.
Post, Mrs. John R.
Potter, Mrs. Murray A.
Pratt, Mrs. L. Mortimer, Jr.
Pratt, Mrs. Walter W.
Putnam, Mrs. James J.
Putnam, Marion C.

Rand, E. K.
Ranney, Miss Helen M.
Rantoul, Harriet C.
Rantoul, Mrs. Neal
Reed, Miss Emily
Reed, Miss Ida B.
Richardson, Mrs. Charles F.
Richardson, Mrs. F. L. W.
Richardson, Mrs. John
Richardson, W. K.
Robb, Russell
Robinson, B. L.
Rogers, H. L.
Rollins, Mrs. J. W.
Rothschild, John
Rousmaniere, Mrs. E. S.
Rothwell, Bernard J.
Russell, Mrs. Richard S.
Russell, Mrs. Robert S.

Sachs, Prof. Paul J.
Sagendorph, George
Saltonstall, Mrs. John
Saltonstall, Leverett
Saltonstall, Miss Muriel Gurdon
Saltonstall, Mrs. Philip L.
Saltonstall, Richard
Saltonstall, Mrs. R. M.
Sanger, Mrs. Charles R.
Sanger, Mrs. George P.
Saville, Mrs. William
Sawyer, Mr. and Mrs. Henry B.
Schneider, Miss Elizabeth
Sears, Miss Annie L.
Sears, Miss Mary P.
Sears, Mrs. Montgomery
Sears, Mr. and Mrs. Richard D.
Sears, Richard D.
Sears, William R.
Shaw, Mrs. Henry S.
Shaw, Mrs. Henry S., Jr.
Shaw, Mrs. Q. A., Jr.
Sheldon, Katharine H.
Shepard, Mrs. Willis S.
Silsbee, Mrs. George S.
Slocum, Mrs. William H.
Smith, F. Morton
Sortwell, Mrs. A. F.
Spalding, Walter R.
Spaulding, Miss Emma F.
Sprague, Mrs. Phineas W.
Stackpole, Mrs. Frederick D.
Stackpole, Mr. and Mrs. Pierpont L.
Staniford, Mrs. Daniel
Stanton, Katharine
Steinert, Alexander
Steinway, Frederick T., New York, N.Y.
Stevenson, Mr. and Mrs. R. H., Jr.
Stone, Galen L.
Stone, Mrs. Galen L.
Stone, Nathaniel H.
Streeter, Mrs. E. C.
Sturges, Alice K.
Sturgis, The Misses
Swallow, Maude C.
Swift, Miss Lucy W.
Swift, Newton

Taft, Edward A.
Tapley, Miss Alice
Tapley, Henry F.
Tappan, Miss Mary A.
Thayer, Mrs. W. H.
Thorndike, Mrs. J. L.
Torbert, Dr. James R.
Tower, Florence E.
Tuckerman, Mrs. L. S.
Turner, Nellie B.

Vaughan, Bertha H.
Vaughan, Mrs. Henry G.
Vorenberg, Felix

Wadsworth, Mrs. A. F.
Ward, Prof. R. DeC.
Ware, Mrs. Arthur L.
Waring, Mrs. Guy
Warner, Elizabeth
Warren, Mrs. Bayard
Warren, Mr. and Mrs. Bentley W.
Warren, Mr. and Mrs. E. R.
Watson, Mrs. Thomas R.
Webster, Mr. and Mrs. Edwin S.
Weeks, Mr. and Mrs. Robert S.
Weeks, Sinclair
Welch, E. Sohier
Weld, Mrs. Bernard C.
Weld, Mrs. Charles G.
Weld, Miss Mary
Wells, Mrs. Webster
Wendell, Mrs. Barrett
Wheatland, Richard
Wheelwright, A. W.
Wheelwright, Miss Mary C.
White, Miss Gertrude R.
White, Miss Susie E.
Whitin, Mrs. G. Marston
Whiting, Mrs. Jasper
Whitman, William
Whitney, Mrs. Margaret F. G.
Whittier, Mrs. Albert R.
Whitwell, Mr. and Mrs. Frederick S.
Williams, Moses
Wilson, Miss A. E.
Winsor, Mrs. Alfred
Wolcott, Mrs. Roger
Wood, William E.
Wright, A. M.

Edmands, Miss Violet
Fay, A. D.
Lyman, Mrs. G. H., Jr.
Sargent, Mr. and Mrs. Edward H.
Scott, Mrs. Arnold
Squibb, Dr. Edward H., Brooklyn, N.Y.
Tozzer, Mr. and Mrs. Alfred M.

Badger, Dr. and Mrs. George S. C.
Beckwith, Mrs. Daniel, Providence, R. I.
Cochran, Mrs. Edwin Paul, New Haven, Conn.
Frost, Horace W.
Hornblower, Henry
Hornblower, Mrs. Henry
Kaffenburgh, Mr. and Mrs. Carl J.
Lyons, John A.
Moseley, Mrs. F. S.
Stevens, Moses T.
Tappan, Mrs. Frederick H.
Ware, Henry

Beach, John P.
Bemis, Mr. and Mrs. A. Farwell
Carr, Cornelia P.
Chapin, Mrs. Mary G., Providence, R. I.
Clark, Mrs. Myron H.
Dana, Dr. Harold W.
Dowse, William B. H.
DuBois, Mrs. L. G.
Farnsworth, William
Holbrook, Miss Mary S.
Hutchins, Mr. and Mrs. Edward
Little, Mrs. David M.
Metcalf, Mr. and Mrs. Jesse H., Providence, R. I
Milliken, Miss Lois H.
Palmer, Mrs. Marion C.
Platner, Mrs. John Winthrop
Ripley, Edward L.
Selfridge, Mrs. G. S.
Shattuck, Lillian
Sibley, Mrs. Henry C.
Steedman, Mrs. C. J., Providence, R. I.
Thayer, Mrs. John E.

Latimer, Mr. and Mrs. George D.
Carmichael, Dr. and Mrs. Henry
Friend
Guild, Courtenay

Galacar, Mr. and Mrs. Frederic R.
Jackson, Mrs. Arthur E.

Alford, Mrs. O. H.
Anonymous
Beebe, C. Philip
Bramhall, Miss Eleanor

Appleton, Miss Mary
Curtis, Miss Frances G.
Ellis, Miss Helen

Manson, Elizabeth E.
Pingree, Mrs. Arthur H.

Sampson, Charles E.

Duff, Mr. and Mrs. John
Friend
Harwood, G. Fred

Frost, Mr. & Mrs. Donald McKay
Houser, Mrs. H. M., Washington, D. C.
Nickerson, Mrs. William G.

Sampson, Mrs. Robert deW.

In Memory of Albert van Raalte

Harwood, Mrs. John H.
Huntsman, Ray

Loeffler, Mrs. C. M.
Shrigley, Mrs. Wilfred R.

Jones, Miss Margaret H.
Morse, Leonice S.
Peirce, Miss Alice Foster

Putnam, Mrs. George
Ratshesky, Mr. and Mrs. A. C.
Sherman, Mrs. Henry H

Stone, Mrs. William E.

Pledges received from New Subscribers, April 14th

Osgood, Mrs. E. L.

Raymond, Mrs. Franklin F.

Subscriptions to date for season of 1923-24 - $81,998.34
Endowment Fund - - - - - 146,970.72
Endowment Fund, in memory of Henry L. Higginson 10,025.00

Subscriptions are applicable to deductions from the Federal Income Tax.

The list of subscribers to the operating deficit of the Boston Symphony Orchestra, Inc. for 1923-24 was first printed in the programme books of November 16 and 17. Two weeks later, with the names of many new subscribers added in the interval, the pledged amount of $58,706.00 was published. Since then the total has been increased to $81,998.34

This has come about through a greatly extended coöperation in the support of the Orchestra on the part of its patrons. The Trustees, with much appreciation of what has already been done, would be glad to have it generally understood that subscriptions of small and moderate amounts are warmly welcomed from those who cannot make such contributions as they would like to offer. The widest possible distribution of support is as much to be desired as the support itself.

Subscriptions to annual deficit and to the Endowment Fund should be sent to E. B. Dane, Treasurer, 6 Beacon Street, Boston, Mass.

DONORS TO THE ENDOWMENT FUND

Adams, Mrs. Brooks
Adams, Mrs. Charles H.
Alford, Martha A.
Alford, Mrs. O. H.
Allen, Mary O.
Allen, Mrs. Philip R.
Andrews, Miss Katharine H.
Anthony, Miss Margaret
Ashton, Joseph N.
Atherton, Percy L.
Atkinson, Mr. and Mrs. E. W.
Aubin, Miss Margaret H.
Austin, Mrs. Calvin

"B"
Bailey, Miss Alice H.
Baker, H. S.
Barr, Laura M.
Bartlett, Mrs. J. S.
Bartlett, Mary F.
Bartol, Mrs. J. W.
Bayley, Mrs. M. R.
Bazeley, Mr. and Mrs. W. A. L.
Beach, Mr. and Mrs. Jonn
Bearse, Mrs. H. L.
Beebe, Sylenda
Bennett, Mrs. T. W.
Best, Mrs. Edward H.
Bird, Mrs. Frances A.
Bishop, Mrs. C. J.
Bowditch, Dr. and Miss Olivia Y.
Bradlee, Miss S. C.
A. B.
Bradlee, Col. and Mrs. Thomas S.
Brewer, Miss F. R.
Briggs, Miss H. S.
Brigham, Mrs. Clifford
Brooks, Miss Phyllis
Bruce, James L.
Buckingham, Mary H.
Burnham, Miss Alice E.
Burnham, Miss Helen C.
Burnham, Miss M. C.
Burr, Mr. and Mrs. Allston
Burr, Mrs. Heman
Butler, Miss Isabel

Cabot, F. Ernest
Cabot, Frederick P.
Cabot, J. W.
Cabot, Miss Theodora
Carmichael, Dr. and Mrs. Henry
Cary, Miss Georgina S.
Case, Miss Louise W.
Chafee, Mrs. Z.
Chapin, H. D.
Chapin, Miss Mabel H.
Chase, Mrs. Theodore
Clark, Mrs. Frederic S.
Clarke, Marshall G.
Clay, Mrs. B. B.
Codman, Miss C. A.
Cole, Mrs. Mollie R.
Cooper, Charlotte E.
Cram, Robert V.
Curtis, Mrs. Horatio G.
Cushing, Mrs. W. E.
Cutler Mrs. Elbridge G.

Daly, Mrs. Reginald A.
Davenport, Mrs. George H.
Davenport, Mrs. Mary H.
Day, Mrs. Frank A.
Delano, Miss Julia
Derby, Miss Elizabeth P.
Dickerman, Mrs. Frank E.
Dole, Mrs. Charles F.
Dudley, Frances Gardner

Duff, Mr. and Mrs. John
Duncan, Mrs. Albert Greene
Durkee, A. Imogene

Earle, C. B.
Edwards, Miss Hannah M.
"Cash"
Ellery, Mr. and Mrs. William
Elms, Helen T.
Anonymous
Emery, Mr. and Mrs. Frederick L
Emery, Georgia H.
Emery, Miss M. S.
Ensign, Mrs. C. S., Jr.
Estabrook, Mrs. Ida F.

Fairbanks, Miss Catherine
Farlow, John W.
Fay, Miss Helen B.
Felton, Mrs. C. C.
Fenollosa, William S.
Ferris, Ida J.
Fisher, Miss Edith S.
Fisher, Miss Frances B.
Fisher, R. B.
Fiske, Arthur P., In Memory of Florence Sumner Fiske
Fitz, Mrs. W. Scott
Fogg, Mrs. Louisa H.
Foote, Arthur
Forbes, Edward W.
Fox, Miss Alice M.
Fox, Felix
Fox, Isidor
French, Miss Katherine
Frothingham, Mrs. L. A.

Gay, E. Howard
Gebhard, Heinrich
Grant, Mrs. Elizabeth
Gray, Elizabeth F.
Gray, Marion E.
Gray, Mr. and Mrs. Russell
Griswold, Mrs. Fitz-Edward
Guild, Miss Charlotte H.
Guild, Miss Eleanor

Harding, Emor H.
Harpham, Mrs. Sherlie B.
Harrington, Mrs. F. B.
Harris, Miss Frances K.
Hatfield, Dr. and Mrs. H. K.
Hayward, Mrs. A. F.
Hayward, Miss Emily H.
Hayward, Mrs. G. G.
Hill, Mr. E. B.
Hill, Miss Marion
Hitch, Miss Julia D.
Hobbs, Mrs. Jane W.
Hofman, H. O.
Holland, Charles P.
Homans, Mrs. William P.
Hooper, Mrs. Susan Thayer
Hopkinson, Miss Leslie W.
Hosmer, Mrs. Elizabeth T.
Howe, Mrs. George D.
Howe, Sarah L.
Hunter, Miss Lillian
Hurlbut, Mr. and Mrs. B. S
Friend
Hyde, Mrs. J. M. E.

Ingraham, Mary
Ivers, Ella F.

Jack, Dr. Edwin E.
Jack, Dr. Frederick L.
Friend
Jennison, Miss Katharine A.
Johnson, Miss Edith Morse
Johnson, Mrs. E. J.
Johnson, Ellsworth E.

Kaffenburgh, Carl J.
Kent, Mr. and Mrs. Edward L.
King, Miss Anne P.
King, Miss Caroline W.
King, Franklin

L., J. D.
Lampney, Alice E.
Lancaster, Mrs. Stella C.
Lang, Margaret Ruthven
Lee, Mrs. Francis H.
Lee, Mr. and Mrs. James S.
Friend
Lee, Mr. and Mrs. Joseph
Levey, Mrs. William M.
Lewis, Carrie L. S.
Littell, Miss Harriet R.
Littell, Miss Lucy
Lombard, Annie F.
Loring, Miss Louisa P.
Lothrop, Mrs. Thornton K.
Lothrop, Mrs. W. S. H.
Lowell, Miss Lucy
Lyon, Mrs. W. H.

McCabe, Gertrude B.
McCrary, Mabel S.
McDaniels, Mrs. W. H.
MacFadden, Hamilton
McKibbin, Miss Emily W.
Manson, Miss Elizabeth E.
Marrs, Mrs. Kingsmill
Mayo, Lawrence
Miller, Miss Mildred A.
Minot, Laurence
Moore, Mrs. Edward C.
Moran, Mrs. John J.
Morey, Mrs. Edwin
Morrill, Miss Helen
Morrill, Miss Isabel W.

Neal, Mrs. J. A.
Newell, Mrs. Edward A.
Nickerson, William E.
Norcross, Mrs. Otis

Ogden, Mrs. David B.
Osgood, Miss Emily L.

Paine, Robert Treat, 2d
Parkman, Henry
Parkman, Mrs. Henry
Perera, Mrs. Gino L.
Perkins Institution for the Blind
Phillips, Mrs. A. V.
Powell, Mrs. W. B.
Prather, Miss Elisabeth
Prince, Mrs. Morton P.

Quincy, Elinor

Rantoul, Miss Edith
Rantoul, Harriet C.
Rantoul, Miss Margaret
Rawles, James D.
Raymond, Mrs. Franklin F.
Rider, Mrs. Lelia Y.
Robbins, The Misses
Robinson, Jeannie D.
Robinson, Mrs. J. M.
Rogers, Henry M. and Clara Kathleen
Ropes, Mrs. C. B.
Rueter, Mrs. Helene C.
Russell, Mrs. Robert S.

Sargent, Mrs. Francis W.
Schneider, Elizabeth
Sears, Miss Annie L.
Sears, Miss Mary P.
Sedgwick, Prof. and Mrs William T.
Selfridge, Mrs. George S.
Anonymous
Shaw, Miss Eleanor
Shaw, Mrs. Henry S.
Sheldon, Edward S.
Shepard, Miss Emily B.
Shepard, Mrs. W. S.
Sherman, Henry H.
Shurtleff, Gertrude H.
Silsbee, Elizabeth W.
Slocum, Mrs. W. H.
Smith, Mrs. Frederick M.
Snell, Miss Frances
Spalding, Miss Dora
Spring, Mr. and Mrs. Romney
Stackpole, Mrs. Frederick D.
Staniford, Mrs. Daniel
Stearns, Mrs. C. K.
Stearns, Mrs. F. P.
Stevens, Mary Louisa
Stewart, Mrs. Cecil
Sturges, Dorothy
Sturges, Mrs. Howard O.
Sullivan, Mrs. T. Russell
Swallow, Maude C.
Swan, Miss M. H.
Swift, Miss L. W.

Taft, Edward A.
Tapley, Miss Alice P.
Tapley, Henry F.
Tappan, Mrs. Frederick H.
Thayer, Mrs. John E.
Thomas, Miss Anna B.
Thompson, C. A.
Thorndike, Mrs. J. L.
Thorndike, Mary D.
Townsend, Miss Annie R.

Wadsworth, Mrs. A. F.
Walton, Alice
Walworth, Harriet E.
Ward, Miss A. S.
Ware, Mrs. Whitman
Waring, Mrs. Guy
Watson, Mrs. Donald C.
Watson, S. L. D.
Weidhorn, Leo
Wheatland, Mrs. Richard
Wheeler, Mrs. H. R.
Whitin, Mrs. G. M.
Whitman, Miss Effie E.
Whitman, Mrs. Florence Lee
Whittier, Mr. Albert R.
Williams, J. Bertram
Wilson, Miss A. E.
Winkley, Hobart W.
Winsor, Mrs. Alfred
Worthington, Miss Julia H.
Wright, Mrs. Walter P.



SIGRID ONEGIN

SIGRID ONEGIN

is singing with success

CHINOISERIE. By Dagmar de Corval Rybner. High, in D minor; Medium, in C minor . . . . . **.60**

I HEARD A CRY. By William Arms Fisher. High, in C; Medium, in B-flat; Low in A-flat . . . **.50**

SNOW FAIRIES. By Cecil Forsyth. High, in C; Medium, in A . **.60**

SPRING FANCY. By John H. Densmore. High, in E-flat; Medium, in C. **60**

TIME ENOUGH. By Deems Taylor. High; Medium . . . . **.50**

(*Usual sheet music discount*)

Mme. Onegin wrote Mr. Fisher: "I have so great a success with your song that I sing it by request always two times."

OLIVER DITSON COMPANY

178-179 TREMONT STREET BOSTON 10, MASS.

Order of Your Local Dealer

TO OUR FRIDAY AFTERNOON SUBSCRIBERS

It has been suggested that subscribers who for any reason find themselves unable to attend the Friday Symphony Concerts, and whose tickets would not otherwise be used, send them in to be sold for the benefit of the Boston Symphony Orchestra, Inc. Endowment Fund.

Kindly send such tickets as early each week as convenient to Boston Symphony Orchestra, Inc.

Symphony Hall, Boston.

"Song of the Sea": Tone Poem for Orchestra after the Poem by Walt Whitman "On The Beach at Night" from "Sea Drift"

Frederick Shepherd Converse

(Born at Newton, Mass., January 15, 1871; now living in Boston)

Mr. Converse sketched this tone poem in the winter of 1922–23. The scoring was completed in December, 1923.

"Song of the Sea" was suggested, Mr. Converse writes, by the poem of Walt Whitman which is here printed. "While it is not in any sense a literal interpretation of it, it follows the spiritual and emotional sequence of the lines. Beginning with moods of mystery and sadness, it culminates in elation and joy. I have not attempted a realistic picture of the sea; only something of its spiritual suggestion."

On the Beach at Night

On the beach at night,
Stands a child with her father,
Watching the east, the autumn sky.

Up through the darkness,
While ravening clouds, the burial clouds, in black masses spreading,
Lower sullen and fast athwart and down the sky,
Amid a transparent clear belt of ether yet left in the east,
Ascends large and calm the lord-star Jupiter,
And nigh at hand, only a very little above,
Swim the delicate sisters the Pleiades.

JOHN A. REARDON, Jr.



Interior Decorator

Draperies Furniture
Wall Papers

103 ST. JAMES AVE., BOSTON
Reardon Building
Telephones, Back Bay { 10974 / 6609

Lewis F. Perry's Sons Co.
PAINTING AND DECORATING
TELEPHONE, MAIN 4335
101 TREMONT STREET
ROOM 211, BOSTON
Decorators of Symphony Hall

TOWN TAXI TOWN TAXI

LOWEST RATE OF FARE IN BOSTON

Taxi Cabs

AT

SYMPHONY HALL

AFTER ALL CONCERTS

Notify the usher or taxi agent at entrance

TOURING CARS — *Low Rates*

LIMOUSINES — *Quality Service*

TOWN TAXI

INCORPORATED

KENMORE 5000

LOWEST RATE OF FARE IN BOSTON

TOWN TAXI TOWN TAXI

From the beach the child holding the hand of her father,
Those burial-clouds that lower victorious soon to devour all,
Watching, silently weeps.

Weep not, child,
Weep not, my darling,
With these kisses let me remove your tears.
The ravening clouds shall not long be victorious,
They shall not long possess the sky, they devour the stars only in apparition,
Jupiter shall emerge, be patient, watch again another night, the Pleiades shall emerge,
They are immortal, all those stars both silvery and golden shall shine out again,
The great stars and the little ones shall shine out again, they endure,
The vast immortal suns and the long-enduring pensive moons shall again shine.

Then dearest child, mournest thou only for Jupiter?
Considerest thou alone the burial of the stars?

Something there is,
(With my lips soothing thee, adding I whisper,
I give thee the first suggestion, the problem and indirection,)
Something there is more immortal even than the stars,
(Many the burials, many the days and nights, passing away,)
Something that shall endure longer even than lustrous Jupiter,
Longer than sun or any revolving satellite,
Or the radiant sisters the Pleiades.

Hurwitch Bros.

PRESENT

Their latest importations for Spring and Summer

COATS SUITS GOWNS WRAPS
SPORTSWEAR

Introducing

HATS and SCARFS

By Sarah Jane Dearborn

344 BOYLSTON STREET



JACOB THOMA & SON

Importers and Dealers in
Old and New Violins — Bows — Strings — Cases
and Violin-Specialties

Repairers to the Boston Symphony Orchestra
Agents for the Silvestre & Maucotel
Tricolore Tested-Strings

226 TREMONT STREET . BOSTON, MASS.
Opp. Majestic Theatre Telephone, Dewey 1763-W

The score calls for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, three trumpets, three trombones, tuba, a set of three kettledrums, snare drum, bass drum, cymbals, celesta, Glockenspiel, two harps, and the customary strings.

* * *

These compositions of Mr. Converse have been played in Boston at concerts of the Boston Symphony Orchestra. Those played for the first time are starred.

1899, January 14, first movement of Symphony in D minor, Op. 7 (first time in Boston) ; first performance at the Munich Hoch-Schule, July 14, 1898.

1900, December 22, "The Festival of Pan," Romance for Orchestra, Op. 9.*

1903, April 11, "Endymion's Narrative," Romance for Orchestra, Op. 10.*

1905, January 21, Two Poems, "Night" and "Day," for Pianoforte and Orchestra, Op. 11* (suggested by Walt Whitman), Mr. Gebhard pianist.

1906, March 3, "La Belle Dame sans merci" (after the poem of Keats), Ballade for Baritone Solo and Orchestra, Op. 12 (Mr. Bispham baritone, first public performance in Boston) ; first performance by the Boston Symphony Orchestra at Providence, R.I., March 1, 1906.

1907, January 26, "The Mystic Trumpeter," Orchestral Fantasy, after the poem by Walt Whitman, Op. 19 (first time in Boston) ; first performance by the Philadelphia Orchestra at Philadelphia, March 3, 1905.

1908, March 7, "Jeanne d'Arc," Dramatic Scenes for Orchestra, Op. 23. From the music written for Percy Mackaye's drama produced by Miss Marlowe and Mr. Sothern (Philadelphia, October 15, 1906; Boston, January 1,

Boston Conservatory of Music

INCORPORATED

AGIDE JACCHIA, Director

250 HUNTINGTON AVENUE, BOSTON 17, MASS.

Telephone Back Bay 2042

CATALOG SENT ON REQUEST

STEINWAY PIANOFORTE

P. CARTONI COMPANY

IMPORTERS

FLORENTINE ARTS AND CRAFTS

Suitable gifts for all occasions Visitors welcome

Room 406 Berkeley Building 420 Boylston Street

1907). The Suite was played in Boston at a Jordan Hall orchestral concert, January 10, 1907, and afterwards revised.

1910, April 9, "Endymion's Narrative."

1912, February 10, "Ormazd," Symphonic Poem; first performance by the St. Louis Symphony Orchestra, January 26, 1912.

1915, March 6, "Ormazd."

1917, April 27, "Ave atque Vale," Tone Poem for Orchestra; first performance by the St. Louis Symphony Orchestra, January 26, 1917.

1918, December 13, "The Mystic Trumpeter."

1920, January 30, Symphony in C minor.*

1922, April 21, Symphony No. 2, E major.*

Mr. Converse's symphony in D minor, of which the first movement was played at these concerts in 1899, was composed in Munich when he was a student at the Hoch-Schule of that city, and is not now numbered among his works.

THREE SONGS: OP. 27, NO. 4; OP. 43, NO. 2; OP. 27, NO. 2

RICHARD STRAUSS

(Born at Munich, June 11, 1864; now living at Vienna)

On the 10th of September, 1894, Strauss dedicated to his wife on their wedding day the book of songs, Op. 27, which had been written during the preceding winter. These songs, "for a voice with pianoforte accompaniment," are (1) "Ruhe, meine Seele!" (2) "Cäcilie," (3) "Heimliche Aufforderung," and (4) "Morgen." Strauss afterwards orchestrated Songs 2 and 4.

A Bit of the Brunswick All Your Own



Of course, you know the Brunswick Shoppe — so near Copley Square, so convenient to Boylston Street shopping, so short a distance from the theatres. This delightful little low-beamed salon and all that is within, is a bit of the Brunswick all your own. For luncheon — for afternoon tea — for supper before the theatre — or just to run into at any odd moment for a tiny nibble and chat with the many friends you are sure to meet there. Claim it for your own—as it truly is!

Afternoon Tea

Ices **Favors** **Brunswick Candy**

The Brunswick Shoppe

Boylston Street at Clarendon

The B. F. Wood Music Co.

Publishers of

Edition Wood.

And the Largest Catalog of Easy Educational Music in the World.

To be had through your Local Dealer

88 ST. STEPHEN STREET BOSTON, 17

M. STEINERT & SONS

New England Distributors for

STEINWAY

STEINERT JEWETT WOODBURY

PIANOS

DUO-ART Reproducing Pianos

Pianola Pianos

VICTROLAS VICTOR RECORDS

DeForest Radio Merchandise

STEINERT HALL

162 Boylston Street

BOSTON MASS.

MORGEN (Op. 27, No. 4)

Und Morgen wird die Sonne wieder scheinen;
Und auf dem Wege, den ich gehen werde,
Wird uns die Glücklichen sie wieder einen
In mitten dieser sonnenatmenden Erde;
Und zu dem Strand, dem weiten, wogenblauen,
Werden wir still und langsam niedersteigen,
Stumm werden wir uns in die Augen schauen
Und auf uns sinkt des Glückes stummes Schweigen.

John Henry Mackay.

TO-MORROW

To-morrow's sun will rise in glory beaming,
And in the pathway that my foot shall wander,
We'll meet, forget the earth and, lost in dreaming,
Let heav'n unite a love that earth no more shall sunder;
And towards that shore, its billows softly flowing,
Our hands entwined, our footsteps slowly wending!
Gaze in each other's eyes in love's soft splendor glowing
Mute with tears of joy and bliss ne'er ending.

Translation by John Bernhoff.

This song was sung in Boston by Mme. Strauss-de Ahna at Richard Strauss's concert in Symphony Hall with the Philadelphia Orchestra, March 8, 1904.

Elena Gerhardt sang it at a Symphony concert in Boston, January 4, 1913; Julia Culp sang it at a Symphony concert on April 6, 1917.

The accompaniment is scored for solo violin, strings, and harp.

F. T. D. 

F. T. D.

Florists
Telegraph
Delivery

Symphony
FLOWER SHOP

Faith
Truth
Determination

Flowers and Decorations for all occasions
240 HUNTINGTON AVENUE
Diagonally across from Symphony Hall
Telephones, Back Bay 8241, 8238

WESTLAND AVENUE GARAGE
INCORPORATED
41–43 WESTLAND AVENUE AND 32–34 ASTOR STREET
ONE MINUTE FROM SYMPHONY HALL
While attending concert store your car at our new and most up-to-date garage. Guard against theft.
Telephones, Back Bay 8862, 8863

MUTTERTÄNDELEI (Op. 43, No. 2)	MOTHER-LOVE
Seht mir doch mein schönes Kind, Mit den gold'nen Zettellöckchen Blauen Augen, rothen Bäckchen! Leutchen, habt ihr auch so eins? Leutchen, nein, ihr habt keins!	Come and see my pretty child, With cheeks ruddy like a cherry, Curls so golden, eyes so merry! Good folk, have you such a one? Good folk, no, you have none.
Seht mir doch mein süsses Kind, Fetter als ein fettes Schneckchen, Süsser als ein Zuckerweckchen! Leutchen, etc.	Come and see my darling child, Fat as a snail, only fatter. Sweet as a pudding of batter! Good folk, etc.
Seht mir doch mein holdes Kind, Nicht zu mürrisch, nicht zu wählig! Immer freundlich, immer fröhlich! Leutchen, etc.	Come and see my gentle child, Never dainty, never snappy, Always friendly, always happy. Good folk, etc.
Seht mir doch mein frommes Kind! Keine bitterböse Sieben Würd' ihr Mütterchen so lieben. Leutchen, möchtet ihr so eins? O, ihr kriegt gewiss nicht meins!	Come and see my angel child, Angel—for I'm sure no other Could so dearly love its mother. Good folk, would you like my pet? Mine, good folk, you'll never get.
Komm' einmal ein Kaufmann her, Hunderttausend blanke Thaler Alles Gold der Erde zahl' er! O, er kriegt gewiss nicht meins! Kauf' er sich wo anders eins!	If a merchant comes this way, Piles of silver in his coffer, All the earth's gold let him offer— Mine he will not get, I swear; Let him go and try elsewhere.
G. A. Bürger.	*Alfred Kalisch.*

This is the second of "Drei Gesänge älterer Deutscher Dichter": No. 1, "An Sie" (Klopstock); No. 3, "Die Ulme zu Hinau" (Uhland). The set is dedicated to Mme. Schumann-Heink. No. 2 bears the date Marquestein, August 5, 1899.

At the Sign of the Golden Harp

380 Boylston Street
(NEAR ARLINGTON)

A remarkably fine old

Sebastiane Vuillaume-Paris Violoncello

(In perfect condition)

Catalogs of the **Carl Fischer Collection of Old Rare Violins**

Free upon request

Carl Fischer INC.
MUSICAL INSTRUMENTS
BACK BAY 9000
BACK BAY 9001

Delicious
Hot Luncheons
and Dainty
Afternoon Tea
at
Kuyler's
200 Boylston Street

Wenn du es wüsstest, was Träumen heisst
Von brennenden Küssen, von Wandern und Ruhen
Mit der Geliebten Aug' in Auge
Und kosend und plaudernd—
Wenn du es wüsstest, du neigtest dein Herz!

Wenn du es wüsstest, was Bangen heisst
In einsamen Nächten, umschauert vom Sturm,
Da niemand tröstet milden Mundes
Die kampfmüde Seele—
Wenn du es wüsstest, du kämest zu mir.

Wenn du es wüsstest, was Leben heisst
Umhaucht von der Gottheit weltschaffendem Atem,
Zu schweben empor lichtgetragen
Zu seligen Höh'n—
Wenn du es wüsstest, du lebtest mit mir.

Heinrich Hart.

If you but knew, sweet, what 'tis to dream
Of fond, burning kisses, of wand'ring and resting
With the beloved one; gazing fondly, caressing and chatting.
Could I but tell you, your heart would assent.

If you but knew, sweet, the anguish of waking
Through nights long and lonely
And rocked by the storm when no one is near
To soothe and comfort the strife-weary spirit.
Could I but tell you, you'd come, sweet, to me.

If you but knew, sweet, what living is
In the creative breath of God, Lord and Maker;
To hover, upborne on dove-like pinions
To regions of light. If you but knew it,
Could I but tell you, you'd dwell, sweet, with me.

John Bernhoff.



William B. Ballard
formerly of V. BALLARD & SONS
Riding Habits Suits
Coats and Gowns
customers' materials used
565 BOYLSTON STREET
Telephone, B. B. 9616

THOMAS
RETTA C. THOMAS
683 BOYLSTON ST.
Imported Models and our own Creations
Gowns, Wraps, Suits, Blouses
Special Attention Given to Reproductions of all French Models

"Cäcelia" was sung by Mme. Strauss-de Ahna in Boston at the concert of Richard Strauss, with the Philadelphia Orchestra, in Symphony Hall on March 8, 1904.

It has been sung at concerts of the Boston Symphony Orchestra in Boston on January 4, 1913, by Elena Gerhardt; on February 14, 1914, by Elisabeth van Endert.

"A Victory Ball," Fantasy for Orchestra . . Ernest Schelling

(Born at Belvidere, N. J., July 26, 1876; now living in New York)

Mr. Schelling began the composition of this work in New York in the spring of 1922. He completed it in Switzerland in the following summer.

The first performances were by the Philadelphia Orchestra in Philadelphia on February 23–24, 1923. Mr. Schelling then wrote

MADAME SARA announces the opening of an uptown shop, corner Newbury and Dartmouth St., specializing in the most up to-date Corsets, Brassieres and Lingerie.

LA PATRICIA CORSET SHOPS

80 BOYLSTON ST. Boston, Mass.
147 NEWBURY ST. Boston, Mass.

Miss Farmer's School of Cookery

Established 1902

Home of the Boston Cooking School Cook Book
30 Huntington Avenue, Boston
Practice Classes constanting forming in
Cookery and Household Technique
Demonstration Lectures
Tuesdays and Wednesdays
Miss Alice Bradley, Principal

Samuel E. Quint

Florist

Opp. Loew's State Theatre

EASTER LILIES, 40 cts.

BLOSSOM

Flowers for all occasions

240 Massachusetts Avenue
Boston, Mass.

BOSTON FESTIVAL ORCHESTRA

BOSTON BAND
GEO. W. STEWART, Manager
Removed to
LITTLE BUILDING, Room 759 Telephone, Beach 0243
Music for all occasions

PERMANENT WAVE SPECIALIST

Twelve years' experience in Permanent Waving has taught me the **only** safe method is the Nestle Lanoil

Miss LILLIAN J. KANE

420 BOYLSTON STREET . . . . . BOSTON
Room 312 Tel. B.B. 8798

to Mr. Lawrence Gilman, the accomplished editor of the Philadelphia Orchestra's programme books:—

". . . I had come back from Europe still very much under the impression of the cataclysm, much troubled for the future, and was amazed to find that so few seemed to remember what the war really had meant, with its sacrifice of life and youth. I had wondered, when watching the seething mass of humanity at some cabaret, what our boys would think of it all, and I had a sinister vision similar to the one that made me write my '1914' Impression [in the Variations for piano and orchestra, 'Impressions from an Artist's Life']. I came across Alfred Noyes' poem, 'A Victory Ball,' while in this mood, and was impelled to use it as the basis of an orchestral fantasy.

"I have used two army bugle-calls: the 'Call to Arms' and 'Charge,' which ominously usher in the War Vision; and at the very end of the piece I have used 'Taps.' The work is a perfectly free fantasy, with, however, a certain amount of thematic development.

"I had occasion during the war to hear the Scotch Pipers, and to observe the extraordinary effect their music had on the troops; and at the end of the work I have tried to make the whole orchestra a huge bagpipe, perhaps the most pagan and primitive form of music. The piece is scored for full symphonic orchestra and bears this inscription: 'To the memory of an American soldier.'"

* * *

When you think of dancing

STATE THEATRE BALLROOM

The Highest Class, Best Equipped and most Capacious Ballroom in New England

DANCING ASSEMBLIES EVERY TUES., THURS., and SAT. EVENING
STATE BALLROOM ORCHESTRA, DIRECTION OF LAMBERT BROS.

Unusual Wedding and Engagement Gifts

Remarkable for their variety, good taste and value, displayed in a roomy, restful and refined place to shop.
Beautiful French Pearl Necklaces, also African Ivory, Coral, Crystal, Amber, Jade, etc.
Lamps, Mirrors, Baskets, Rare Brass and Copper Pieces and 1001 other attractive articles.

HENRY LAWRENCE STUDIOS, Inc., *Importers*

"Unusual things from everywhere"

40 LA GRANGE STREET, BOSTON Directly in rear of Hotel Touraine

THE PORTER PIANOFORTE SUMMER SCHOOL

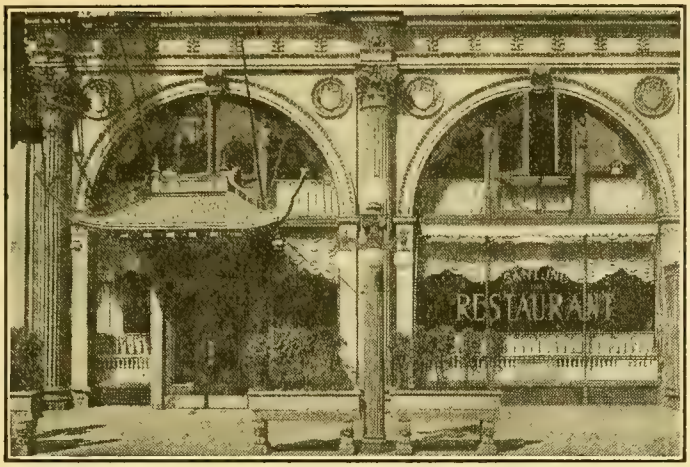
1924 Session —— Five Weeks
June 30 —— August 2

Courses in Normal Training and Pianoforte Playing
Artist Class for Soloists and Teachers Public Recitals

For further particulars address:
Mr. F. Addison Porter, 512 Pierce Building, Copley Square, Boston, Mass.

SANTUNG RESTAURANT

St. James Building
Near Symphony Hall



Telephone, Back Bay
{ 6018
{ 10116

MERCHANT CLUB LUNCHEON
11 a.m. to 2 p.m.

SPECIAL SUNDAY TABLE D'HÔTE DINNER
12 m. to 4 p.m.

MUSIC EVERY DAY AND EVENING

"After Theatre Parties" a Specialty

SPECIALIST IN AMERICAN AND CHINESE DISHES

THE
VERGÉ SHOP

1385 Beacon Street
BROOKLINE

Good Things to Eat

Reservations by Telephone
Brookline 2240

GRACE HORNE'S GALLERIES

Stuart Street at Dartmouth
Trinity Court, Boston, Mass.

PAINTINGS BY:
JOHN R. FRAZIER
JOHN WHORF
and other artists

Specimens from the
GEBELEIN
COLLECTION



PENNELL, GIBBS & QUIRING CO.
INC., DECORATORS & PAINTERS
203, 205 CLARENDON STREET
BOSTON, MASSACHUSETTS

THE SOCIETY OF
Arts & Crafts

Distinctive Gifts
for all occasions

9 PARK ST., BOSTON

The verses* by Alfred Noyes that suggested this Fantasy are as follows:—

The cymbals crash, and the dancers walk,
With long silk stockings and arms of chalk,
Butterfly skirts, and white breasts bare,
And shadows of dead men watching 'em there.

Shadows of dead men stand by the wall,
Watching the fun of the Victory Ball.
They do not reproach, because they know,
If they're forgotten, it's better so.

Under the dancing feet are the graves.
Dazzle and motley, in long bright waves,
Brushed by the palm-fronds, grapple and whirl
Ox-eyed matron and slim white girl.

. . . . . .

See, there is one child fresh from school,
Learning the ropes as the old hands rule.
God, how that dead boy gapes and grins
As the tom-toms bang and the shimmy begins.

"What did you think we should find," said a shade,
"When the last shot echoed and peace was made?"
"Christ," laughed the fleshless jaws of his friend,
"I thought they'd be praying for worlds to mend."

. . . . . .

*"The Victory Ball" is reprinted by permission from Collected Poems, vol. iii., by Alfred Noyes. Copyright, 1920, by Frederick A. Stokes Company.

Courteous, Efficient and Prompt Service

"THE BEST OF FOOD THE FINEST CUISINE"

MUSIC EVERY EVENING

THE FAR EAST CO. CHINESE AND AMERICAN RESTAURANT

Noon-day Lunch 11-2 p.m. $.40 ∴ Special Dinner 5.00-8 p.m. $.50 up
Open from 11-12 a.m. Sunday Dinner $.85 and $1.25

1088 BOYLSTON STREET Tel. Back Bay 2342 BOSTON, MASS.

New and interesting suggestions for interior decorations

NEW IMPORTED CRETONNES AND WALL PAPERS. FURNITURE DESIGNS AND COLOR SCHEMES

Harlow & Howland
Interior Decorators
282 DARTMOUTH STREET

Foreign Languages Easily Learned

The Berlitz Conversational Method makes the study of any foreign language a surprisingly simple, easy and pleasant matter. Experienced native teachers. Day and Evening Classes and Individual Instruction. Reasonable tuition. Call, write or phone for catalogue.

Trial Lesson Free

BERLITZ
SCHOOL OF
LANGUAGES

Est. 1878 OVER 200 BRANCHES
132 Boylston Street Phone, Beach 3958



BOSTON

Maintained for the Benefit of the
South End Music School

SPRING SUGGESTIONS

ENGLISH PRINT DRESSES
CHILDREN'S COATS AND HATS
MADE TO ORDER
GLASSWARE SUITABLE FOR
SUMMER HOUSES
ITALIAN SUNSHADES
SUMMER WORK BAGS

30 CHARLES STREET

The Green Door Farm and Garden Shop

39 NEWBURY STREET

Eggs *Eggs* *Eggs*

Choice table Eggs and Eggs for putting down in water glass
Order sandwiches and special cakes for week-end
parties and motor parties
Careful attention given orders for luncheons and teas

Stop and Shop

TELEPHONE, B. B. 4198

KAKAS·BROS. INC.

MANUFACTURERS RETAILERS

FURRIERS

RELIABLE FURS RELIABLE INFORMATION
RELIABLE PRICES

NO MISREPRESENTATION AS TO VALUES
COLD STORAGE

72 Chauncy St., Boston - - - Tel. Beach 0048

M. E. PACKARD
PIANO TUNER

Reproducing and Player-Piano Expert
191 Willow Avenue, West Somerville
Telephone Connection
Authorized Welte-Mignon Service Man
Formerly with Mason & Hamlin, Ampico Service Man with Chickering & Sons Co.

EST. 1905 B. B. 1693

FRIEDBERG'S
ELECTRIC & LOCKSMITH SHOP

239-241 MASSACHUSETTS AVENUE
ELECTRICAL APPLIANCES
CONTRACTING
FULLY EQUIPPED REPAIR SHOP
VASES CONVERTED INTO LAMPS

"Pish," said a statesman standing near,
"I'm glad they can busy their thoughts elsewhere!
We mustn't reproach 'em. They're young, you see."
"Ah," said the dead men, "so were we!"

Victory! Victory! On with the dance!
Back to the jungle the new beasts prance!
God, how the dead men grin by the wall,
Watching the fun of the Victory Ball.

We quote Mr. Gilman's comments on the Fantasia. He observes that in the English edition of Mr. Noyes's collected poems, the text of several of these stanzas differs from that of the American edition quoted by Mr. Schelling in his score, and then remarks:

"Mr. Schelling has conceived his tone-poem as a bacchanale traversed by a vision—an apparition of troops 'marching on irresistibly, inexorably. Nothing stops them—not those that fall by the way, not those whose fate is written in fiery, stormy skies. On they march to victory or disaster, with—in either case—desolation, suffering, death.'

"The music (after an introductory section, Moderato) evokes the ballroom and its heedless, swirling crowd. There is a brilliant polonaise, and the rhythms of the fox-trot and tango are suggested. Then comes the dramatic and poignant interruption: the vision of the marching hosts—those valorous and forgotten dead who

AMERICA'S FOREMOST FLORIST

76th year

Thos. F. Galvin INCORPORATED

FLOWERS

BOSTON
1 PARK STREET
AND
549 BOYLSTON STREET

NEW YORK
561 FIFTH AVENUE
AT
46th STREET

NOVELTIES



DADDY & JACK'S JOKE SHOP

FAVORS

CLEVER JOKER NOVELTIES
Dance, Dinner and Party Favors
Mah and Pah Jong Prizes and Favors
Inflated and deflated balloons - Specialties for all holidays

22 Bromfield Street, Boston-9 Mass.

Improved, Scientific and Approved

INSURANCE

EDWIN A. BOARDMAN

OF THE FIRM OF

PATTERSON, WYLDE & WINDELER

Boston Insurance Exchange

40 BROAD STREET BOSTON, MASS.

Cable Address
"Patwylwin"

Telephone
Congress 7750

.. Café de Marseille ..

210 HUNTINGTON AVENUE

This is the only place on the Avenue where you get your money's worth with food and service

TABLE D'HOTE LUNCHEON 11 A.M. to 3 P.M. - - 40 AND 60 CENTS
TABLE D'HOTE DINNERS 5 to 9 P.M. - - - - 50 AND 75 CENTS
SUNDAY TURKEY OR CHICKEN DINNER - - - - - 75 CENTS

Also a la Carte all Hours

.. Custom Underwear ..

UNION SUITS, PETTICOATS and KNICKERS made to Measure in All Styles and Materials

Miss E. T. DRISCOLL .·. 296 BOYLSTON STREET
formerly 49 Temple Place

sacrificially 'laid the world away.' The approach of the ghostly legions is announced by the two trumpet-calls: the 'Call to Arms' and 'Charge.' We hear (as in the Variation entitled '1914' in Mr. Schelling's 'Impressions of an Artist's Life') the 'Dies Iræ' on the brass. The tramping of the soldiers is momentarily drowned by the wild tumult of the dance; the lights flare up, and we see the revellers waltzing through the *mêlée*. But the vision reshapes itself. The Scots and their bagpipes pass. There is a great climax, a long drum-roll, diminuendo; and then, from a distant trumpeter, 'Taps.'"

* * *

Mr. Schelling's first teacher was his father, Dr. Felix Schelling. The boy at the age of five appeared in public to show his technical proficiency and unusual sense of pitch. He entered the Paris Conservatory when he was nine years old, and continued his studies with Hans Huber at Bâle. As a lad, he played in London, Paris, and in cities of Germany, Switzerland, Sweden, and Denmark. Mr. Paderewski became interested in him and taught him for some time. Mr. Schelling has played in cities of South America. The list of his compositions includes a symphony, "Impressions from an Artist's Life" in the form of Variations on an Original Theme, a Violin Concerto, Symphonic Legend for orchestra, Fantastic Suite for pianoforte and orchestra, chamber music, and pianoforte

THOMAS WHITNEY SURETTE

Announces the Tenth Year of his

Summer School of Music

In Concord, Massachusetts, June 30 to July 25 inclusive, 1924

FACULTY: Mr. Surette; Dr. Archibald T. Davison, Professor of Music in Harvard University and Conductor of the Harvard Glee Club; Augustus D. Zanzig, Lecturer in Music, Graduate School of Harvard University; Horace Alwyne, Professor of Music in Bryn Mawr College.

A School for Teachers of Music, for Students and for others who wish to increase their understanding of Music. Complete course in School Music from Kindergarten to College including the teaching of History and Appreciation.

Lectures on Education; on Literature. Ensemble playing and singing. Chamber Music Concerts. Chorus of eighty voices. String orchestra.

Teachers from this School are in charge of Music in some thirty leading schools in the United States and Canada.

Circular on application. Mason & Hamlin Pianos used

SEVENTY YEARS' REPUTATION

BROWN'S BRONCHIAL TROCHES

An old and reliable remedy for throat troubles caused by cold or use of the voice. Free from opiates in any form. Sold only in boxes—never in bulk. Prices, 15c., 35c., 75c., $1.25, at druggists or by mail.

BROWN'S CAMPHORATED SAPONACEOUS DENTIFRICE

Will keep the teeth and gums in healthy condition. Price, 30c., at druggists or by mail.

JOHN I. BROWN & SON, BOSTON, MASS.



HELP

Keep **our** babies well

and

Care for **our** sick

$100,000

Needed at once

or this work may be curtailed

COMMUNITY HEALTH ASSOCIATION

Combining the work of

The Instructive District Nursing Association
The Baby Hygiene Association

Checks may be sent to

INGERSOLL BOWDITCH, *Treasurer*
561 Massachusetts Avenue
Boston

pieces. The Symphonic Legend was performed at Warsaw in 1903; the Fantastic Suite at Amsterdam in 1907.

The Fantastic Suite was performed at a concert of the Boston Symphony Orchestra in Boston on January 25, 1908; the "Impressions" on December 31, 1915 (first performance); the Violin Concerto (Fritz Kreisler, violinist), on October 20, 1916.

He has appeared as pianist at these concerts:—

1905, February 25, Schumann's Concerto.

1908, January 25, his own Fantastic Suite.

1915, December 31, his "Impressions."

1916, December 8, Liszt's Concerto, A major, No. 2.

He played Chopin's Concerto, F minor, at a concert at the Boston Opera House on March 8, 1914, Felix Weingartner conductor.

On December 11, 1922, at an extra concert of the Boston Symphony Orchestra, he played Liszt's Concerto, E-flat major, No. 1.

Chamber concerts: 1905, March 14, Kneisel Quartet concert (Saint-Saëns's Pianoforte Quartet, B-flat major); 1908, December 22, Hess-Schroeder Quartet (Juon's Trio Caprice for violin, violoncello, and pianoforte, Op. 39); 1917, February 8, Boston Quartet (Brahms's Pianoforte Quintet).

His first recitals in Boston were on March 2 and 11, 1905. He gave other recitals, as in 1908 and in 1913.

QUEEN ANNE COMPANY
Room 411
739 BOYLSTON STREET
.. Antiques ..
OF THE
HIGHEST QUALITY
FURNITURE PORTRAITS
FABRICS GLASS
LAMPS
and WEDDING PRESENTS
a Specialty

Hélène Phillips
. Sportwear .
Trinity Pl. Entrance
Copley Plaza Hotel

SALARIED POSITIONS
FOR
Teachers of Music
in Educational Institutions throughout U. S. and Canada.
Address HENRY C. LAHEE
218 Tremont St., Boston

At HOTEL VENDOME

THERE ARE UNUSUAL ACCOMMODATIONS for banquets, dinners, luncheons, receptions, weddings and dances—for all social functions requiring correct appointments and perfect service.

Among the hotels in this city, none is better prepared than **THE VENDOME** to make social affairs attractive and pleasant. Its ideal location on **Commonwealth Avenue at Dartmouth Street, only one block from Copley Square,** makes it easily accessible by motor or "a-foot."

The management will be pleased to submit menus, offer suggestions, and make final arrangements by telephone, correspondence or personal interview.

AFTERNOON TEA (tea, toast and marmalade) IS SERVED IN THE SOLARIUM EVERY DAY INCLUDING SUNDAY FROM 4 UNTIL 6 O'CLOCK. FIFTY CENTS PER PERSON

C. H. GREENLEAF, President — *EVERETT B. RICH*, Managing Director — *FRANKLIN K. PIERCE*, Associate Manager

STATE STREET TRUST CO.

Boston, Mass.

Affords its depositors the advantage of three banking offices in excellent locations, each equipped with modern safe deposit vaults.

MAIN OFFICE . . . . . 33 STATE STREET

COPLEY SQUARE OFFICE . 581 Boylston Street

MASSACHUSETTS AVENUE OFFICE

Corner Massachusetts Avenue and Boylston Street

INCORPORATED 1891

MEMBER FEDERAL RESERVE SYSTEM

WEDDING INVITATIONS

CALLING CARDS

STATIONERY

EASTER CARDS



Poulson

HARPER W POULSON

SOCIAL AND COMMERCIAL STATIONER

284 BOYLSTON STREET BOSTON



Local and Suburban Service

Rare Old Violins

VIOLAS and 'CELLOS
of exquisite tone
and splendid condition

ITALIAN VIOLIN STRINGS

MUSICIANS SUPPLY COMPANY
218 Tremont Street and 60
LaGrange Street, Boston, Mass.
Telephone, Beach 1882

Hill, Smith & Co.

Wholesale and Retail
STATIONERS

Engraving, Die Stamping
and Fine Printing

Blank Book Manufacturers
Modern Loose-leaf Devices
and Supplies

8 MILK STREET
Old South Building
Telephone, Main 1590

Lamping-Nolan

.. Beauty Upkeep ..
Expert in every branch

462 Boylston St. Boston
Est. 1905 Tel. B. B. 5174

Largest and Best Equipped Beauty Salon in New England. Marcel and Permanent Waving, Hairdressing, Muscle Strapping, Face Peeling. Most reliable and latest methods by an Expert. New Scalp Treatment, Special for Oily Scalp.
Electric Baths and Swedish Treatments
Our School - 18 NEWBURY STREET
Day and Evening Classes
Classes forming every Monday

SYMPHONY CANDY SHOP

TRY OUR HOME-MADE CANDIES
AND ICE CREAMS 100% QUALITY
272 Huntington Ave., Boston

LA CHATELAINE GOWNS, Inc.

Mme. NOPRE GEORGE L. CURTIS
Successors to Mrs. Potter

ROBES MANTEAUX SPORT
CUSTOM-MADE
READY-TO-WEAR
FRENCH LINGERIE

B. B. 4411 36 NEWBURY STREET

ELIAS HOWE CO. 8 BOSWORTH STREET

OLD VIOLINS, VIOLONCELLOS

VIOLAS, DOUBLE BASSES
MORE THAN 600 IN STOCK

Leather Cases Fine Bows Italian Strings Gold and Silver G Strings
2,000 NEW VIOLINS IN STOCK

ELIAS HOWE CO., 8 Bosworth Street . Boston

"Excuse me, Miss Hills, my head aches. It is bad all the time. What shall I do?"

"Miss Hills, Nick's shoes are no good. All broken on the bottom. He can't go to school."

"Miss Hills, Nick is fresh, awful fresh."

"Miss Hills, Mary is sick. She is nervous. Nervous all the time. Shall I bring her to the doctor?"

"Miss Hills, what shall I do? I can't buy clothes for the children. It costs too much. They must look nice for school. The teacher sends them home if they are dirty. Nick has only one shirt. What can I do, Miss Hills?"

"Miss Hills, it is cold. Too cold. I have only a little coal. It costs too much. My mother is old. What shall I do?"

What answers can a Social Worker in a busy hospital out-patient clinic find for these questions?

A hospital is a place where people go when they are sick in mind or body. This poor Italian-born widow, trying to bring up four little children, care for her aged parents and make both ends meet on a scanty income, has come to feel that it is the place to go with all one's troubles, whether of mind, body, or estate.

First those headaches: Poor Mrs. Vincenza, along with all her other troubles, has epilepsy; the "spells" were very bad, especially for her who had so much to do. But God is good, and modern scientific medicine has found what seems like a cure, or at least a help for this mysterious trouble. The pills must be taken for a long time, however, the patient must often be seen by the clinic doctor, and (hardest of all when one has barely sufficient money to pay rent and buy food for seven hungry mouths) these wonderful pills cost lots of money.

Well, money was found to buy the pills; "Miss Hills" saw to it that Mrs. Vincenza came to the clinic two or three times a month, sometimes oftener, for two years, and now it is three months since she has had a "spell." Outside relief agencies were called upon and have helped out on some of the other needs.

It takes endless time and patience and real human sympathy, to say nothing of training and experience, to keep track of the individual patient among the scores crowding the clinic.

However, incessant oversight and much advice have at last started this foreign-born mother on a sensible way to bring up her little American brood and to support them and her old parents.

Department of Social Work
The Boston City Hospital

818 HARRISON AVENUE

MR. WILLIAM C. ENDICOTT, *Treasurer*
71 AMES BUILDING, BOSTON

MISS GERTRUDE L. FARMER, Director
Established 1914

COMMITTEE
Mrs. GEORGE H. MONKS, *Chairman.*

Mrs. Henry Andrews
Mrs. Edward H. Bradford
Mrs. C. A. Coolidge
Mrs. Thomas M. Devlin
Mrs. Henry Ehrlich
Mrs. Reid Hunt
Mrs. Edward M. Pickman
Mrs. I. A. Ratshesky
Mrs. Wm. H. Robey, Jr.
Mrs. Milton J. Rosenau
Miss Anna Thorndike
Mrs. Geo. L. Tobey, Jr.
Mrs. Ernest B. Young
Mr. William C. Endicott, Treasurer



Mens Suits

Cleansed
and
Refinished

ALMOST LIKE NEW

NOW $2.00

COLLECTION AND DELIVERY SYSTEM

LEWANDOS

284 Boylston Street
17 Temple Place
29 State Street
79 Summer Street
248 Huntington Avenue

BOSTON

TELEPHONE SERVICE

Back Bay 3900

Connecting Boston Shops

Branch Shops

BROOKLINE (COOLIDGE CORNER) 1310 Beacon Street
MALDEN MASS 30 Pleasant Street
WALTHAM MASS 193 Moody Street
WATERTOWN MASS 1 Galen Street
CAMBRIDGE MASS 1274 Massachusetts Avenue
LYNN MASS 22 Munroe Street
SALEM MASS 72 Washington Street
MANCHESTER MASS
NEW YORK CITY 10 West 48 Street
PHILADELPHIA PA 1901 Chestnut Street
ALBANY N Y 75 North Pearl Street
HARTFORD CONN 47 Farmington Ave
BRIDGEPORT CONN 213 State Street
WATERBURY CONN 22 East Main Street
NEW HAVEN CONN 123 Church Street
SPRINGFIELD MASS 294 Bridge Street
WORCESTER MASS 26 Pearl Street
FITCHBURG MASS 570 Main Street
NEW BEDFORD MASS 672 Purchase Street
FALL RIVER MASS 197 Bank Street
PROVIDENCE R I 137 Mathewson Street
NEWPORT R I 231 Thames Street

Twenty-third Programme

FRIDAY AFTERNOON, APRIL 25, at 2.30 o'clock

SATURDAY EVENING, APRIL 26, at 8.15 o'clock

Mozart . . . . . Symphony in C major (K. No. 200)

(First time in Boston)

I. Allegro spiritoso.
II. Andante.
III. Minuetto: Allegretto.
IV. Presto.

Tchaikovsky . . . Concerto for Violin in D major, Op. 35

I. Allegro moderato.
II. Canzonetta: Andante.
III. Finale: Allegro vivacissimo.

Strauss . . . . . Symphonia Domestica, Op. 53

(In one movement)

SOLOIST

EFREM ZIMBALIST

There will be an intermission of ten minutes after the concerto

City of Boston, Revised Regulation of August 5, 1898,—Chapter 3, relating to the covering of the head in places of public amusement

Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn.

Attest: J. M. GALVIN, City Clerk.

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

STEINERT HALL

JOINT RECITAL

ELSA
GIORLOFF
SOPRANO

HENRY
LICHTWARDT
PIANIST

MAY FORSLIND, Accompanist

WEDNESDAY EVENING, APRIL 23
AT 8.15 O'CLOCK

Reserved seats, $0.50, $1, $1.50, plus tax
Tickets are now on sale at Steinert Hall

THE STEINWAY PIANO

PIANO RECITAL

by Mme.
ANTOINETTE
SZUMOWSKA

THURSDAY AFTERNOON
APRIL 24
AT 3 O'CLOCK

Tickets, $0.50, $1, $1.50, plus tax
NOW at the Hall

THE STEINERT PIANO

Miss FELA
RYBIER
POLISH PIANIST
will give a
Recital of Piano Music
on
FRIDAY EVENING
MAY SECOND

Tickets, $0.50, $1, $1.50, plus tax
Reserved seats at the Hall

THE STEINERT PIANO

SYMPHONY HALL, BOSTON

HUNTINGTON AND MASSACHUSETTS AVENUES

Branch Exchange Telephones, Ticket and Administration Offices, Back Bay 1492

Boston Symphony Orchestra

INC.

PIERRE MONTEUX, Conductor

FORTY-THIRD SEASON, 1923-1924

Programme

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

COPYRIGHT, 1924, BY BOSTON SYMPHONY ORCHESTRA, INC.

THE OFFICERS AND TRUSTEES OF THE BOSTON SYMPHONY ORCHESTRA, Inc.

FREDERICK P. CABOT . . . . . President
GALEN L. STONE . . . . . Vice-President
ERNEST B. DANE . . . . . Treasurer

ALFRED L. AIKEN
FREDERICK P. CABOT
ERNEST B. DANE
M. A. DE WOLFE HOWE
JOHN ELLERTON LODGE
ARTHUR LYMAN
HENRY B. SAWYER
GALEN L. STONE
BENTLEY W. WARREN
E. SOHIER WELCH

W. H. BRENNAN, Manager

G. E. JUDD, Assistant Manager

BEETHOVEN
and Nature

Painted for the
Steinway
Collection
by N. C. Wyeth



STEINWAY

THE INSTRUMENT OF THE IMMORTALS

ON the 26th of March, 1827, died Ludwig van Beethoven, of whom it has been said that he was the greatest of all musicians. A generation later was born the Steinway Piano, which is acknowledged to be the greatest of all pianofortes. What a pity it is that the greatest master could not himself have played upon the greatest instrument — that these two could not have been born together! Though the Steinway was denied Beethoven, it was here in time for Liszt and Rubinstein, for Wagner, Berlioz and Gounod. And today, a still greater Steinway than these great men knew, responds to the touch of Paderewksi, Rachmaninoff and Hofmann. Such, in fact, are the fortunes of time, that today, this Instrument of the Immortals, this piano, more perfect than any Beethoven ever dreamed of, can be possessed and played and cherished not only by the few who are the masters of music, but by the many who are its lovers.

Steinway & Sons and their dealers have made it conveniently possible for music lovers to own a Steinway. Prices: $875 and up, plus freight at points distant from New York.

STEINWAY & SONS, Steinway Hall, 109 E. 14th Street, New York

Boston Symphony Orchestra

Forty-third Season, 1923–1924

PIERRE MONTEUX, Conductor

PERSONNEL

Violins.

Burgin, R.
Concert-master.
Theodorowicz, J.
Hoffmann, J.
Mahn, F.
Gerardi, A.
Krafft, W.
Hamilton, V.
Sauvlet, H.

Gundersen, R.
Kassman, N.
Pinfield, C.
Cherkassky, P.
Fiedler, B.
Leveen, P.
Siegl, F.
Mariotti, V.

Thillois, F.
Murray, J.
Gorodetzky, L.
Goldstein, S.
Kurth, R.
Bryant, M.
Riedlinger, H.
Knudsen, C.

Stonestreet, L.
Diamond, S.
Tapley, R.
Erkelens, H.
Del Sordo, R.
Seiniger, S.
Messina, S.

Violas.

Fourel, G.
Artières, L.
Werner, H.
Van Wynbergen, C.
Gerhardt, S.
Deane, C.
Grover, H.
Shirley, P.
Kluge, M.
Zahn, F.
Fiedler, A.
Mullaly, J.

Violoncellos.

Bedetti, J.
Schroeder, A.
Keller, J.
Barth, C.
Belinski, M.
Stockbridge, C.
Warnke, J.
Fabrizio, E.
Langendœn, J.
Marjollet, L.

Basses.

Kunze, M.
Keller, K.
Seydel, T.
Gerhardt, G.
Ludwig, O.
Frankel, I.
Kelley, A.
Demetrides, L.
Girard, H.

Flutes.	Oboes.	Clarinets.	Bassoons.
Laurent, G.	Longy, G.	Sand, A.	Laus, A.
Bladet, G.	Lenom, C.	Arcieri, E.	Allard, R.
Amerena, P.	Stanislaus, H.	Vannini, A.	Bettoney, F.

Piccolo.	English Horns.	Bass Clarinet.	Contra-Bassoon.
Battles, A.	Mueller, F. Speyer, L.	Mimart, P.	Piller, B.

Horns.	Horns.	Trumpets.	Trombones.
Wendler, G.	Valkenier, W.	Mager, G.	Hampe, C.
Schindler, G.	Hain, F.	Mann, J.	Adam, E.
Hess, M.	Van Den Berg, C.	Perret, G.	Mausebach, A.
Lorbeer, H.	Gebhardt, W.	Kloepfel, L. Schmeisser, K.	Kenfield, L.

Tuba.	Harps.	Timpani.	Percussion.	
Sidow, P.	Holy, A. Delcourt, L.	Ritter, A. Polster, M.	Ludwig, C. Sternburg, S.	Zahn, F.

Organ.	Celesta.	Librarian.
Snow, A.	Fiedler, A.	Rogers, L. J.



Copyright J. A. Bill

PHILLIP GORDON

One of America's Great Pianists

RECORDS HIS PLAYING EXCLUSIVELY FOR

The AMPICO

The following recordings now available:

Andante Cantabile, Tschaikowsky-Klindworth.
Etude, No. 10, F Minor, Liszt.
Orientale, Cui.
Sphinx Waltz, Popy.
Country Dance, No. 1, Beethoven-Seiss.
March of the Dwarfs, Op. 54, Grieg.
Turkey in the Straw, Arr. by Guion.
Perpetual Motion, Weber.

Mr. Gordon is appearing as soloist with the

BOSTON SYMPHONY ENSEMBLE

AUGUSTO VANNINI, Conductor

Sunday Afternoon, April 27, at Symphony Hall

Chickering

Established 1823

SYMPHONY HALL

44th Season 1924–1925

24 FRIDAY AFTERNOON CONCERTS
24 SATURDAY EVENING CONCERTS
BEGINNING OCTOBER 10–11, 1924

BY THE

Boston Symphony Orchestra

SERGE KOUSSEVITZKY, Conductor

WITH DISTINGUISHED SOLOISTS

SUBSCRIPTION INFORMATION

This year's subscribers for the series of 24 Friday afternoon and 24 Saturday evening concerts have an option until May 1 to retain their seats for the following season of 1924-25.

Applications from new subscribers are now being received and their names placed on the waiting list. These applications will be filled in order of receipt and seats allotted as near the desired location as possible shortly after May 1.

Season Tickets for 24 concerts, $70, $65, $60, $55, $50, $48, $45, $40, $35, $30, $20. No Tax.

Address all communications to

W. H. BRENNAN, Manager
Symphony Hall, Boston

Please advise if you have not already received your renewal subscription notice.

(OVER)

Reprinted from *The Christian Science Monitor,* April 12, 1924

THE NEXT CONDUCTOR OF THE 'B. S. O.'

BY HERBERT ANTCLIFFE

LONDON, March 14.

The banal description of "lightning conductor" has often been applied to Serge Koussevitzky, the famous Russian conductor who is to take charge of the Boston Symphony Orchestra during the season commencing next October. This is not because he takes the music at a quicker rate than other conductors, or because his movements are of a more startling character, so much as because his engagements are so many and in such widespread an area that he is extremely difficult to catch. . . .

As one looked at him after a long and elaborate programme at the end of a strenuous season, and observed in him the same enthusiasm for his work and the same charm of manner as if he were just ready for the work instead of finishing it, there could be no question of his giving to the utmost of his ability. He is of a type that finds it impossible to give anything else. It is this which made possible the splendid series of concerts he gave when first he took up conducting for the benefit of his fellow-countrymen, to whom he had to take music and musicians by boat down the lonely rivers of Russia. It is this that makes and keeps him famous the world over to-day.

But he would tell me something of his ideas with regard to a season of orchestral music, some of which, if not all, he hoped to be able to put into practice at Boston. Primarily his aim in accepting the offer to conduct the Boston Symphony Orchestra is to have a body of players under his regular control whom he can mould to his own artistic feelings, and with the Boston players, who have the reputation here of being the finest orchestra in the world, he feels he will have this. Ever since the Russian revolution, which resulted in the disbandment of his own orchestra, he has been looking for something of the kind that would come up to his ideals, and he thinks he has now found it. It is only by having at his disposal such an orchestra that an artist can produce his most satisfying work, and with him all other aims are subservient to this.

It was a mistake, said Mr. Koussevitzky, to imagine that he was a modernist in any exclusive sense. A glance at his programmes with the London Symphony Orchestra for the present season, which included two symphonies of Beethoven, one of Hadyn, one of Brahms, one of Boccherini and one of Tchaikovsky was sufficient to contradict this idea. In Boston he would continue his work of giving his own conceptions of the classics, for he believed that every artist should have his individual and personal interpretation of these works.

Nevertheless, he thinks that modern music must not be ignored or omitted from programmes; for, apart from the question of providing proper openings for the stream of current art, it is only by keeping up with the work of contemporary writers that an interpreter can give the best readings of the classics. . . .

Mr. Koussevitzky reiterated several times, because of some misapprehension that has arisen, that he is not out for propaganda, either on behalf of any nation or school of composers or for financial purposes. He considers that the classics are the established basis of musical beauty, and that at the same time music cannot stand still. The modernists who have something to say and say it in worthy manner must be heard alongside the classics, for they are the classics of to-morrow. And it is for the exercise of his own artistic feelings in both of them that he is accepting the post in Boston. In other words, he is an artist who is seeking the finest instrument and the best circumstances for the expression of his art, and in the Boston Symphony Orchestra and the Boston audiences he is sanguine that he has found them.

Twenty-third Programme

FRIDAY AFTERNOON, APRIL 25, at 2.30 o'clock

SATURDAY EVENING, APRIL 26, at 8.15 o'clock

Mozart . . . . . Symphony in C major (K. No. 200)

(First time in Boston)

I. Allegro spiritoso.
II. Andante.
III. Minuetto: Allegretto.
IV. Presto.

Tchaikovsky . . . Concerto for Violin in D major, Op. 35

I. Allegro moderato.
II. Canzonetta: Andante.
III. Finale: Allegro vivacissimo.

Strauss . . . . . Symphonia Domestica, Op. 53

(In one movement)

SOLOIST

EFREM ZIMBALIST

There will be an intermission of ten minutes after the concerto

City of Boston, Revised Regulation of August 5, 1898,—Chapter 3, relating to the covering of the head in places of public amusement

Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn.

Attest: J. M. GALVIN, City Clerk.

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert



To Paris

by way of Iceland and the North Cape

on the Raymond-Whitcomb

Midnight Sun Cruise

Take this wonderful cruise as your way to Europe, instead of the trans-Atlantic ferry.

Sail June 26 (at the height of the season) on the Cunard steamship "Franconia"—the newest great liner. In the five weeks of leisurely cruising you will see the marvelous *Midnight Sun*, quaint *Reykjavik* in far-away *Iceland*, the stupendous *North Cape* and all the great *Norwegian Fjords* with their fascinating little villages and spectacular sea and mountain scenery.

Arrive at *Boulogne* July 21 in ample time for summer travel abroad. Return passage on any Cunard sailing is included in the Cruise rate.

Europe this Summer

Tours through all the countries of Western Europe.
Special tour of Switzerland and the Passes of the Alps.
Motor tours through England and Scotland.

Individual Travel Service for those who prefer to travel without escort or on their own itinerary. Your own dates and routes. Our arrangements and reservations for you. Our chain of European offices at your command. The new "Guide to European Travel" explains this system. Send for a copy.

California **Alaska**
Pacific Northwest

Raymond & Whitcomb Co.

17 Temple Place, Boston Telephone, Beach 6964

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791)

The date of this symphony has been disputed. The autograph manuscript,—"Sinfonia di Wolfgango Amadeo Mozart,"—bound with eight other symphonies of Mozart, was at first in the possession of August Heinrich Cranz (1789–1870), the founder at Hamburg of a famous publishing house. The dates of composition had been effaced, but one thought to read under the erasure in this symphony, "November, 1774." T. de Wyzewa and G. de Saint-Foix in their monumental work: "W. A. Mozart: sa vie musicale et son œuvre de l'enfance à la pleine maturité" (1756–77) came to the conclusion that the date should be "November 1773," and they gave evidence to show that the symphony was begun during Mozart's visit to Vienna; that the work was completed or possibly performed on that date at Salzburg.

The reasons given by them are interesting. Mozart had returned to Salzburg from Milan, where his father had hoped to secure for his son a position at some Italian court. The son had been greatly influenced by what he then heard in Italy. In the summer of 1773 father and son went to Vienna in the hope that something might

RECENT PERFORMANCES OF
SONGS

By GEORGE W. CHADWICK

	SUNG BY
THE CURFEW } LOCHINVAR }	Charles Bennett, with the People's Symphony Orchestra
BEFORE THE DAWN	John McCormack, Charles Norman Granville
IN BYGONE DAYS	Henry Jackson Warren
ALLAH	Marjorie Moody, Anna Flick Eleanora de Cisneros, Edna Fields Charles Norman Granville
THOU ART SO LIKE A FLOWER	May Peterson
THE ROSE LEANS OVER THE POOL	Ethel Grow, George Cuthbertson
THE DANZA	Mme. Schumann-Heink, Arthur Mayer
DEAR LOVE WHEN IN THINE ARMS	George Cuthbertson
BEDOUIN LOVE SONG	Charles Norman Granville
O LET NIGHT SPEAK OF ME	Hulda Lashanska, Charles Norman Granville

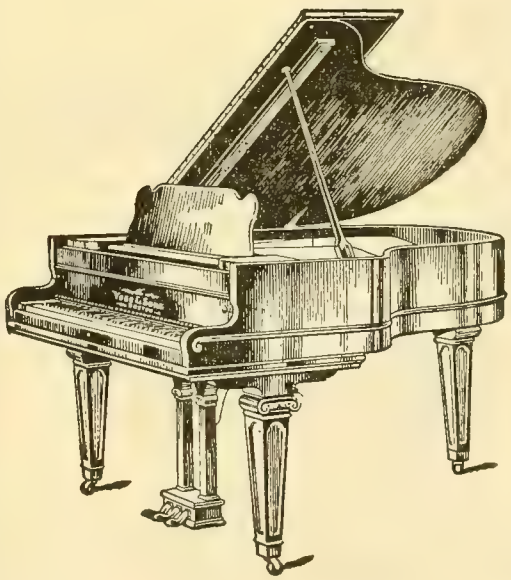
THE ARTHUR P. SCHMIDT CO., 120 Boylston St.

be found there for Wolfgang. In this they were disappointed, but the young Mozart became acquainted with Haydn's quartets and Viennese light operas; and the effect of this visit is shown in works he composed at Vienna and ever afterwards. Little is known about his life there: he played a violin concerto at a festival; his "Pater Dominicus" Mass was performed in August at the Jesuit Church; he wrote the "Finalmusik,"* or serenade, for Andretter of Salzburg, who had previously ordered it for his approaching wedding. We know much about musical life in Vienna from the long account of it given by Dr. Burney, who sojourned there in the fall of 1772.†

Burney, proclaiming Vienna the most musical of all German-Austrian cities, noted the predominance of orchestral and chamber over operatic music; and counterpoint was assiduously cultivated. The Viennese school, its spirit and its taste, revolutionized the ideas of Mozart, and from the summer of 1773 until he arrived at Mannheim towards the end of 1777, Mozart belonged truly to that school. It was only at Mannheim, later at Paris, that he became something more than an imitator or a rival of Vienna's masters.

*"Finalmusik" was an Austrian word applied to serenades or cassations which were customarily performed at the end of festival occasions, public functions, etc.

†"The Present State of Music in Germany," etc., by Charles Burney, Mus.D., vol. i. pp. 202–367 (London, 1773).



THE
VOSE GRAND

QUALITY and
REPUTATION

enable you to know in advance that the VOSE is a most satisfactory piano.

WE CHALLENGE
COMPARISON

VOSE & SONS PIANO CO.
160 Boylston St., Boston, Mass.

L. P. HOLLANDER CO.

Est. 1848

FUR STORAGE

Under the most approved conditions during the warmer months, a specialty The one charge of 3% of a fair valuation includes calling for, delivering, cleaning and insuring to next January first.

Expert Fur Repair Work and Remodeling
Suggestions and Estimates upon request

202-214 BOYLSTON STREET, BOSTON

LIMA-FISK, INC.

230 BOYLSTON STREET

Opposite the Public Gardens

Second Floor

DIAMONDS PEARLS

ORIENTAL PEARL NECKLACES

WATCHES

PLATINUM DIAMOND JEWELRY

GOLD JEWELRY

$5 TO $5,000 AND UPWARD

It was from Haydn that he learned the extent to which instrumental music could be carried. His quartets of 1773 and his symphonies that followed show a nobler intention, a breadth of form and dimensions not to be found in his works before this visit to Vienna. In his first movements there was a double exposition of the first theme; development was extended; finales acquired the sonata form and were often longer and more important than the opening allegros. Mozart took from Haydn the artifice of the "false entrance," *i.e.*, in the midst of development the first theme reappears in the chief tonality, but it is followed by wholly new measures, while the true return of the theme occurs only later.

This symphony in C major is scored for two oboes, two horns, two trumpets, kettledrums, and strings. The published score of the symphony did not include the drums, but an autograph part for them was found among the manuscripts purchased by C. A. André. In 1912 the autograph manuscript of the symphony was in a Viennese collection.

The symphony was brought from Munich by Bruno Walter, but he did not produce it in New York when he was guest conductor in February, 1923, of the New York Symphony Orchestra. It was first performed by that orchestra, Walter Damrosch conductor, on March 1 of that year.

The movements of this symphony are longer than those of the preceding ones. The minuet has more importance. There are double reprises followed by codas. The finale, instead of being a tempo di menuetto or a rondo in the Italian manner, has rather the sonata character, and ranks in importance with the first allegro if it does not surpass it. Yet with Mozart as with Michael Haydn,

ADVANTAGES

¶ The *quality* of books displayed on our shelves.
¶ *Knowledge* of the contents of a book.
¶ *Freedom* for the customer.
¶ *Promptness* in importation.
¶ *Location*—one hundred yards from the Harvard Square Subway.

DUNSTER HOUSE BOOKSHOP
26 HOLYOKE STREET & MT. AUBURN
Cambridge, Mass.

E. T. Slattery Co.

OPPOSITE BOSTON COMMON



SPRING

"Simplicity — thrice simplified"

Thus is Fashion described by the woman of good taste.

And good taste has been for over half a century the Slattery yardstick — the Slattery mission to serve the woman of good taste.

Good taste, like sunshine, is no respecter of persons. Today it as frequently bespeaks the woman of modest means.

Women of good taste are quick to recognize new modes of real worth; and it is Slattery's rare privilege to use such insight, taste and skill in the selection and presentation of such modes that women of taste may come here, as did their mothers and grandmothers before them — and find Fashion made individual, serviceable, truly economical!

the brilliant elegance, not without superficiality, is still to be observed, except in the minuet. It was not easy for Mozart at that time to shake off the influence of the old Italian overture.

I. Allegro spirituoso, C major, 3-4. The two subjects are clearly contrasted, but the *ritournelle* of the second is not unlike a variant of the first. The development—the transition is in unison—begins with a return of the first subject, the rhythm of which is worked at length. Before the return, the second subject is recalled. After the return of the complete *ritournelle* of the second theme, the first theme reappears in the leading tonality in a way to bring in the coda. In the second theme there is a pleasing dialogue for oboes and strings. As a rule the wind instruments only double or support the strings.

II. Andante, F major, 2-4. There are two themes. The first, having the character of a folk-song, is exposed in a double form. The rhythm of the second is original. There are "Mozartian" chromatic modulations.

III. Minuett. Allegretto, 3-4. "This is well worthy of being regarded as a first sketch for the minuet of the 'Jupiter' symphony. . . . To be ranked the highest in all the instrumental work of the young man up to his definite departure from Salzburg."

Bonds of the highest grade

Harris, Forbes & Co
Incorporated
Harris Forbes Building
24 Federal St., Boston



Drawn from Hat shown by Chandler & Co.

Millinery— Spring Opening

Ghandler & Co.

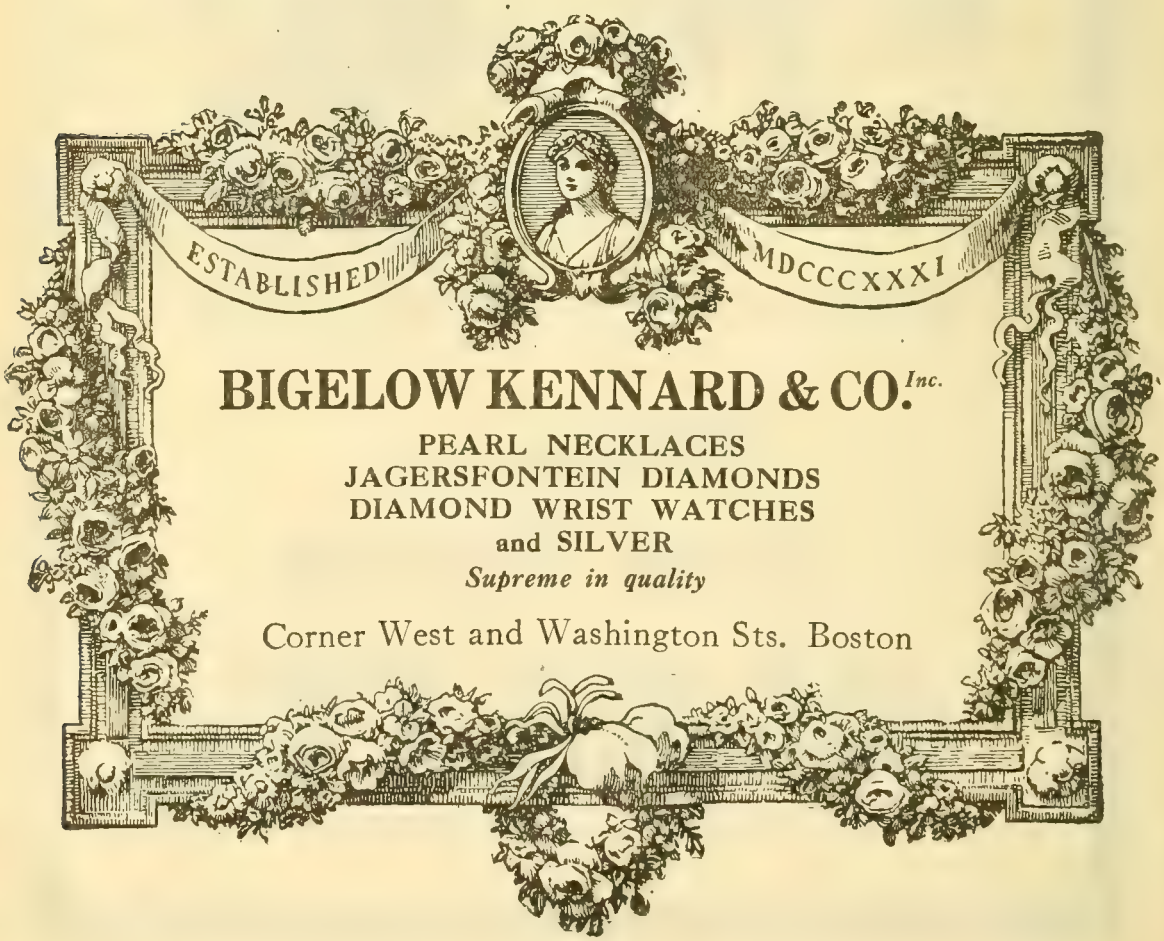
Established Over a Century

150-153 Tremont St., Boston

IV. Finale. Presto, 4-4. Noticeable for its unusual importance in Mozart's symphonic work at the time; its spirit, which shows the influence of the Viennese opéra-comique; and the employment of the "false entrance."

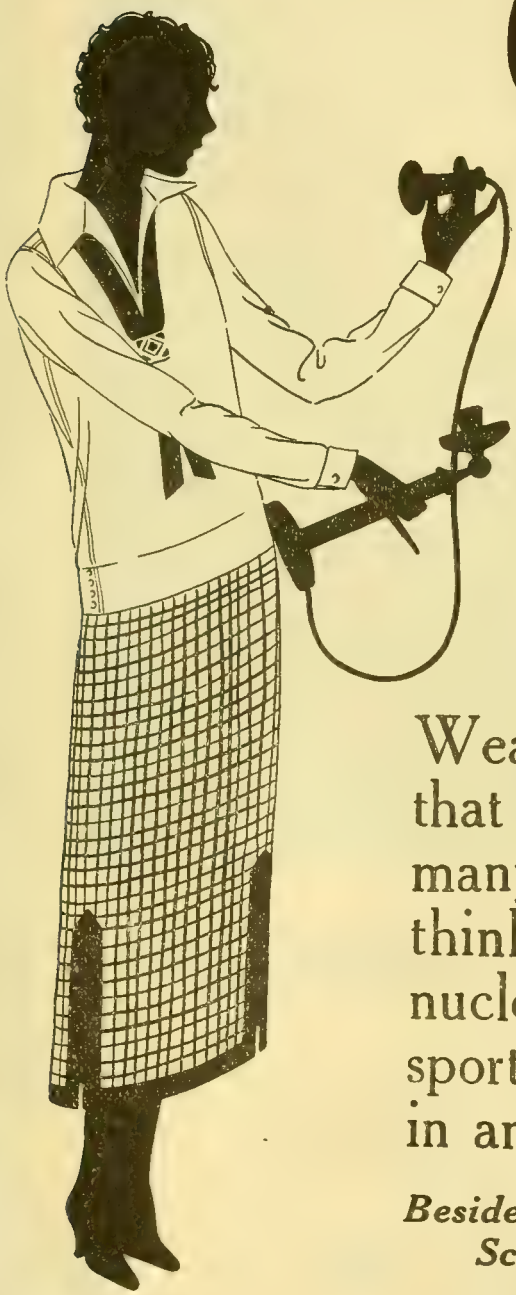
Mr. Efrem Zimbalist, violinist, was born in Rostov-on-Don, Russia, on April 9, 1889. His father was an orchestral conductor there. At the age of nine the boy was playing Spohr's concertos in public. When he was twelve he was playing in Petrograd and Moscow and he began to study with Leopold Auer, who taught him for several years. At the Petrograd Conservatory, he won the gold medal presented by the Russian Government and a special prize of 1,200 roubles, a gift for two years. He played for the first time in Berlin in November, 1907, with the Philharmonic Orchestra. He made his first appearance in London, December 9, 1907, with the London Symphony Orchestra, conducted by Langdon Ronald (Tchaikovsky's Concerto and Lalo's Symphonie Espagnole).

His first performance in the United States was at a concert of



Jays

BOSTON
TEMPLE PLACE
ELEVEN



Where to choose Your Skirt

If you would have it of the newest fashion and best quality — choose at Jays. Wear it with this blouse and that sweater — and it's like so many different outfits. We think our skirts will make the nucleus of some very nice sports costumes. Please come in and see what you think.

Besides Skirts we have Blouses, Sweaters, Scarfs, Coats, Suits and Dresses

BOSTON TEMPLE PLACE ELEVEN

the Boston Symphony Orchestra in Boston, October 27, 1911, when he played Glazounov's Concerto, Op. 82—the first performance of it in this city.

On October 19, 1917, he played at a concert of the Boston Symphony Orchestra, Beethoven's Concerto.

On November 1, 1914, he played in Boston, Bruch's Scottish Fantasy at a concert of the Philharmonic Society of New York.

He has given recitals in Boston from November 14, 1911 (when he introduced York Bowen's Suite in D), to January 27, 1924.

His concert on January 3, 1915, was with Alma Gluck, who had become his wife in 1914.

CONCERTO, D MAJOR, FOR VIOLIN, OP. 35 . . . PETER TCHAIKOVSKY

(Born at Votkinsk in the government of Viatka, Russia, May 7, 1840; died at Petrograd, November 6, 1893)

Tchaikovsky spent the winter and early spring of 1877–78 in cities of Italy and Switzerland. March, 1878, was passed at Clarens.

TORREY, BRIGHT & CAPEN CO.

Importers and Dealers in

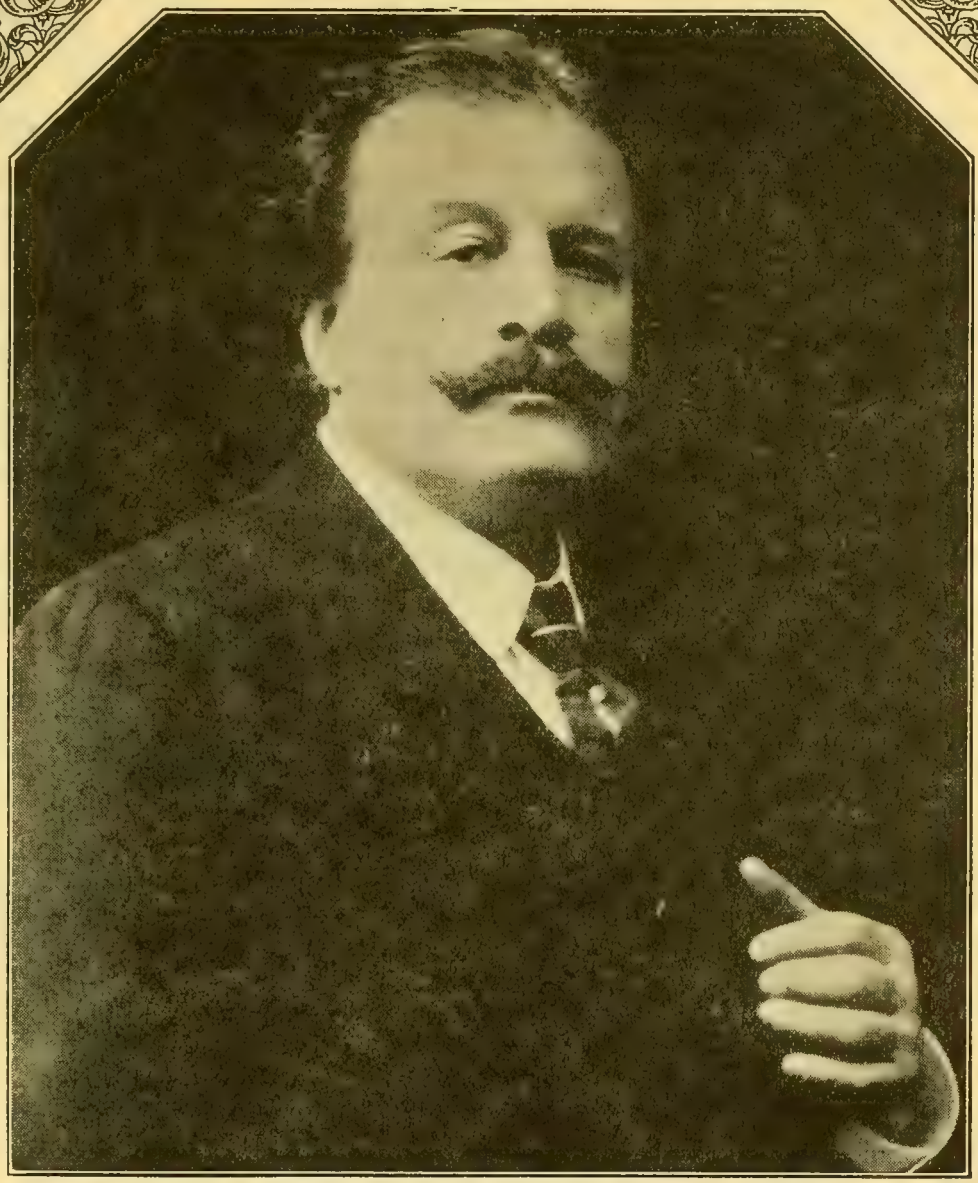
FINE CARPETS

AND

ORIENTAL RUGS

116 Boylston Street

BOSTON



ROSENTHAL

American Tour, Season 1923-1924

KNABE EXCLUSIVELY

AMPICO RECORDINGS

Representatives in Boston

C·C·HARVEY Co·

144 Boylston Street

On the 27th of that month he wrote Mme. von Meck that the weather had been unfavorable for walking, and that therefore he had spent much time in hearing and playing music at home. "To-day I played the whole time with Kotek.* I have not heard or played any good music for so long that I thus busy myself with extraordinary gusto. Do you know the French composer Lalo's 'Spanish Symphony'? This piece has been produced by the now very modern violinist Sarasate." He praised Lalo's work for its "freshness, piquant rhythms, beautifully harmonized melodies," and added: "Like Léo Delibes and Bizet he shuns studiously all routine commonplaces, seeks new forms without wishing to appear profound, and, unlike the Germans, cares more for *musical beauty* than for mere respect for the old traditions." Two days after Tchaikovsky wrote to Mme. von Meck that he was at that moment working on a pianoforte sonata, a violin concerto, and some smaller pieces. He wrote on April 12 that the sonata and the concerto interested him exceedingly. "For the first time in my life I have begun to work on a

*Joseph Kotek, violinist, teacher, and composer for violin, was born at Kamenez-Podolsk, in the government of Moscow, October 25, 1855. He died at Davos, January 4, 1885. He studied at the Moscow Conservatory and afterwards with Joachim. In 1882 he was appointed a teacher at the Royal High School for Music, Berlin. As a violinist, he was accurate, skilful, unemotional. Tchaikovsky was deeply attached to him.

China for the Bride

J·McD·&·S

Crockery
China
Glassware
Gifts

The bride places china among the most welcome of her wedding gifts. Whether it be a gay breakfast set, a set of service plates, a tea set or an Open Stock dinner service, she has use for each piece.

The giver, too, enjoys choosing china for the bride. You sense her pride of possession as she sets her table for those first meals using the things which are her very own.

You will find some very attractive china and glass for wedding gifts in our shops at a wide range of prices.

Jones, McDuffee & Stratton
CORPORATION
Established 1810
33 Franklin St., Boston
Just off Washington Street

New Spring Apparel

Recent arrivals of new Spring merchandise have made our assortment of the new models of particular interest at this time. The styles for the season are so well represented that there is an advantage in making selections while there is the widest opportunity for choice.

WOMEN'S COATS
WOMEN'S SUITS
WOMEN'S GOWNS
WOMEN'S BLOUSES

R. H. STEARNS CO.

new piece without having finished the preceding one. Until now I have always followed the rule not to begin a new piece before the old one was completed; but now I could not withstand the temptation to sketch the concerto, and I was so delighted with the work that I put the sonata aside; yet now and then I go back to it." He wrote to the publisher Jurgenson on April 20: "The violin concerto is hurrying towards its end. I fell by accident on the idea of composing one, but I started the work and was seduced by it, and now the sketches are almost completed." He had other works to send to him, so many that he would be obliged to reserve a whole railway car, and he already foresaw Jurgenson exclaiming, "Go to the devil!" They would not meet before fall, and then they would go together at once into a tavern for a friendly drinking set-to. "Strange to say, I cannot think of myself in any other way at Moscow than sitting in the *Kneipe* and emptying one bottle after another." The next day he wrote Mme. von Meck that the concerto was completed. "I shall now play it through several times with Kotek, who is still here, and then score it." He was delayed in this task of instrumentation by brooding over gloomy political news, for Tchaikovsky was a true patriot, not a chauvinist. He wrote on April 27 that his "political fever" had run its course: "The

PIERCE-ARROW

In the building of the Pierce-Arrow there is an honest satisfaction born of the knowledge of work conscientiously done, and a justifiable pride in the public's estimate of it.

Pierce-Arrow Motor Cars

J. W. MAGUIRE COMPANY

AGENTS FOR EASTERN MASSACHUSETTS
AND NEW HAMPSHIRE

741-743-745 BOYLSTON STREET - - - BOSTON

TELEPHONE, BACK BAY 2316-2317



More than 100 years in business

VISIBLE MUSIC!

. . . . . OPERA, because it is the newest of the arts, need never speculate about its father. The memory of man runs back to its nativity. But of the birth of rug-making, recorded history tells but little.

. . . . . However, the hill men of Persia, back through the teeming centuries, from swarthy father to swarthy son, have passed along the legend of Kasha, who, tending his flocks at the hush of sunset, the while he played upon his flute, pensive grew at the fleetness of the beauty of music, passing as the flaming colors of the sky.

. . . . . And Parara, god of beauty, seeing his thoughts, stood before him.

. . . . . "Give unto me the flute and I will play you visible music," and as the dancing notes struck the air they fashioned themselves into a rhythmic pattern and took on shape and the colors of the dying sky, and behold!—suspended in mid air before the eyes of Kasha, *a tangible, beautiful rug of the Orient.*

John H. Pray & Sons Co.

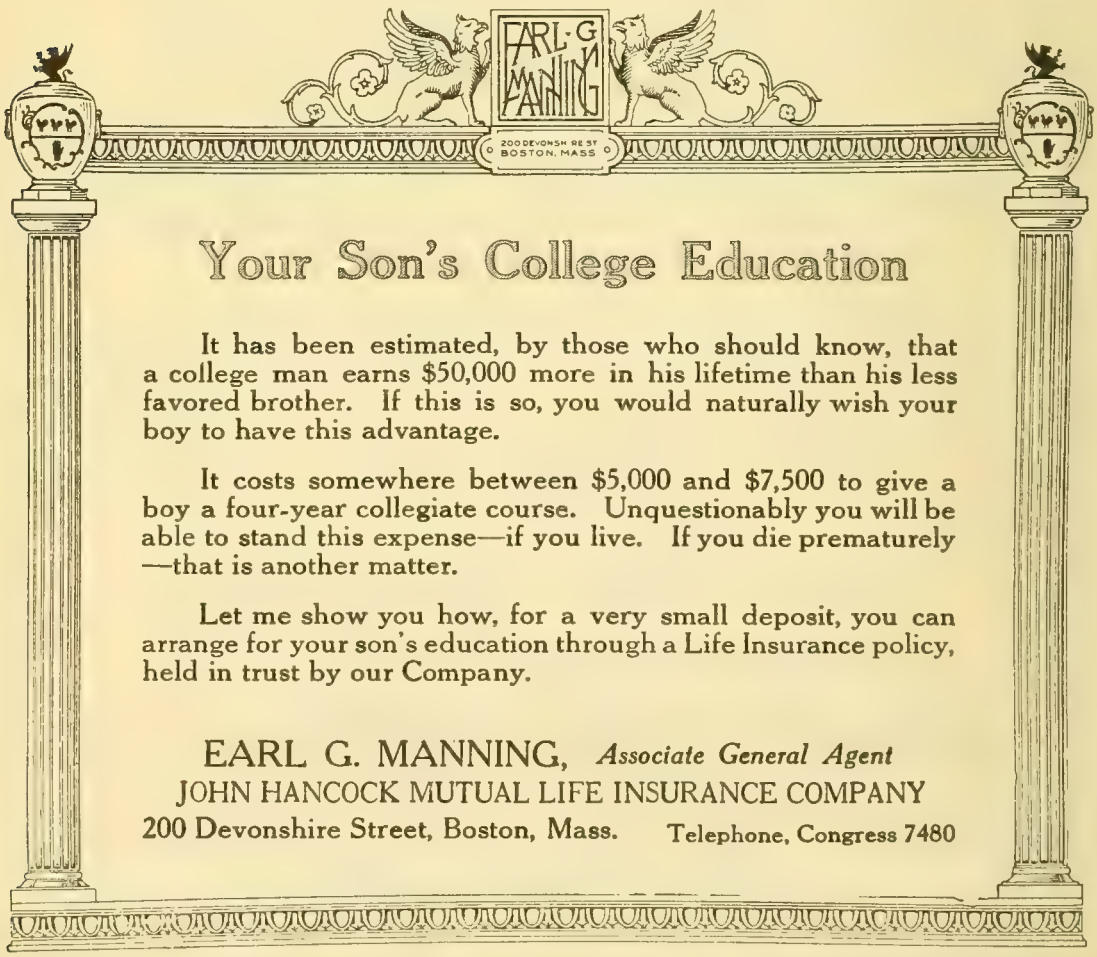
646 WASHINGTON STREET, BOSTON

Oldest Rug House in America

first movement of the concerto is now all ready, *i.e.*, copied in a clear hand and played through. I am content with it. I am not satisfied with the Andante, and I shall either better it radically or write a new one. The finale, unless I am mistaken, is as successful as the first movement." On April 29 he wrote Mme. von Meck: "You will receive my concerto before it is published. I shall have a copy of it made, and I'll send it to you probably some time next month. I wrote to-day another Andante which corresponds better with the other movements, which are very complicated. The original Andante will be an independent violin piece, and I shall add two other pieces to it, which I have yet to write. These three pieces will make one opus.* I consider the concerto now as completed, and to-morrow I shall rush at the scoring of it, so that I can leave here without having this work any longer before me."

Tchaikovsky was at home in Brailow in May. He wrote to Mme. von Meck on June 22: "Your frank judgment on my violin concerto pleased me very much. It would have been very disagreeable to me, if you, from any fear of wounding the petty pride of a composer,

*This Andante and two other pieces, composed in May, 1878, at Brailow, were published in 1878 as "Souvenir d'un lieu cher," Op. 42.



Your Son's College Education

It has been estimated, by those who should know, that a college man earns $50,000 more in his lifetime than his less favored brother. If this is so, you would naturally wish your boy to have this advantage.

It costs somewhere between $5,000 and $7,500 to give a boy a four-year collegiate course. Unquestionably you will be able to stand this expense—if you live. If you die prematurely —that is another matter.

Let me show you how, for a very small deposit, you can arrange for your son's education through a Life Insurance policy, held in trust by our Company.

EARL G. MANNING, *Associate General Agent*
JOHN HANCOCK MUTUAL LIFE INSURANCE COMPANY
200 Devonshire Street, Boston, Mass. Telephone, Congress 7480

Chartered
1792

Foreign Department

A well trained staff and carefully chosen connections abroad enable our Foreign Department to give complete service in making remittances or collections, issuing Travelers' Checks and Letters of Credit, and in obtaining commercial reports on foreign business houses.

National Union Bank

Washington Street *Boston* Head of State Street

had kept back your opinion. However, I must defend a little the first movement of the concerto. Of course, it houses, as does every piece that serves virtuoso purposes, much that appeals chiefly to the mind; nevertheless, the themes are not painfully evolved: the plan of this movement sprang suddenly in my head, and quickly ran into its mould. I shall not give up hope that in time the piece will give you greater pleasure."

The concerto, dedicated at first to Leopold Auer, but afterwards to Adolf Brodsky,*—and thereby hangs a tale,—was performed for the first time at a Philharmonic concert, Vienna, December 4, 1881. Brodsky was the solo violinist. An interesting letter from him to Tchaikovsky after the first performance is published in Modest's Life of his brother (vol. ii. p. 177): "I had the wish to play the concerto in public ever since I first looked it through. That was two years ago. I often took it up and often put it down, because my laziness was stronger than my wish to reach the goal. You have, indeed, crammed too many difficulties into it. I played it last year in Paris to Laroche, but so badly that he could gain no true idea of the work; nevertheless, he was pleased with it. That journey to Paris, which turned out unluckily for me—I had to bear

*Adolf Brodsky, a distinguished violinist and quartet player, was born at Taganrog, Russia, on March 21, 1851. He played as a child at Odessa in 1860, and a rich citizen of that town was so interested in him that he sent him to Vienna, where he studied with Hellmesberger at the Conservatory (1862–63). He became a member of his teacher's quartet, and was soloist of the court opera orchestra (1868–70). A long concert tour ended at Moscow in 1873, and there he studied with Laub, and in 1875 he became a teacher at the Conservatory. In 1879 he went to Kiev to conduct symphony concerts, and in 1881 he wandered as a virtuoso, playing with great success in leading cities, until he settled in Leipsic, 1882–83, as teacher of the violin at the Conservatory. In 1891 he was called to New York, where he lived until 1894. In 1894 he lived in Berlin. The next year he was invited to be the director of the College of Music, Manchester (England). He played in Boston at a Symphony concert, November 28, 1891 (Brahms's Concerto). He also played here with the Symphony Orchestra of New York and in quartet.

1847 T. E. MOSELEY CO. 1924



Blue and Silver Brocade Slipper
Silver Kid Trimming
Also in Black Velvet

New Location, 39 WEST STREET
near Tremont Street
BOSTON

OLD COLONY TRUST COMPANY

REVIEWING YOUR WILL

Do you remember exactly what you said in your will? Does it still express your wishes and intentions as well as on the day you made it? Wills, through changed conditions and relationships, often become out of date. In reviewing your will, you will find our booklet "Concerning Trusts and Wills" of valuable assistance.

Send for our Booklet No. S51

OLD COLONY TRUST COMPANY

BOSTON

52 Temple Place **17 Court Street** 222 Boylston St.

Member of the Federal Reserve System

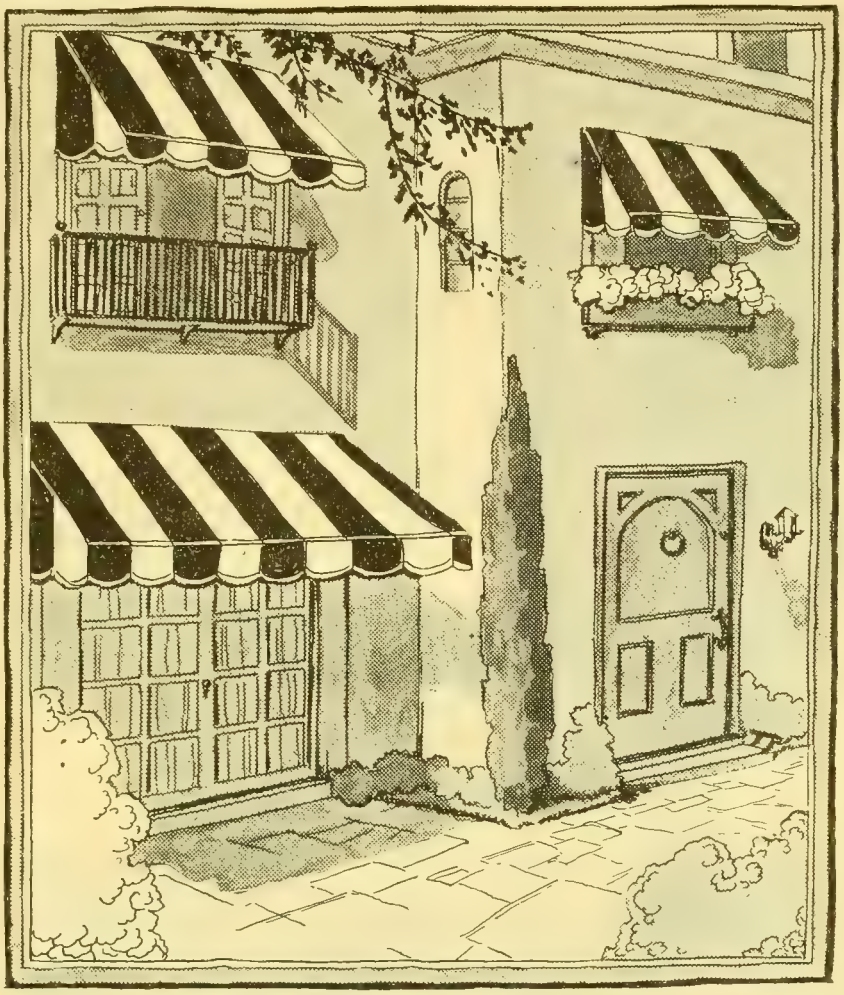
many rude things from Colonne and Pasdeloup—fired my energy (misfortune always does this to me, but when I am fortunate then am I weak) so that, back in Russia, I took up the concerto with burning zeal. It is wonderfully beautiful! One can play it again and again and never be bored; and this is a most important circumstance for the conquering of its difficulties. When I felt myself sure of it, I determined to try my luck in Vienna. Now I come to the point where I must say to you that you should not thank me: I should thank you; for it was only the wish to know the new concerto that induced Hans Richter and later the Philharmonic Orchestra to hear me play and grant my participation in one of these concerts. The concerto was not liked at the rehearsal of the new pieces, although I came out successfully on its shoulders. It would have been most unthankful on my part, had I not strained every nerve to pull my benefactor through behind me. Finally we were admitted to the Philharmonic concert. I had to be satisfied with one rehearsal, and much time was lost there in the correction of the parts, that swarmed with errors. The players determined to accompany everything *pianissimo,* not to go to smash; naturally, the work, which demands many nuances, even in the accompaniment,

Ruby GOWNS, SUITS and HATS

277 Dartmouth Street, Boston Summer Branch at Magnolia

DOLL & RICHARDS
WATER COLORS AND PORTRAITS IN PASTEL
BY
ROSINA EMMET SHERWOOD
71 NEWBURY ST. BOSTON

Jordan Marsh Company



Time to Order Your Awnings and Shades

IF YOU WAIT until the first warmer days come, and that's what most folks do, we'll work just as hard to please you; but we can't give you quite as speedy service.

The cost, of course, is the same. Won't you call Beach 9000, Upholstery Section, and have an estimator come out now?

suffered thereby. Richter wished to make some cuts, but I did not allow it."*

The concerto came immediately after a divertimento by Mozart. According to the account of the Viennese critics and of Brodsky there was a furious mixture of applause and hissing after the performance. The applause prevailed, and Brodsky was thrice recalled, which showed that the hissing was directed against the work, not the interpreter. Out of ten critics only two, and they were the least important, reviewed the concerto favorably. The review by Eduard Hanslick, who was born hating programme music and the Russian school, was extravagant in its bitterness, and caused Tchaikovsky long-continued distress, although Brodsky, Carl Halir, and other violinists soon made his concerto popular. Tchaikovsky

*For an entertaining account of Brodsky and his life in Leipsic, given by Tchaikovsky himself in his above-mentioned Diary, see Rosa Newmarch's "Tchaikovsky," pp. 180–196 (London, 1890).

Berry INC.

ARE NOW SHOWING
New Importations and Original Models
FOR SPRING
featuring
GOWNS WRAPS MILLINERY
To the woman who knows smartness, we urge inspection
Moderate Prices Prevailing
Special attention given to the requirements of Brides and Bridesmaids
651-653 BOYLSTON STREET
BOSTON, MASS.

ANNOUNCING
a New Department of
CHILD PORTRAITURE
Long a specialty with the Bachrach organization, but at the present time of unusual interest due to the fact that these photographs are larger and better than any ever made before by Bachrach at these prices.
$10, $15 and $20 the dozen
Bachrach
ESTABLISHED 1868
PHOTOGRAPHS OF DISTINCTION
647 BOYLSTON ST. - Back Bay 4155
Studios also in Thirty other large Eastern Cities





CHARLES M. STIEFF, Inc.

156 Boylston Street

BOSTON, MASS.

Established 1842

wrote from Rome, December 27, 1881, to Jurgenson: "My dear, I saw lately in a café a number of the *Neue Freie Presse* in which Hanslick speaks so curiously about my violin concerto that I beg you to read it. Besides other reproaches he censures Brodsky for having chosen it. If you know Brodsky's address, please write to him that I am moved deeply by the courage shown by him in playing so difficult and ungrateful a piece before a most prejudiced audience. If Kotek, my best friend, were so cowardly and pusillanimous as to change his intention of acquainting the Petrograd public with this concerto, although it was his pressing duty to play it, for he is responsible in the matter of ease of execution of the piece; if Auer, to whom the work is dedicated, intrigued against me, so am I doubly thankful to dear Brodsky, in that for my sake he must stand the curses of the Viennese journals."

The review of Hanslick is preserved in the volume of his collected

Choice Theatre Tickets

BURKE ADAMS HOUSE

PHONES, BEACH 0935, 0942, 2430

ANNA WALKER WAKEFIELD

ANNOUNCES HER REMOVAL ON OCTOBER FIRST TO

39 TRINITY PLACE

BOSTON

(Trinity Place is between the Copley Plaza and Westminster Hotels)

AMPLE PARKING SPACE AND GREATLY IMPROVED FACILITIES WILL ENABLE MISS WAKEFIELD TO SERVE HER PATIENTS AND CUSTOMERS MORE EFFICIENTLY THAN EVER BEFORE

TELEPHONE, BACK BAY 7598

T. D. Whitney Company

Linen Specialists Since 1796

BOYLSTON STREET SHOP

Linens

of Character Always

Featuring Gift Linens and a complete assemblage of finest Household Linens

Decorative Linens, Damasks, Yarns, Handkerchiefs, Blankets, Puffs and Edwin C. Foss Art Embroideries

---

T. D. Whitney Company

Everything in Linens

Temple Place through to West Street

288 Boylston Street *Boston, Mass.*



feuilletons entitled "Concerte, Componisten, and Virtuosen der Letzten fünfzehn Jahre, 1870–1885," pp. 295, 296 (Berlin, 1886). The criticism in its fierce extravagance now seems amusing. Here are extracts: "For a while the concerto has proportion, is musical, and is not without genius, but soon savagery gains the upper hand and lords it to the end of the first movement. The violin is no longer played: it is yanked about, it is torn asunder, it is beaten black and blue. I do not know whether it is possible for any one to conquer these hair-raising difficulties, but I do know that Mr. Brodsky martyrized his hearers as well as himself. The adagio, with its tender national melody, almost conciliates, almost wins us. But it breaks off abruptly to make way for a finale that puts us in the midst of the brutal and wretched jollity of a Russian kermess. We see wild and vulgar faces, we hear curses, we smell bad brandy. Friedrich Vischer once asserted in reference to lascivious paintings that there are pictures which 'stink in the eye.' Tchaikovsky's violin concerto brings to us for the first time the horrid idea that there may be music that stinks in the ear." Modest Tchaikovsky tells us that this article disquieted Peter till he died;

Massachusetts Trust Company

(MEMBER FEDERAL RESERVE SYSTEM)

UPTOWN BRANCH SITUATED DIAGONALLY ACROSS FROM SYMPHONY HALL

Cordially offers you every facility consistent with sound banking.
Commodious Safe Deposit Boxes. Storage Space for Valuables.
Largest Electrified Burglar-proof Safe in the World.
Ample Parking Space.

MAIN BANK
Massachusetts Trust Building
Corner Federal and Franklin Streets

HAYMARKET BRANCH
46 Canal Street
near North Station

HEWINS & HOLLIS

MEN'S FURNISHING GOODS

4 HAMILTON PLACE, BOSTON

OPPOSITE PARK ST. CHURCH



"As if with sunshine"

In Homer's Odyssey we read, "Eurymachus received a golden necklace, richly wrought, and set with amber beads, that glowed as if with sunshine."

This is probably the very earliest allusion in literature to the ornamental use of amber; but it was one of the first substances used by man for decoration. It was also employed at a very early period for amulets and for medicinal purposes.

Belief in amber as a talisman exists today among many of the Eastern peoples. The Shah of Persia is said to wear a block of amber on his neck to protect him from assassination.

But it is the beauty of the amber which charms the well-dressed woman of today Its tawny depths make a simple costume rich in tone. It blends with the hair and eyes of the wearer, enhancing the sheen of the former and bringing out the sparkle of the latter

We have some very fine necklaces, earrings, and ornaments of amber which will look particularly well with the colors which Paris whispers will be popular this season.

Shreve, Crump and Low Company

Founded in 1800

Gold, Silver and Jewelry, Makers of Original Gifts

147 Tremont Street Boston, Massachusetts

© 1923, S., C. & L. Co.

that he knew it by heart, as he did an adverse criticism written by César Cui in 1866.

The concerto was dedicated first to Leopold Auer.* Tchaikovsky, in the Diary of his tour in 1888, wrote: "I do not know whether my dedication was flattering to Mr. Auer, but in spite of his genuine friendship he never tried to conquer the difficulties of this concerto. He pronounced it impossible to play, and this verdict, coming from such an authority as the Petrograd virtuoso, had the effect of casting this unfortunate child of my imagination for many years to come into the limbo of hopelessly forgotten things." The composer about seven years before this wrote to Jurgenson from Rome (January 16, 1882) that Auer had been "intriguing against him." Peter's brother Modest explains this by saying: "It had been reported to Peter that Auer had dissuaded Emile Sauret from playing the concerto in Petrograd;" but Modest also adds that

*Leopold Auer, a celebrated violinist and teacher, was born at Vesprém, Hungary, on June 7, 1845. He studied under Ridley Kohne at the Budapest Conservatory, at the Vienna Conservatory under Dont, and finally at Hanover with Joachim. In 1863 he was appointed concert-master at Düsseldorf; in 1866 he accepted a life position at Hamburg; and from 1868 was solo violinist to the Tsar of all the Russians, and teacher of the violin at the Petrograd Conservatory. He conducted the concerts of the Russian Music Society from 1887 to 1892; he was ennobled in 1895; and in 1903 he was named imperial State Councillor. Mr Auer came to the United States, where he is now at home, in the season of 1917–18. He gave a concert in Symphony Hall, Boston, on April 9, 1918.

DINE and DANCE at

NO COVER CHARGE

YOENG'S

POPULAR PRICES

AMERICAN AND CHINESE RESTAURANT

NOONDAY LUNCHEON EVERY WEEK DAY FROM 11 A.M. TO 2.30 P.M.

CATERING TO BANQUETS, AUTOMOBILE AND PRIVATE PARTIES A SPECIALTY.

ALL KINDS OF ORDERS PUT UP IN PERFECT CONDITION TO TAKE OUT.

TABLE D'HOTE DINNER EVERY DAY, SUNDAYS AND HOLIDAYS.

"AFTER THEATRE PARTIES" A SPECIALTY.

200 Huntington Ave.

Near Massachusetts Ave.

Tel. Back Bay 2014

Henry F. Miller



In Mahogany or Walnut

Length 5 ft. 7 in.

COLLECTIVE knowledge, countless experiments, technical education and musical genius of the Miller family for three generations, placed the Henry F. Miller Piano where it stands today.

Henry F. Miller & Sons Piano Co.

395 Boylston Street Near Arlington Subway Station, Boston

Auer changed his opinion many years after, and became one of the most brilliant interpreters of the concerto.

Mr. Auer wrote the following letter, dated Petrograd, January 12, 1912, to the *Musical Courier* of New York:—

"You have requested me to explain the true circumstances relating to Tchaikovsky's violin concerto, in so far as it concerns myself. I am glad to do this, not only in the interests of truth, but also in order to put an end to the various stories so constantly appearing in newspaper reports and concert programs in connection with public performances of the concerto.

"When Tchaikovsky came to see me one evening, about thirty years ago, and presented me with a roll of music, great was my astonishment on finding that this proved to be the violin concerto, dedicated to me, completed and already in print. My first feeling was one of gratitude for this proof of his sympathy toward me, which honored me as an artist. On closer acquaintance with the composition, I regretted that the great composer had not shown it to me before committing it to print. Much unpleasantness might then have been spared us both. I must add here that at this time I had taken over the conducting of the symphony concerts of the Imperial Russian Musical Society, and that this work was absorbing nearly all my time and musical energies.



THE SURE SIGN OF SUPERIORITY

PERFUMERY
AND
TOILET ARTICLES

The largest and most complete
line in New England

LIONCEAU SPECIALTIES

S. S. PIERCE CO.



VLADIMIR

DE PACHMANN

uses and endorses

The Baldwin Piano

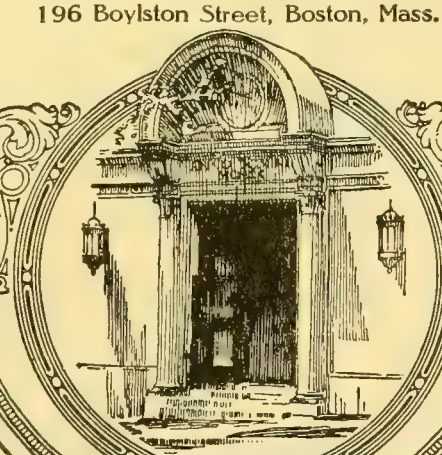
exclusively

The Baldwin Piano Co.

Represented by

The A. M. HUME MUSIC CO.

196 Boylston Street, Boston, Mass.



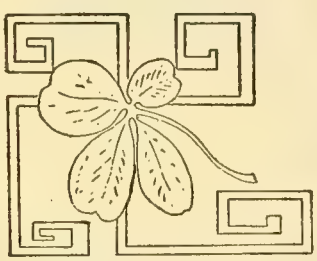
"Warmly as I had championed the symphonic works of the young composer (who was not at that time universally recognized), I could not feel the same enthusiasm for the violin concerto, with the exception of the first movement; still less could I place it on the same level as his strictly orchestral compositions. I am still of the same opinion. My delay in bringing the concerto before the public was partly due to this doubt in my mind as to its intrinsic worth, and partly that I found it would be necessary, for purely technical reasons, to make some slight alterations in the passages of the solo part. This delicate and difficult task I subsequently undertook, and re-edited the violin solo part, and it is this edition which has been played by me, as also by all my pupils, up to the present day. It is incorrect to state that I had declared the concerto in its original form technically unplayable. What I did say was that some of the passages were not suited to the character of the instrument, and that, however perfectly rendered, they would not sound as well as the composer had imagined. From this purely æsthetic point of view only I found some of it impracticable, and for this reason I re-edited the solo part.

TO OUR FRIDAY AFTERNOON SUBSCRIBERS

It has been suggested that subscribers who for any reason find themselves unable to attend the Friday Symphony Concerts, and whose tickets would not otherwise be used, send them in to be sold for the benefit of the Boston Symphony Orchestra, Inc. Endowment Fund.

Kindly send such tickets as early each week as convenient to Boston Symphony Orchestra, Inc.

Symphony Hall, Boston.



Designer of distinctive gowns

247 NEWBURY STREET

near Fairfield Street

A Good Beginning is Half the Accomplishment

It usually follows that a task well started does not lack the element of sustained enthusiasm. The impetus given a problem or a duty springs from a natural pride of work well done, extending the field of effort and increasing the opportunities of labor.

Fifty years of printing experience have revealed to us the great importance of visualizing a customer's needs and arranging details for a good beginning. Printing to be effective must be properly balanced and suitably adorned. In offering our customers a consistently planned PRINTING SERVICE, we make it a point to investigate the conditions to be met.

The Quality Mark  *of Printing Service*

GEO. H. ELLIS CO.

(Incorporated)

272 Congress Street Boston, Mass.

"Tchaikovsky, hurt at my delay in playing the concerto in public and quite rightly too (I have often deeply regretted it, and before his death received absolution from him), now proceeded to have a second edition published, and dedicated the concerto this time to Adolf Brodsky, who brought it out in Vienna, where it met with much adverse criticism, especially from Hanslick. The only explanation I can give of the orchestral score still bearing my name in the dedication is that when the original publisher, Jurgenson, of Moscow, to suit the composer, republished the concerto, he brought out the piano score in the new edition, but waited to republish the orchestral score until the first edition of it should be exhausted. This is the only way I can solve the problem of this double dedication.

"I should like to thank you for giving me this opportunity of going into the matter and putting the facts before the public. The concerto has made its way in the world, and after all, that is the most important thing. It is impossible to please everybody.

(Signed) L. Auer."

* * *

The first movement was played in Boston by Bernhard Listemann with pianoforte accompaniment on February 11, 1888, but the first performance in the United States of the whole work was by Maud Powell at New York, January 19, 1889. The first performance of the concerto in Boston was by Mr. Brodsky at a concert of the Symphony Orchestra of New York, Walter Damrosch conductor, in the Tremont Theatre, January 13, 1893.

The second and third movements were played in Boston at a concert of the Boston Symphony Orchestra by Timothée Adamowski

THE P T RADIO RECEIVER

Unquestionably the Finest Set in Boston

This Receiver is a Masterpiece of Radio Craftsmanship, embodying unique, exclusive features, and has demonstrated its superiority in comparative tests. Custom Built. London, Mexico City and Los Angeles have been received on loudspeaker with indoor aerial, yet a novice can learn to operate the set perfectly within five minutes. *A card is furnished, specifying exact adjustments necessary to tune in the various broadcasters.*

The design is so efficient, and losses so low, that Boston, Springfield, Schenectady, Pittsburgh — even Cleveland and Cincinnati — may be received on loudspeaker *without aerial or ground.*

We shall be glad to give you a demonstration by appointment.

PAUL T. PLATT RADIO SERVICE

29 VANE STREET - - - NORFOLK DOWNS MASS

Phone, Granite 5035-W

The average annual expenses of the Boston Symphony Orchestra exceed its average income by about $95,000.00. This operating deficit is met by subscription. For the season of 1923-24 there has been subscribed $82,023.34.

The Orchestra can be carried on only by the generosity of those who believe it important in the life of Boston and are willing to help it financially. All such are invited to join in sustaining the Orchestra.

Subscriptions are applicable to deductions from the Federal Income Tax.

Subscriptions to annual deficit and to the Endowment Fund should be sent to E. B. Dane, Treasurer, 6 Beacon Street, Boston, Mass.

on December 2, 1893; the whole concerto was played at like concerts by Alexandre Petschnikov on January 27, 1900, Maud Powell on April 13, 1901, Karl Barleben, April 1, 1905, Alexandre Petschnikov, November 24, 1906, Mischa Elman, January 2, 1909, Fritz Kreisler, April 9, 1910; Kathleen Parlow, April 1, 1911; Anton Witek, January 24, 1914; Ferenc Vecsey, November 11, 1921.

The orchestral part of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, and strings.

I. Allegro moderato, D major, 4-4.

II. Canzonetta, Andante, G minor, 3-4.

III. Finale, Allegro vivacissimo, D major, 2-4. A Rondo based on two themes of Russian character. The first is introduced in A major by the solo violin and afterwards tossed about in F-sharp minor by oboe and clarinet. There are sudden shiftings of tonality and uncommon harmonic progressions. There is a final delirious climax. Tchaikovsky wrote to Mme. von Meck from Clarens about the time he began work on this concerto: "I will say, as regards the specifically Russian elements in my compositions, that I often and intentionally begin a work in which one or two folk-tunes will be developed. Often this happens of itself, without intention, as in the Finale of our symphony." "Our" symphony is the fourth. "My melodies and harmonies of folk-song character come from the fact that I grew up in the country, and in my earliest childhood was impressed by the indescribable beauty of the characteristic features of Russian folk-music; also from this, that I love passionately the Russian character in all its expression; in short, I am a *Russian* in the fullest meaning of the word."

This finale is Russian in many ways, as in the characteristic trick of repeating a phrase with almost endless repetitions.



JACOB THOMA & SON

Importers and Dealers in
Old and New Violins — Bows — Strings — Cases
and Violin-Specialties

Repairers to the Boston Symphony Orchestra
Agents for the Silvestre & Maucotel
Tricolore Tested-Strings

226 TREMONT STREET . BOSTON, MASS.
Opp. Majestic Theatre Telephone, Dewey 1763-W

Symphonia Domestica, Op. 53 . . . . . Richard Strauss

(Born at Munich, June 11, 1864; living in Vienna)

When Richard Strauss was sojourning in London late in 1902, he said to a reporter of the *Musical Times:* "My next tone-poem will illustrate 'a day in my family life.' It will be partly lyrical, partly humorous,—a triple fugue, the three subjects representing papa, mamma, and the baby."* The symphony was composed in 1903. On the last page of the score is this note: "Charlottenburg, December 31, 1903." The score was published in 1904. It is said that Strauss received from the publisher a sum equivalent to nine thousand dollars for it.

The symphony was performed for the first time at the last concert of the Richard Strauss Festival in Carnegie Hall, New York, March 21, 1904, by Wetzler's Orchestra. The composer was the conductor. The concert began with a performance of Strauss's "Don Juan," and closed with a performance of "Also sprach Zarathustra." (It may here be said that Strauss's Symphony in F minor, Op. 12, was also performed for the first time in New York by the Philharmonic Society of that city and from manuscript on December 13, 1884, when Theodore Thomas conducted.)

*See the *Musical Times,* January 1, 1903, p. 14.

DAILY BOWING EXERCISES FOR THE VIOLIN

By EUGENE GRUENBERG

Price, $1.00 postpaid

The "Daily Bowing Exercises" by Eugene Gruenberg offer to the violin student excellent material for the development of the bow technique.

The leading thought of these studies, to trace all the possible variants of bowing back to certain fundamental elements, particularly to the variants of friction, is a very fortunate one and cannot be over-estimated.

Inasmuch as the problem of introducing all the essential kinds of bowing has been solved in a practical, clear and succinct manner, the student is in a position to visualize almost at a glance the whole structure of the bow technique and to save a great amount of valuable time while attending to this highly important branch of violin study.

I warmly recommend these exercises to my pupils and utilize the same personally to advantage as a part of my regular practice.

RICHARD BURGIN
Concert-master Boston Symphony Orchestra

A complete list of Mr. Gruenberg's works published by us will be sent on request.

OLIVER DITSON COMPANY

178-179 TREMONT STREET BOSTON 10, MASS.

Order of Your Local Dealer

The first performance of the Symphonia Domestica in Europe was at the Fortieth Festival of the Allgemeiner Deutscher Musikverein at Frankfort-on-the-Main, June 1, 1904. The composer conducted.

The first performance in Belgium was at a *Concert Populaire,* November 13, 1904, when S. Dupuis conducted.

The first performance in England was on February 25, 1905, at the Queen's Hall, London. Henry J. Wood was the conductor.

The first performance in France was at a Colonne concert, Paris, March 25, 1906, when the composer conducted.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, February 16, 1907. The symphony was played again in Boston by the Boston Symphony Orchestra, March 30, 1907; March 19, 1910; March 16, 1912; December 21, 1923.

The dedication of the symphony reads: "Meiner lieben Frau und unserm Jungen" ("To my dear wife and our boy").

The symphony is scored for piccolo, three flutes, two oboes, oboe d' amore,* English horn, clarinet in D, clarinet in A, two clarinets

* The *hautbois d'amour, oboe d' amore,* was invented about 1720. It was an oboe a minor third lower in pitch than the ordinary oboe. "The tone was softer and somewhat more veiled than that of the usual instrument, being intermediate in quality, as well as in pitch, between the oboe and the English horn." This instrument fell out of use after Bach's death, but it has been reconstructed by the house of C. Mahillon, of Brussels.

JOHN A. REARDON, Jr.



Interior Decorator

Draperies Furniture
Wall Papers

103 ST. JAMES AVE., BOSTON
Reardon Building
Telephones, Back Bay { 10974 / 6609

Lewis F. Perry's Sons Co.

PAINTING AND DECORATING

TELEPHONE, MAIN 4335

101 TREMONT STREET
ROOM 211, BOSTON

Decorators of Symphony Hall

TOWN TAXI TOWN TAXI

LOWEST RATE OF FARE IN BOSTON

Taxi Cabs

AT

SYMPHONY HALL

AFTER ALL CONCERTS

Notify the usher or taxi agent at entrance

TOURING CARS — *Low Rates*

LIMOUSINES — *Quality Service*

TOWN TAXI

INCORPORATED

KENMORE 5000

LOWEST RATE OF FARE IN BOSTON

TOWN TAXI TOWN TAXI

in B-flat, bass clarinet, four bassoons, double-bassoon, eight horns, four trumpets, three trombones, bass tuba, four saxophones *ad lib.*,* four kettledrums, bass drum, cymbals, triangle, tambourine, Glockenspiel, sixteen first violins, sixteen second violins, twelve violas, ten violoncellos, eight double-basses, two harps.

When Strauss was in New York, he wished that no programme of this symphony should be set forth in advance of the performance. As Richard Aldrich wrote, in the New York *Times,* of March 6, 1904: "He wishes it to be taken as music, for what it is, and not as the elaboration of the specific details of a scheme of things. The symphony, he declares, is sufficiently explained by its title, and is to be listened to as the symphonic development of its themes. It is of interest to quote the title, as he wishes it to stand. It is 'Symphonia Domestica' (meiner lieben Frau und unserm Jungen gewidmet), Op. 53, which is, interpreted, 'Domestic Symphony, dedicated to my dear Wife and our Boy, Op. 53.' It bears the descriptive subtitle, 'In einem Satze und drei Unterabteilungen: (*a*) Einleitung und Scherzo; (*b*) Adagio; (*c*) Doppelfugue und Finale.' (In one movement and three subdivisions: (*a*) Introduction and Scherzo; (*b*) Adagio; (*c*) Double Fugue and Finale.) It is highly significant that the composer desires these movements to be listened to as the three movements of a composition, substantially, as he declares, in the old symphonic form. He believes, and has expressed his belief, that the anxious search on the part of the public for the exactly corresponding passages in the music and the programme, the guessing as to the significance of this or that, the distraction of following

* Strauss says, "only in cases of extreme necessity *ad libitum*."

Hurwitch Bros.

PRESENT

Their latest importations for Spring and Summer

COATS SUITS GOWNS WRAPS SPORTSWEAR

Introducing

HATS and SCARFS

By Sarah Jane Dearborn

344 BOYLSTON STREET

a train of thought exterior to the music, are destructive to the musical enjoyment. Hence he has forbidden the publication of any description of what he has sought to express till after the concert.

" 'This time,' says Dr. Strauss, 'I wish my music to be listened to purely as music.' "

When the symphony was performed at Frankfort-on-the-Main, the only programme note published in advance in *Die Musik* after the announcement of title and subdivisions was as follows: "The first theme, 'The Husband,' is in three parts: an 'easy-going' beginning (which recalls the beginning of the 'Pastorale Symphony'); a continuation that is designated as 'meditative'; and a melody that rises 'in a fiery manner' on high. The second theme, 'The Wife,' is extremely capricious. The third theme, 'The Child,' is very simple, and in Haydn's manner. It is to be played by an oboe d' amore. From this theme springs the first theme of the double fugue, 'Assertion,' with which the second theme, 'Contrary Assertion,' is contrasted. The orchestra must be enlarged to one hundred and eight instruments, among them four saxophones. Richard Strauss refuses to give any further programme."

The symphony was performed for the first time in Berlin at the

Boston Conservatory of Music
INCORPORATED
AGIDE JACCHIA, Director
250 HUNTINGTON AVENUE, BOSTON 17, MASS.
Telephone Back Bay 2042
CATALOG SENT ON REQUEST

STEINWAY PIANOFORTE

P. CARTONI COMPANY
IMPORTERS
FLORENTINE ARTS AND CRAFTS
Suitable gifts for all occasions Visitors welcome
Room 406 Berkeley Building 420 Boylston Street

Philharmonic concert of December 12, 1904, and Dr. Strauss conducted it. The programme books of the Philharmonic concerts, as a rule, contain minute analyses, with illustrations in notation of the orchestral works performed. The only note on the Symphonia Domestica was as follows:—

"This work, written in one movement, is divided" (or, rather, articulated) "into four subdivisions, which correspond, on the whole, to the old form of the sonata:—

"I. Introduction and development of the three chief groups of themes.
The husband's themes:
(*a*) Easy-going, (*b*) Dreamy, (*c*) Fiery.
The wife's themes:
(*a*) Lively and gay, (*b*) Grazioso.
The child's theme:
Tranquil.

II. Scherzo.
Parents' happiness. Childish play.
Cradle-song (the clock strikes seven in the evening).

III. Adagio.
Doing and thinking. Love scene.
Dreams and cares (the clock strikes seven in the morning).

A Bit of the Brunswick All Your Own



Of course, you know the Brunswick Shoppe — so near Copley Square, so convenient to Boylston Street shopping, so short a distance from the theatres. This delightful little low-beamed salon and all that is within, is a bit of the Brunswick all your own. For luncheon — for afternoon tea — for supper before the theatre — or just to run into at any odd moment for a tiny nibble and chat with the many friends you are sure to meet there. Claim it for your own—as it truly is!

Afternoon Tea

Ices **Favors** **Brunswick Candy**

The Brunswick Shoppe

Boylston Street at Clarendon

The B. F. Wood Music Co.

Publishers of

Edition Wood.

And the Largest Catalog of Easy Educational Music in the World.

To be had through your Local Dealer

88 ST. STEPHEN STREET BOSTON, 17

M. STEINERT & SONS

New England Distributors for

STEINWAY

STEINERT JEWETT WOODBURY

PIANOS

DUO-ART Reproducing Pianos

Pianola Pianos



VICTROLAS VICTOR RECORDS

DeForest Radio Merchandise

STEINERT HALL

162 Boylston Street

BOSTON MASS.

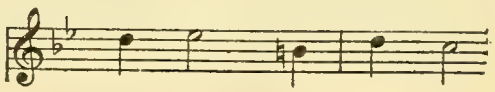
IV. Finale.
Awakening and merry dispute (double fugue).
Joyous conclusion."

* * *

The symphony was given a few weeks before this in Dresden at a concert of the Royal Orchestra (November 15, 1904). The programme book contained three pages of general and innocuous remarks, with the conclusion that the composer here portrays his own family life; that he is outwardly "easy-going," occasionally "dreamy," but at bottom a "fiery" husband, who, although his wife is lively and graceful, yet remains the superior, who follows with inward joy the thoughts and feelings of his child,—a man among men, one upon whom a kind fate has bestowed unconquerable humor. Then followed two pages and a half of thematic illustrations with the titles given above.

When the symphony was again played in Dresden, March 8, 1905, —this time under the direction of the composer and for the benefit of the fund for the widows and orphans of the members of the Royal Music Band,—the identification of Strauss as the hero of his symphony was omitted.

* * *

F. T. D. 

F. T. D.

Florists
Telegraph
Delivery

Symphony
FLOWER SHOP

Faith
Truth
Determination

Flowers and Decorations for all occasions
240 HUNTINGTON AVENUE
Diagonally across from Symphony Hall
Telephones, Back Bay 8241, 8238

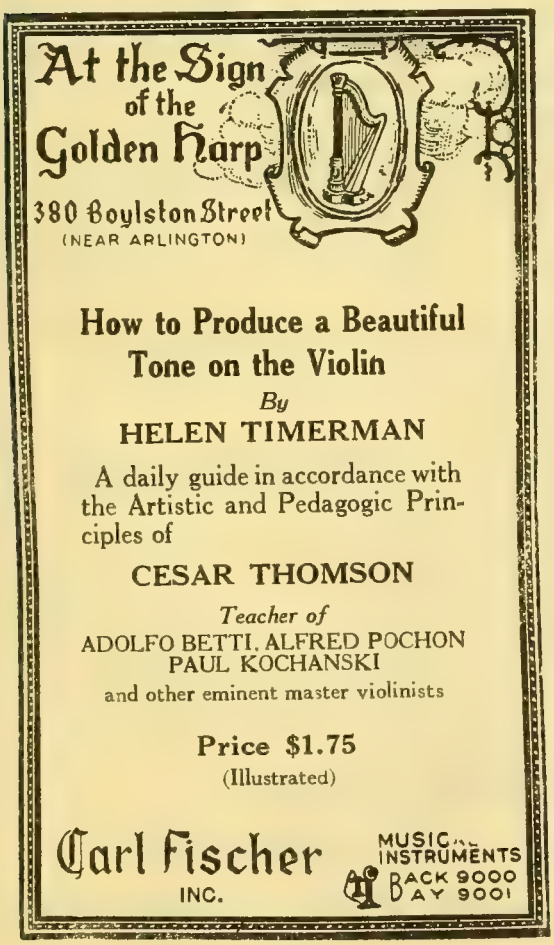
WESTLAND AVENUE GARAGE
INCORPORATED
41–43 WESTLAND AVENUE AND 32–34 ASTOR STREET
ONE MINUTE FROM SYMPHONY HALL
While attending concert store your car at our new and most up-to-date garage. Guard against theft.
Telephones, Back Bay 8862, 8863

It is plain that Strauss, like Mahler, does not believe in analytical programmes; but, unlike the latter, he is at least consenting to their appearance after a performance. Even when he was in New York he noted down the themes of his symphony for Mr. Aldrich, and they were published in the New York *Times* of March 6, 1904, before the performance. Furthermore, in the "Richard Strauss volume" of *Die Musik* (Berlin and Leipsic), second number of January, 1905, appeared an analysis, nine pages long, by Wilhelm Klatte, of this very symphony, which the author, a Berliner, wrote as one with authority.

* * *

When the symphony was played in London for the first time, an "official" description was published, and an elaborate analysis was prepared by Messrs. Kalisch and Percy Pitt. The *Daily News* of February 23, 1905, published the former with a prefatory note:—

"In accordance with his custom the composer has not put forward a definite programme of his own, but, with some inconsistency, he has allowed a description to be made public,—with some inconsistency, because he has declared that he wishes his music to be listened to as if it meant nothing in particular if the hearer feels more comfortable in ignoring the programme. The only indications given





are in the subheadings to the separate sections of the symphony. The official description of the symphony runs as follows:—

"The symphony continues without a break, but has four well-defined sections:—

1. Introduction.
2. Scherzo.
3. Cradle-song and Adagio.
4. Finale: Double Fugue.

" 'The symphony is concerned with three main themes, that of the husband, that of the wife, and that of the child: The husband theme is divided into three sections, the first of which is marked "gemächlich" (easy-going, or deliberate), the second "sinnend" (meditative), and the third "feurig" (fiery). The first section of the symphony, the introduction, is devoted to an exposition and treatment of the chief themes, or groups of themes, its most striking feature being the introduction of the child theme on the oboe d' amore, an instrument which has practically fallen out of use. The composer himself has



William B. Ballard
formerly of V. BALLARD & SONS
Riding Habits Suits
Coats and Gowns
customers' materials used
565 BOYLSTON STREET
Telephone, B. B. 9616

THOMAS
RETTA C. THOMAS
683 BOYLSTON ST.
Imported Models and our own Creations
Gowns, Wraps, Suits, Blouses
Special Attention Given to Reproductions of all French Models

spoken of this theme as being of "almost Haydnesque simplicity." On this follows a very characteristic passage, which has been interpreted as representing the child in its bath. The scherzo bears the headings: "Elternglück—Kindliche Spiele" (Parents' Happiness—The Child at Play). Its chief theme is the child theme in a new rhythm. At its end the music suggestive of the bath recurs, and the clock strikes seven. We then come to the lullaby, where we have another version of the child theme. The subheadings of the adagio are: "Schaffen und Schauen—Liebes-scene!—Träume und Sorgen" (Doing and Thinking—Love Scene—Dreams and Cares). This elaborate section introduces no new themes of any importance, and is really a symphonic slow movement of the great polyphonic elaboration and superlatively rich orchestral color. The gradual awakening of the family is next depicted by a change in the character of the music, which becomes more and more restless, the use of rhythmical variants of previous themes being very ingenious; and then there is another reference to the bath music, and the Glockenspiel indicates that it is 7 A.M.

. . . . . .

"'In this way we reach the final Fugue. The principal subject of

MADAME SARA announces the opening of an uptown shop, corner Newbury and Dartmouth St., specializing in the most up-to-date Corsets, Brassieres and Lingerie.

LA PATRICIA CORSET SHOPS

80 BOYLSTON ST. Boston, Mass.
147 NEWBURY ST. Boston, Mass.

Miss Farmer's School of Cookery
Established 1902
Home of the Boston Cooking School Cook Book
30 Huntington Avenue, Boston
Practice Classes constanting forming in
Cookery and Household Technique
Demonstration Lectures
Tuesdays and Wednesdays
Miss Alice Bradley, Principal

BOSTON FESTIVAL ORCHESTRA
BOSTON BAND
GEO. W. STEWART, Manager
Removed to
LITTLE BUILDING, Room 759
Telephone, Beach 0243
Music for all occasions

PERMANENT WAVE SPECIALIST
Twelve years' experience in Permanent Waving has taught me the **only** safe method is the Nestle Lanoil
Miss LILLIAN J. KANE
420 BOYLSTON STREET . . . . BOSTON
Room 312 Tel. B.B. 8798

this is also a new version of the child theme. Its subtitle is "Lustiger Streit—Frölicher Beschluss" (Merry Argument—Happy Conclusion), the subject of the dispute between father and mother being the future of the son. The Fugue (the chief subject of which is another variant of the child theme) is carried on with unflagging spirit and humor and great variety of orchestration, the introduction of the four saxophones adding fresh colors to the score. As the Fugue proceeds, the child theme gradually grows more and more prominent, and finally seems to dominate the whole score. Some new themes, all more or less akin to it, and all in the nature of folk-tunes, are introduced. The father and mother, however, soon assume their former importance, and the whole ends with great spirit and in the highest good humor with an emphatic reassertion of the husband theme with which it began, suggesting that the father had the last word in the argument.' "

Here we have the second section of the Husband's theme characterized as "sinnend" instead of "träumerisch." The latter is the term published in the score.

It may here be said that after the musical sentence characterized in the score as "träumerisch" a short phrase, orchestrated for clarinet

When you think of dancing

STATE THEATRE BALLROOM

The Highest Class, Best Equipped and most Capacious Ballroom in New England

DANCING ASSEMBLIES EVERY TUES., THURS., and SAT. EVENING
STATE BALLROOM ORCHESTRA, DIRECTION OF LAMBERT BROS.

Unusual Wedding and Engagement Gifts

Remarkable for their variety, good taste and value, displayed in a roomy, restful and refined place to shop.
Beautiful French Pearl Necklaces, also African Ivory, Coral, Crystal, Amber, Jade, etc.
Lamps, Mirrors, Baskets, Rare Brass and Copper Pieces and 1001 other attractive articles.

HENRY LAWRENCE STUDIOS, Inc., *Importers*
"Unusual things from everywhere"
40 LA GRANGE STREET, BOSTON Directly in rear of Hotel Touraine

THE PORTER PIANOFORTE SUMMER SCHOOL

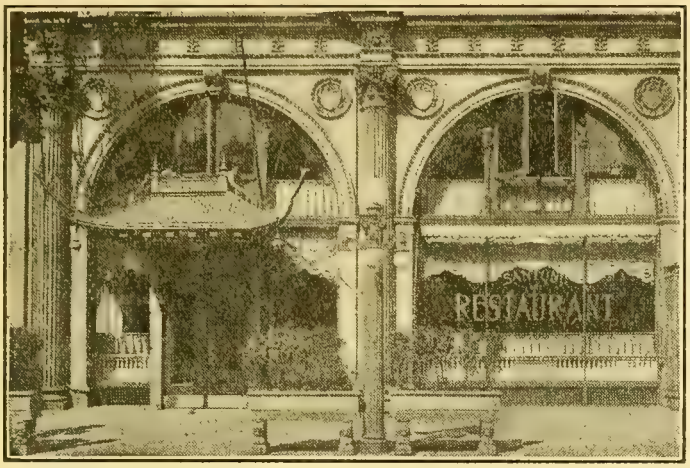
1924 Session —— Five Weeks
June 30 —— August 2

Courses in Normal Training and Pianoforte Playing
Artist Class for Soloists and Teachers Public Recitals

For further particulars address:
Mr. F. Addison Porter, 512 Pierce Building, Copley Square, Boston, Mass.

SANTUNG RESTAURANT

St. James Building
Near Symphony Hall



Telephone, Back Bay { 6018 / 10116

MERCHANT CLUB LUNCHEON
11 a.m. to 2 p.m.

SPECIAL SUNDAY TABLE D'HÔTE DINNER
12 m. to 4 p.m.

MUSIC EVERY DAY AND EVENING

"After Theatre Parties" a Specialty

SPECIALIST IN AMERICAN AND CHINESE DISHES

THE
VERGÉ SHOP

1385 Beacon Street
BROOKLINE

Good Things to Eat

Reservations by Telephone
Brookline 2240

GRACE HORNE'S GALLERIES

Stuart Street at Dartmouth
Trinity Court, Boston, Mass.

PAINTINGS BY:
JOHN R. FRAZIER
JOHN WHORF
and other artists

Specimens from the
GEBELEIN
COLLECTION



PENNELL, GIBBS & QUIRING CO.
INC., DECORATORS & PAINTERS
203, 205 CLARENDON STREET
BOSTON, MASSACHUSETTS

THE SOCIETY OF
Arts & Crafts

Distinctive Gifts
for all occasions

9 PARK ST., BOSTON

in A, two clarinets in B-flat, and a bass clarinet, is characterized by the composer "mürrisch,"—ill-humored, peevish, cross. This theme is used afterward most sparingly. At the same time it is a singular fact that this section of the Husband theme is not mentioned in any "official" programme.

Strauss's reticence about the programme of a work and his subsequent explanatory confidences have annoyed even the admirers of his strange and enormous talent. Thus, when the Symphonia Domestica was performed for the first time in London, Ernest Newman wrote in the *Speaker*:—

"It has been said very confidently that here Strauss has forsaken programme music and gone back to music of the absolute order; it has also been said, with equal confidence, that he has done nothing of the kind. Strauss himself has behaved as foolishly over it as he might have been expected to do after his previous exploits in the same line. He writes a work like 'Till Eulenspiegel,' that is based from start to finish on the most definite episodes, and then goes through the heavy farce of 'mystifying' his hearers by telling them he prefers not to give them the clue to the episodes, but to leave them to 'crack the nut' as best they can. All the while he is giving

Courteous, Efficient and Prompt Service

"THE BEST OF FOOD THE FINEST CUISINE"

MUSIC EVERY EVENING

THE FAR EAST CO. CHINESE AND AMERICAN RESTAURANT

Noon-day Lunch 11-2 p.m. $.40 Open from 11-12 a.m.

Special Dinner 5.00-8 p.m. $.50 up
Sunday Dinner $.85 and $1.25

1088 BOYLSTON STREET Tel. Back Bay 2342 BOSTON, MASS.

New and interesting suggestions for interior decorations

NEW IMPORTED CRETONNES AND WALL PAPERS. FURNITURE DESIGNS AND COLOR SCHEMES

Harlow & Howland

Interior Decorators

282 DARTMOUTH STREET

Foreign Languages Easily Learned

The Berlitz Conversational Method makes the study of any foreign language a surprisingly simple, easy and pleasant matter. Experienced native teachers. Day and Evening Classes and Individual Instruction. Reasonable tuition. Call, write or phone for catalogue.

Trial Lesson Free

BERLITZ

SCHOOL OF

LANGUAGES

Est. 1878 OVER 200 BRANCHES

132 Boylston Street Phone, Beach 3958



BOSTON

Maintained for the Benefit of the South End Music School

SPRING SUGGESTIONS

ENGLISH PRINT DRESSES
CHILDREN'S COATS AND HATS
MADE TO ORDER
GLASSWARE SUITABLE FOR SUMMER HOUSES
ITALIAN SUNSHADES
SUMMER WORK BAGS

30 CHARLES STREET

The Green Door Farm and Garden Shop

39 NEWBURY STREET

Eggs *Eggs* *Eggs*

Choice table Eggs and Eggs for putting down in water glass
Order sandwiches and special cakes for week-end parties and motor parties
Careful attention given orders for luncheons and teas

Stop and Shop

TELEPHONE, B. B. 4198

KAKAS·BROS. INC.

MANUFACTURERS RETAILERS

FURRIERS

RELIABLE FURS RELIABLE INFORMATION
RELIABLE PRICES

NO MISREPRESENTATION AS TO VALUES COLD STORAGE

72 Chauncy St., Boston - - - Tel. Beach 0048

M. E. PACKARD
PIANO TUNER

Reproducing and Player-Piano Expert
191 Willow Avenue, West Somerville
Telephone Connection
Authorized Welte-Mignon Service Man
Formerly with Mason & Hamlin, Ampico Service Man with Chickering & Sons Co.

EST. 1905 B. B. 1693

FRIEDBERG'S
ELECTRIC & LOCKSMITH SHOP

239-241 MASSACHUSETTS AVENUE
ELECTRICAL APPLIANCES
CONTRACTING
FULLY EQUIPPED REPAIR SHOP
VASES CONVERTED INTO LAMPS

clue after clue to his personal friends, till at length sufficient information is gathered to reconstruct the story that Strauss had worked upon; this gradually gets into all the programme books, and then we are able to listen to the work in the only way it can be listened to with any comprehension,—with a full knowledge of the programme. With each new work of Strauss there is the same tomfoolery,—one can use no milder word to describe proceedings that no doubt have a rude kind of German humor, but that strike other people as more than a trifle silly. So it is now with the 'Symphonia Domestica.' "

The themes of the Husband are exposed at once. The violoncellos begin the "easy-going" theme (F major, 2-4) without accompaniment. A horn and the bassoons are added. The oboe sings the "dreamy" theme, and, as it ends, clarinets and bass clarinet have a melodic thought designated by the composer as "ill-tempered." As I have said, this motive is unimportant. The third significant theme ("fiery") of the Husband is given to violins (E major). The mood of ill-temper recurs for a moment, but is interrupted by a trumpet shout. The "easy-going" theme reappears (F major).

AMERICA'S FOREMOST FLORIST

76th year

Thos. F. Galvin INCORPORATED

FLOWERS

BOSTON
1 PARK STREET
AND
549 BOYLSTON STREET

NEW YORK
561 FIFTH AVENUE
AT
46th STREET

NOVELTIES



DADDY & JACK'S JOKE SHOP

FAVORS

CLEVER JOKER NOVELTIES
Dance, Dinner and Party Favors
Mah and Pah Jong Prizes and Favors
Inflated and deflated balloons - Specialties for all holidays

22 Bromfield Street, Boston-9 Mass.

Improved, Scientific and Approved

INSURANCE

EDWIN A. BOARDMAN

OF THE FIRM OF

PATTERSON, WYLDE & WINDELER

Boston Insurance Exchange

40 BROAD STREET BOSTON, MASS.

Cable Address
"Patwylwin"

Telephone
Congress 7750

.. Café de Marseille ..

210 HUNTINGTON AVENUE

This is the only place on the Avenue where you get your money's worth with food and service

TABLE D'HOTE LUNCHEON 11 A.M. to 3 P.M. - -	40 AND 60 CENTS
TABLE D'HOTE DINNERS 5 to 9 P.M. - - - -	50 AND 75 CENTS
SUNDAY TURKEY OR CHICKEN DINNER - - - - -	75 CENTS

Also a la Carte all Hours

.. Custom Underwear ..

UNION SUITS, PETTICOATS and KNICKERS made to Measure in All Styles and Materials

Miss E. T. DRISCOLL .·. 296 BOYLSTON STREET
formerly 49 Temple Place

The most important theme of the Wife enters (B major), "very tired, and the tender Mother wishes it to rest" (solo violin). The Child's motive now appears for the first time in the very concise and sturdy form which later plays an important part. The episode of putting-to-bed is characterized by Mr. Klatte, of Berlin, to whom we are indebted for some of these analytical notes, as abounding with "drastic details of tone-painting."

Two clarinets sing a cradle-song (G minor, 6-8), to which the Child falls asleep. The clock strikes seven and the Scherzo is at an end.

An Intermezzo of about forty measures follows, restful and peaceful music. The "dreamy" section of the Husband's motive is played in turn by oboe, flute, violin, and an inverted form of it, which is much used later, is joined to it. The strings have a passage "that is as the Confirmation of Happiness."

The Adagio is divided into two sections, to which a species of coda is added. The first section, "Doing and Thinking," or "Creation and Inspection," is developed out of the Husband's themes. The "dreamy" motive is carried to its furthest extent, and, appearing in its inverted form with the theme of the "Confirmation of Happiness," it leads to a new melodic thought. The chief theme of the Wife is played passionately by violins, and with its gentler companion theme is most prominent. Then enter the motives of the Husband, and the themes of the two rise through a powerful crescendo to a climax in F-sharp major. This is the "Love Scene." After a short diminuendo the theme of happiness brings the end of this portion of the Adagio. The second portion, "Dreams and Cares," is music of twilight tones. The title "Sleep-chasings," in-

THOMAS WHITNEY SURETTE

Announces the Tenth Year of his

Summer School of Music

In Concord, Massachusetts, June 30 to July 25 inclusive, 1924

FACULTY: Mr. Surette; Dr. Archibald T. Davison, Professor of Music in Harvard University and Conductor of the Harvard Glee Club; Augustus D. Zanzig, Lecturer in Music, Graduate School of Harvard University; Horace Alwyne, Professor of Music in Bryn Mawr College.

A School for Teachers of Music, for Students and for others who wish to increase their understanding of Music. Complete course in School Music from Kindergarten to College including the teaching of History and Appreciation.

Lectures on Education; on Literature. Ensemble playing and singing. Chamber Music Concerts. Chorus of eighty voices. String orchestra.

Teachers from this School are in charge of Music in some thirty leading schools in the United States and Canada.

Circular on application. Mason & Hamlin Pianos used



HELP

Keep Boston's babies well

and

Care for Boston's sick

$100,000

Needed at once

or this work must be curtailed

COMMUNITY HEALTH ASSOCIATION

Combining the work of

The Instructive District Nursing Association
The Baby Hygiene Association

Checks may be sent to

INGERSOLL BOWDITCH, *Treasurer*
561 Massachusetts Avenue
Boston

vented by Walt Whitman for one of his early poems, would here not be inappropriate. The cares flee away, for the Child's theme is heard, and the tender melody of the caring Mother follows. The dreams fade with the harp notes and the tremolo of the violins. It is morning. The clock strikes seven and the cry of the Child ("a trill on the F-sharp major 6-4 chord, muted trumpets and wood-wind") arouses everything into life.

The Finale is divided into two sections. The first is entitled "Awaking and Merry Strife." The bassoons give out a fugue subject, which is the Child's theme in a self-mocking version. This is the theme of "Assertion," and it is developed by wind instruments. The third trombone brings it in augmentation. The second subject of the double fugue, the theme of "Contrary Assertion," is introduced by the violins. These voices are led in merriest mood, separately and against each other. The preceding themes that are used are chiefly those typical of the Wife, though the Husband's trumpet cry is introduced. The climax of this portion of the Finale is a tutti *fff* of over thirty measures on an organ-point in C. "The Child seems to have hurt himself in boisterous play. The mother cares for him (theme given in the Scherzo to solo violin), and the father also has a soothing word." A folk-song (F major, 2-4). The

QUEEN ANNE COMPANY
Room 411
739 BOYLSTON STREET
.. Antiques ..
OF THE
HIGHEST QUALITY
FURNITURE PORTRAITS
FABRICS GLASS
LAMPS
and WEDDING PRESENTS
a Specialty

Hélène Phillips
. Sportwear .
Trinity Pl. Entrance
Copley Plaza Hotel

SALARIED POSITIONS
FOR
Teachers of Music
in Educational Institutions throughout U. S. and Canada.
Address HENRY C. LAHEE
218 Tremont St., Boston

A receptive audience is harmonious with the media. Tastes are on an equal plane. And means conform to tastes.

Above all, an audience is receptive when at leisure. More so, when the association is unusually pleasant.

BOSTON SYMPHONY ORCHESTRA Concerts are attended by people of taste, culture and means. They appreciate and respond to an appeal of dignity and refinement. They purchase generously, but discriminately.

The BOSTON SYMPHONY ORCHESTRA Programme, owing to its unusual contents, secures a place among works of reference. Your advertisement thus will have many times the value generally attributed to publicity advertising.

Let us quote you rates

Address

L. S. B. JEFFERDS
Advertising Manager
Symphony Hall
Boston :: Mass.

'Phone Back Bay 1492

second section of the Finale, "Joyous Decision," begins with a calmly flowing theme, given at first to the violoncello and led over an organ-point of forty-odd measures on F. The preceding themes, typical of the "easy-going" character of the Husband and of the gentler side of the Wife, are brought in. The capricious theme of the Wife is suddenly heard. The struggle begins again, but now the "dreamy" theme of the Husband, with a highly pathetic emphasis, dominates until it makes way for the Child's theme (horns and trombones). After a cadence in D major the "easy-going" theme is thundered by trombones, tuba, bassoons. It then goes into F major. Now the Child's theme and other chief motives appear in their original form, but amusingly rhythmed. The gently expressive theme from the first section of the Adagio introduces a diminuendo. There is a joyous ending (F major).

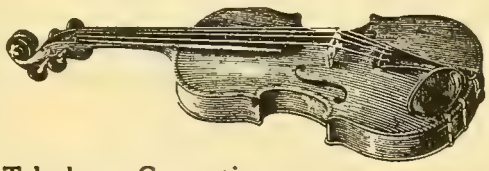
* * *

In Manskopf's Historical Museum of Music at Frankfort-on-the-Main is a programme of a concert which took place at Jena, March 9, 1845. The sixth piece then performed bore the following title:—

The First Harmonies of Life.
Joyous Fantasia for Orchestra.

Composed by Chapel-master Chelard of Weimar.
Program: Birth, Baptism, Cradle; the Nurse's Song, the Mother, the Child, his Games, the First Lesson, Epoch of Youth, Choral.
(Led by the composer.)

WEEMAN, BEAL & HOLMBERG



.. IMPORTERS ..
Violins, Fittings and Repairs
564 Washington Street, Rooms 527-528
BOSTON
Telephone Connection

SEVENTY YEARS' REPUTATION
BROWN'S BRONCHIAL TROCHES
An old and reliable remedy for throat troubles caused by cold or use of the voice. Free from opiates in any form. Sold only in boxes—never in bulk. Prices, 15c., 35c., 75c., $1.25, at druggists or by mail.
BROWN'S CAMPHORATED SAPONACEOUS DENTIFRICE
Will keep the teeth and gums in healthy condition. Price, 30c., at druggists or by mail.
JOHN I. BROWN & SON, BOSTON, MASS.

At HOTEL VENDOME

THERE ARE UNUSUAL ACCOMMODATIONS for banquets, dinners, luncheons, receptions, weddings and dances—for all social functions requiring correct appointments and perfect service.

Among the hotels in this city, none is better prepared than **THE VENDOME** to make social affairs attractive and pleasant. Its ideal location on **Commonwealth Avenue at Dartmouth Street, only one block from Copley Square,** makes it easily accessible by motor or "a-foot."

The management will be pleased to submit menus, offer suggestions, and make final arrangements by telephone, correspondence or personal interview.

AFTERNOON TEA (tea, toast and marmalade) IS SERVED IN THE SOLARIUM EVERY DAY INCLUDING SUNDAY FROM 4 UNTIL 6 O'CLOCK. FIFTY CENTS PER PERSON

C. H. GREENLEAF, *President* — *EVERETT B. RICH*, *Managing Director* — *FRANKLIN K. PIERCE*, *Associate Manager*

STATE STREET TRUST CO.

Boston, Mass.

Affords its depositors the advantage of three banking offices in excellent locations, each equipped with modern safe deposit vaults.

MAIN OFFICE . . . . . 33 STATE STREET

COPLEY SQUARE OFFICE . 581 Boylston Street

MASSACHUSETTS AVENUE OFFICE

Corner Massachusetts Avenue and Boylston Street

INCORPORATED 1891

MEMBER FEDERAL RESERVE SYSTEM

WEDDING INVITATIONS

CALLING CARDS

STATIONERY

EASTER CARDS



Poulson

HARPER W POULSON

SOCIAL AND COMMERCIAL STATIONER

284 BOYLSTON STREET BOSTON

J. S. WATERMAN & SONS, INC.

ESTABLISHED 1859

UNDERTAKERS

Local and Suburban Service

Rare Old Violins

VIOLAS and 'CELLOS
of exquisite tone
and splendid condition

ITALIAN VIOLIN STRINGS

MUSICIANS SUPPLY COMPANY
218 Tremont Street and 60
LaGrange Street, Boston, Mass.
Telephone, Beach 1882

Hill, Smith & Co.

Wholesale and Retail
STATIONERS

Engraving, Die Stamping
and Fine Printing

Blank Book Manufacturers
Modern Loose-leaf Devices
and Supplies

8 MILK STREET
Old South Building
Telephone, Main 1590

Lamping-Nolan

.. Beauty Upkeep ..
Expert in every branch
462 Boylston St. Boston
Est. 1905 Tel. B. B. 5174

Largest and Best Equipped Beauty Salon in New England. Marcel and Permanent Waving, Hairdressing, Muscle Strapping, Face Peeling. Most reliable and latest methods by an Expert. New Scalp Treatment, Special for Oily Scalp.
Electric Baths and Swedish Treatments
Our School - 18 NEWBURY STREET
Day and Evening Classes
Classes forming every Monday

SYMPHONY CANDY SHOP

TRY OUR HOME-MADE CANDIES
AND ICE CREAMS 100% QUALITY
272 Huntington Ave., Boston

LA CHATELAINE GOWNS, Inc.

Mme. NOPRE GEORGE L. CURTIS
Successors to Mrs. Potter
ROBES MANTEAUX SPORT
CUSTOM-MADE
READY-TO-WEAR
FRENCH LINGERIE
B. B. 4411 36 NEWBURY STREET

ELIAS HOWE CO. 8 BOSWORTH STREET

OLD VIOLINS, VIOLONCELLOS

VIOLAS, DOUBLE BASSES
MORE THAN 600 IN STOCK
Leather Cases Fine Bows Italian Strings Gold and Silver G Strings
2,000 NEW VIOLINS IN STOCK

ELIAS HOWE CO., 8 Bosworth Street . Boston

"Excuse me, Miss Hills, my head aches. It is bad all the time. What shall I do?"

"Miss Hills, Nick's shoes are no good. All broken on the bottom. He can't go to school."

"Miss Hills, Nick is fresh, awful fresh."

"Miss Hills, Mary is sick. She is nervous. Nervous all the time. Shall I bring her to the doctor?"

"Miss Hills, what shall I do? I can't buy clothes for the children. It costs too much. They must look nice for school. The teacher sends them home if they are dirty. Nick has only one shirt. What can I do, Miss Hills?"

"Miss Hills, it is cold. Too cold. I have only a little coal. It costs too much. My mother is old. What shall I do?"

What answers can a Social Worker in a busy hospital out-patient clinic find for these questions?

A hospital is a place where people go when they are sick in mind or body. This poor Italian-born widow, trying to bring up four little children, care for her aged parents and make both ends meet on a scanty income, has come to feel that it is the place to go with all one's troubles, whether of mind, body, or estate.

First those headaches: Poor Mrs. Vincenza, along with all her other troubles, has epilepsy; the "spells" were very bad, especially for her who had so much to do. But God is good, and modern scientific medicine has found what seems like a cure, or at least a help for this mysterious trouble. The pills must be taken for a long time, however, the patient must often be seen by the clinic doctor, and (hardest of all when one has barely sufficient money to pay rent and buy food for seven hungry mouths) these wonderful pills cost lots of money.

Well, money was found to buy the pills; "Miss Hills" saw to it that Mrs. Vincenza came to the clinic two or three times a month, sometimes oftener, for two years, and now it is three months since she has had a "spell." Outside relief agencies were called upon and have helped out on some of the other needs.

It takes endless time and patience and real human sympathy, to say nothing of training and experience, to keep track of the individual patient among the scores crowding the clinic.

However, incessant oversight and much advice have at last started this foreign-born mother on a sensible way to bring up her little American brood and to support them and her old parents.

Department of Social Work
The Boston City Hospital

818 HARRISON AVENUE

MR. WILLIAM C. ENDICOTT, *Treasurer*
71 AMES BUILDING, BOSTON

MISS GERTRUDE L. FARMER, Director
Established 1914

COMMITTEE
Mrs. GEORGE H. MONKS, *Chairman.*

Mrs. Henry Andrews
Mrs. Edward H. Bradford
Mrs. C. A. Coolidge
Mrs. Thomas M. Devlin
Mrs. Henry Ehrlich
Mrs. Reid Hunt
Mrs. Edward M. Pickman
Mrs. I. A. Ratshesky
Mrs. Wm. H. Robey, Jr.
Mrs. Milton J. Rosenau
Miss Anna Thorndike
Mrs. Geo. L. Tobey, Jr.
Mrs. Ernest B. Young
Mr. William C. Endicott, Treasurer



Mens Suits

Cleansed and Refinished

ALMOST LIKE NEW

NOW $2.00

COLLECTION AND DELIVERY SYSTEM

LEWANDOS

284 Boylston Street
17 Temple Place
29 State Street
79 Summer Street
248 Huntington Avenue

BOSTON

TELEPHONE SERVICE

Back Bay 3900

Connecting Boston Shops

Branch Shops

BROOKLINE (COOLIDGE CORNER) 1310 Beacon Street
MALDEN MASS 30 Pleasant Street
WALTHAM MASS 193 Moody Street
WATERTOWN MASS 1 Galen Street
CAMBRIDGE MASS 1274 Massachusetts Avenue
LYNN MASS 22 Munroe Street
SALEM MASS 72 Washington Street
MANCHESTER MASS
NEW YORK CITY 10 West 48 Street
PHILADELPHIA PA 1901 Chestnut Street
ALBANY N Y 75 North Pearl Street
HARTFORD CONN 47 Farmington Ave
BRIDGEPORT CONN 213 State Street
WATERBURY CONN 22 East Main Street
NEW HAVEN CONN 123 Church Street
SPRINGFIELD MASS 294 Bridge Street
WORCESTER MASS 26 Pearl Street
FITCHBURG MASS 570 Main Street
NEW BEDFORD MASS 672 Purchase Street
FALL RIVER MASS 197 Bank Street
PROVIDENCE R I 137 Mathewson Street
NEWPORT R I 231 Thames Street

Twenty-fourth Programme

FRIDAY AFTERNOON, MAY 2, at 2.30 o'clock

SATURDAY EVENING, MAY 3, at 8.15 o'clock

Beethoven . . . . . Symphony No. 5 in C minor, Op. 67

I. Allegro con brio.
II. Andante con moto.
III. Allegro; Trio.
IV. Allegro.

Carpenter . . . . . Suite, "Adventures in a Perambulator"

I. En voiture.
II. The Policeman.
III. The Hurdy-gurdy.
IV. The Lake.
V. Dogs.
VI. Dreams.

Debussy . . . . . Prelude to "The Afternoon of a Faun" (after Mallarmé)

Wagner . . . . . Overture to "Tannhäuser"

There will be an intermission of ten minutes after the symphony

City of Boston, Revised Regulation of August 5, 1898,—Chapter 3, relating to the covering of the head in places of public amusement

Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn.
Attest: J. M. GALVIN, City Clerk.

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert

SYMPHONY HALL

Sunday Afternoon, May 4, at 3.30

FOURTH CONCERT, STEINERT SERIES

(Season 1923-1924)

FEODOR CHALIAPIN

The Master Singer

RUDOLPH POLK, Violinist

FEODOR KOENEMANN, Composer-Pianist

PROGRAMME

(In accordance with a long established custom, Mr. Chaliapin will announce the numbers which he is to sing from the platform, and the audience will be immeasurably assisted in following him by referring to the song book in which are printed the English texts of all the songs in Mr. Chaliapin's repertoire.)

1. a. Aus der Heimat . . . . . Smetana
   b. Serenade Espagnole . . . Chaminade-Kreisler
   c. Caprice Basque . . . . . Sarasate

RUDOLPH POLK

2. CHALIAPIN

Intermission (10 minutes only)

3. a. Sonnetto del Petrarca . . . . . Liszt
   b. Valse Caprice . . . . . Rubinstein

FEODOR KOENEMANN

4. a. Prize Song from "Die Meistersinger" . Wagner-Wilhelmj
   b. Souvenir de Moscou . . . . . Wieniawski

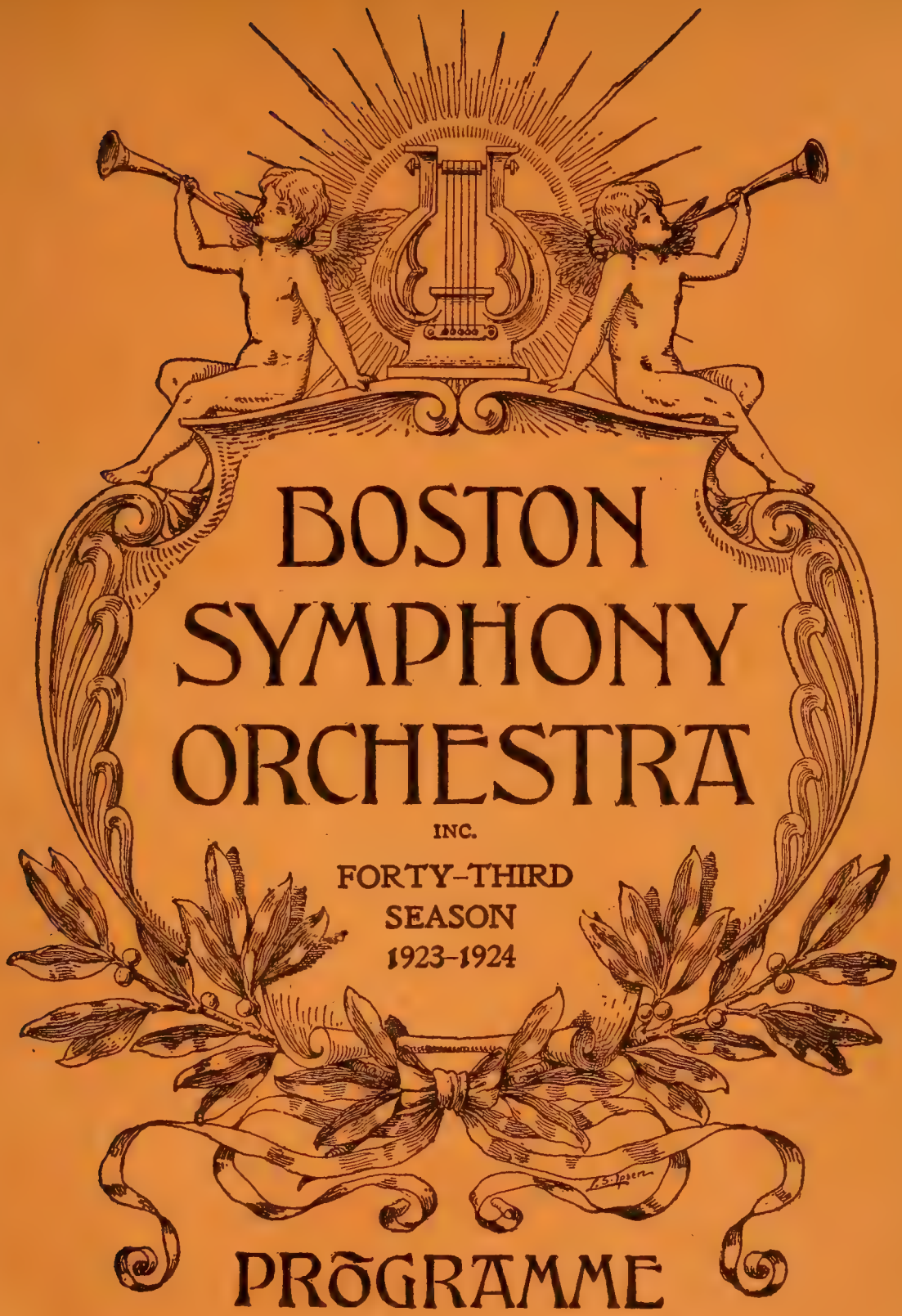
RUDOLPH POLK

5. CHALIAPIN

Reserved Seats, $1.50, $2.00, $2.50, $3.00 (plus tax)

Tickets are now on sale at STEINERT and SYMPHONY HALLS

VICTOR RECORDS



BOSTON SYMPHONY ORCHESTRA

INC.

FORTY-THIRD SEASON 1923-1924

PROGRAMME

24



Rachmaninov

Thousands attend the concert hall to hear this far-famed pianist every year — and thousands of others, Ampico owners, hear him every evening in the comfort of their homes. The Rachmaninov of the concert stage and the Rachmaninov of the home are the same when his playing is "re-enacted" by the Ampico.

The AMPICO

The Most Magnificent Instrument of All Time

And, this is one BIG reason why, the country over, music lovers are exchanging their pianos and player-pianos for Ampicos. We'll be pleased to accept your present instrument as part payment for an Ampico. Bring the playing of the world's master pianists into your home.

Foot Operated Ampicos, $795
Electrically Operated, $985 up

C·C·HARVEY Co·

144 BOYLSTON STREET BOSTON

SYMPHONY HALL, BOSTON

HUNTINGTON AND MASSACHUSETTS AVENUES

Branch Exchange Telephones, Ticket and Administration Offices, Back Bay 1492

Boston Symphony Orchestra

INC.

PIERRE MONTEUX, Conductor

FORTY-THIRD SEASON, 1923-1924

Programme

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

COPYRIGHT, 1924, BY BOSTON SYMPHONY ORCHESTRA, INC.

THE OFFICERS AND TRUSTEES OF THE BOSTON SYMPHONY ORCHESTRA, Inc.

FREDERICK P. CABOT . . . . . President
GALEN L. STONE . . . . . Vice-President
ERNEST B. DANE . . . . . Treasurer

ALFRED L. AIKEN
FREDERICK P. CABOT
ERNEST B. DANE
M. A. DE WOLFE HOWE
JOHN ELLERTON LODGE
ARTHUR LYMAN
HENRY B. SAWYER
GALEN L. STONE
BENTLEY W. WARREN
E. SOHIER WELCH

W. H. BRENNAN, Manager

G. E. JUDD, Assistant Manager

BEETHOVEN and Nature

Painted for the Steinway Collection by N C Wyeth



STEINWAY

THE INSTRUMENT OF THE IMMORTALS

ON the 26th of March, 1827, died Ludwig van Beethoven, of whom it has been said that he was the greatest of all musicians. A generation later was born the Steinway Piano, which is acknowledged to be the greatest of all pianofortes. What a pity it is that the greatest master could not himself have played upon the greatest instrument — that these two could not have been born together! Though the Steinway was denied Beethoven, it was here in time for Liszt and Rubinstein, for Wagner, Berlioz and Gounod. And today, a still greater Steinway than these great men knew, responds to the touch of Paderewksi, Rachmaninoff and Hofmann. Such, in fact, are the fortunes of time, that today, this Instrument of the Immortals, this piano, more perfect than any Beethoven ever dreamed of, can be possessed and played and cherished not only by the few who are the masters of music, but by the many who are its lovers.

Steinway & Sons and their dealers have made it conveniently possible for music lovers to own a Steinway. Prices: $875 and up, plus freight at points distant from New York.

STEINWAY & SONS, Steinway Hall, 109 E. 14th Street, New York

Boston Symphony Orchestra

Forty-third Season, 1923–1924

PIERRE MONTEUX, Conductor

PERSONNEL

Violins.

Burgin, R.	Hoffmann, J.	Gerardi, A.	Hamilton, V.
Concert-master.	Mahn, F.	Krafft, W.	Sauvlet, H.
Theodorowicz, J.			
Gundersen, R.	Pinfield, C.	Fiedler, B.	Siegl, F.
Kassman, N.	Cherkassky, P.	Leveen, P.	Mariotti, V.
Thillois, F.	Gorodetzky, L.	Kurth, R.	Riedlinger, H.
Murray, J.	Goldstein, S.	Bryant, M.	Knudsen, C.
Stonestreet, L.	Tapley, R.	Del Sordo, R.	Messina, S.
Diamond, S.	Erkelens, H.	Seiniger, S.	

Violas.

Fourel, G.	Werner, H.	Grover, H.	Fiedler, A.
Artières, L.	Van Wynbergen, C.	Shirley, P.	Mullaly, J.
	Gerhardt, S.	Kluge, M.	
	Deane, C.	Zahn, F.	

Violoncellos.

Bedetti, J.	Keller, J.	Belinski, M.	Warnke, J.	Langendœn, J.
Schroeder, A.	Barth, C.	Stockbridge, C.	Fabrizio, E.	Marjollet, L.

Basses.

Kunze, M.	Seydel, T.	Ludwig, O.	Kelley, A.	Girard, H.
Keller, K.	Gerhardt, G.	Frankel, I.	Demetrides, L.	

Flutes.	Oboes.	Clarinets.	Bassoons.
Laurent, G.	Longy, G.	Sand, A.	Laus, A.
Bladet, G.	Lenom, C.	Arcieri, E.	Allard, R.
Amerena, P.	Stanislaus, H.	Vannini, A.	Bettoney, F.

Piccolo.	English Horns.	Bass Clarinet.	Contra-Bassoon.
Battles, A.	Mueller, F.	Mimart, P.	Piller, B.
	Speyer, L.		

Horns.	Horns.	Trumpets.	Trombones.
Wendler, G.	Valkenier, W.	Mager, G.	Hampe, C.
Schindler, G.	Hain, F.	Mann, J.	Adam, E.
Hess, M.	Van Den Berg, C.	Perret, G.	Mausebach, A.
Lorbeer, H.	Gebhardt, W.	Kloepfel, L.	Kenfield, L.
		Schmeisser, K.	

Tuba.	Harps.	Timpani.	Percussion.	
Sidow, P.	Holy, A.	Ritter, A.	Ludwig, C.	Zahn, F.
	Delcourt, L.	Polster, M.	Sternburg, S.	

Organ.	Celesta.	Librarian.
Snow, A.	Fiedler, A.	Rogers, L. J.



JULIUS CHALOFF

In this musician a composer-pianist of rare quality and power has been added to the list of Ampico artists. ¶ He was born in Boston of Russian parents and has attained a high place among eminent musicians and real distinction in his musical achievements.

THE AMPICO

His playing of Islamey, that wonderful Oriental Fantasie by Balakirew, adds yet another triumph to the long line of Ampico successes. For the Ampico re-enacts Julius Chaloff's interpretation of this tremendously difficult composition—its blazing color, its Oriental enchantment, with utmost fidelity. ¶ From crashing crescendo to delicate diminuendo, all the exquisite shading inspired by the artist's own genius is brought to you by the Ampico.

Chickering

ESTABLISHED 1823

169 Tremont Street, Boston

PIANOS OF ALL PRICES — EACH PRE-EMINENT IN ITS CLASS



SERGE KOUSSEVITZKY

Next autumn Serge Koussevitzky, called the most striking figure and dominant personality in the orchestral concerts of London and Paris, will come to America for the first time, to be the conductor of the Boston Symphony Orchestra. He is described as a leader of rare magnetism and forcefulness, and as an artist of impassioned convictions.

Mr. Koussevitzky's earlier career in Russia was perhaps most conspicuous in the famous orchestra which he organized in Moscow. He assembled his country's best musicians, subsidized them, that his hand might be entirely free, and drilled them into a remarkable organization. In Moscow and Petrograd, Beethoven and Bach festivals figured among his concerts. He likewise championed music of genius from living composers. It was also characteristic of him to travel all over Russia with his orchestra, bearing symphonic music to parts where it had never been heard. He even chartered a steamer and, sailing the length of the Volga, gave concerts in town after town.

It was in 1920 that circumstances took him westward. In Paris he organized what have come to be known broadly as the "Koussevitzky Concerts" which for the last four seasons have been the most prominent in that city. In London he has made a similarly vivid impression, particularly as guest conductor of the London Symphony Orchestra. He has likewise appeared as guest over numerous other European orchestras. He has occasionally conducted opera, notably at the Grand Opera in Paris and in Barcelona.

Serge Koussevitzky will be the first Russian to lead the Boston Symphony Orchestra. He is named as the only truly great conductor whom as yet America has not heard.

Applications are now being received for season tickets (season, 1924-1925). The subscription office will be open daily from 9 to 5 o'clock, and likewise during the Pops season from 8 to 10 p.m.

(OVER)

AN ENGLISH ESTIMATE OF SERGE KOUSSEVITZKY

"All that I heard Koussevitzky do convinces me that he will have no small vogue in America. He did not lead his forces through a single piece that had not benefited from the care he bestowed upon it—a care so solicitous for the welfare of the music that it extended to the smallest detail. More than most conductors, he made me confident that he felt the music. His was no humdrum routine job, no apathetic or desultory jog-trot to the double-bar. Each time he gave the signal for attack, it seemed as though the artist in him had begun anew the endless battle for what is great and noble in his world.

"But if it is within Koussevitzky's power thus to reach and dwell upon the heights, the altitude is attained at the price of no blighting uniformity. His Mozart, as exemplified in 'Eine Kleine Nachtmusik,' is authentic Mozart—and how seldom one encounters it! His 'Venusberg Music' from 'Tannhauser' has all the surge, lure and color which Wagner imparts. He catches the poetry which lies at the core of Bax's 'Garden of Fand.' And I should place conspicuous among his merits the ability to do full justice to the programme of such a piece as 'Till Eulenspiegel' and the emotional scheme of such a piece as 'The Poem of Ecstasy' without allowing the music to suffer thereby.

"Of Koussevitzky symphonic, I had experience in Chaikovsky's 'Pathetic Symphony'; Brahms's Symphony in E Minor, Schubert's 'Unfinished' and Beethoven's Fifth. While these symphonies can be viewed from more than one standpoint, the hearer has a perfect right to look for consistency and that vitalizing process without which the notes remain an inanimate mass. On each occasion Koussevitzky provided thrills and got highly exciting performances—and this, be it said, without resort to meretricious expedients. The 'Pathetic' was transformed into a moving drama, extraordinarily wide in emotional range and overwhelming in the march movement. Brahms's Fourth Symphony never became prosy. On the finale, which, by reason of structure, presents some problems, Koussevitzky stamped his personality. The last page or two of Beethoven's Fifth swept along gloriously. Assuredly much can be done with this diatonic music if only the right man holds the reins. As for Schubert, I thought it remarkable for the real pianissimo obtained and the subtle manner in which beautifully balanced chords were drawn from the orchestra.

"Personality counts, but it is a power which, like other powers, can be used both profitably and unprofitably. Koussevitzky has it in generous measure. His heart and soul are at the end of his baton. I left his concerts, sure that he knew the difficulties standing in the way of subtle and superior interpretation; that he was the last man in the world to take the quick and easy path which leads only to a passing notoriety with the unreflective. He realizes that without dust there can be no palm; that without devotion and concentration the triumph dare not be expected. He might well say, varying the words of a French king, 'L'orchestre, c'est moi,' for he makes the most of the material in his hands and welds his orchestra into one sensitive and responsive instrument. In gesture and movement he is neither reticent nor flamboyant. All he does has its significance. I see him still drawing out of the orchestra those magic strains of Wagner in that peculiar way of his, as though he coaxed them from another sphere. Without a shadow of doubt, Koussevitzky is a born conductor, who will take his place among the notable personalities to whom the American public owes so much."

(OVER)

—**D. C. PARKER**, London Correspondent of *Musical America* (April 12, 1924)

Twenty-fourth Programme

FRIDAY AFTERNOON, MAY 2, at 2.30 o'clock

SATURDAY EVENING, MAY 3, at 8.15 o'clock

Beethoven . . . . . Symphony No. 5 in C minor, Op. 67

I. Allegro con brio.
II. Andante con moto.
III. Allegro; Trio.
IV. Allegro.

Carpenter . . . . . Suite, "Adventures in a Perambulator"

I. En voiture.
II. The Policeman.
III. The Hurdy-gurdy.
IV. The Lake.
V. Dogs.
VI. Dreams.

Debussy . . . . . Prelude to "The Afternoon of a Faun" (after Mallarmé)

Wagner . . . . . Overture to "Tannhäuser"

MASON & HAMLIN PIANO USED

There will be an intermission of ten minutes after the symphony

City of Boston, Revised Regulation of August 5, 1898,—Chapter 3, relating to the covering of the head in places of public amusement

Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn.
Attest: J. M. GALVIN, City Clerk.

The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert



To Paris

by way of Iceland and the North Cape

on the Raymond-Whitcomb

Midnight Sun Cruise

Take this wonderful cruise as your way to Europe, instead of the trans-Atlantic ferry.

Sail June 26 (at the height of the season) on the Cunard steamship "Franconia"—the newest great liner. In the five weeks of leisurely cruising you will see the marvelous *Midnight Sun*, quaint *Reykjavik* in far-away *Iceland*, the stupendous *North Cape* and all the great *Norwegian Fjords* with their fascinating little villages and spectacular sea and mountain scenery.

Arrive at *Boulogne* July 21 in ample time for summer travel abroad. Return passage on any Cunard sailing is included in the Cruise rate.

Europe this Summer

Tours through all the countries of Western Europe.
Special tour of Switzerland and the Passes of the Alps.
Motor tours through England and Scotland.

Individual Travel Service for those who prefer to travel without escort or on their own itinerary. Your own dates and routes. Our arrangements and reservations for you. Our chain of European offices at your command. The new "Guide to European Travel" explains this system. Send for a copy.

California **Alaska**
Pacific Northwest

Raymond & Whitcomb Co.

17 Temple Place, Boston Telephone, Beach 6964

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827)

Beethoven sketched motives of the allegro, andante, and scherzo of this symphony as early as 1800 and 1801. We know from sketches that while he was at work on "Fidelio" and the pianoforte concerto in G major,—1804–1806,—he was also busied with this symphony, which he put aside to compose the fourth symphony, in B-flat.

The symphony in C minor was finished in the neighborhood of Heiligenstadt in 1807. Dedicated to the Prince von Lobkowitz and the Count Rasumoffsky, it was published in April, 1809.

It was first performed at the Theater an der Wien, Vienna, December 22, 1808. All the pieces were by Beethoven; the symphony described on the programme as "A symphony entitled 'Recollections of Life in the Country,' in F major, No. 5" (*sic*); an Aria, "Ah, perfido," sung by Josephine Kilitzky; Hymn with Latin text written in church style with chorus and solos; Pianoforte Concerto in G major, played by Beethoven; Grand Symphony in C minor, No. 6 (*sic*); Sanctus, with Latin text written in church style (from the Mass in C major), with chorus and solos; Fantasia for pianoforte solo; Fantasia for pianoforte "into which the full orchestra enters little by little, and at the end the chorus joins in the Finale." Beethoven played the pianoforte part. The concert began at half-past six. We know nothing about the pecuniary result.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings; and

SONGS

By Mrs. H. H. A. BEACH

FROM RECENT CONCERT PROGRAMMES

	SUNG BY
AH, LOVE, BUT A DAY	Mme. Marie Jeritza, Hanna Butler Arthur D. Mayer, Esther Dale Frieda Klink, Rena Lazelle, Fery Lulek
FAIRY LULLABY	Bernice Fisher Butler, Esther Dale Anna Flick
THE WANDERING KNIGHT	Frederic Baer
ECSTASY	Ida Geer Weller, Charles Norman Granville
BABY	Bernice Fisher Butler
FAR AWA'	Marie Tiffany
EXTASE	Olive Nevin, Maude Holzer Evans
AFTER	Maude Holzer Evans
TWILIGHT	Ethel Grow, Ida F. Bolte
HUSH, BABY DEAR	Lucille Gibson Pleasants
JUNE	Elizabeth Bonner, Gladys Romanoff
THE YEAR'S AT THE SPRING	Emma Roberts, Daisy Krey, Anna Flick, Esther Dale, Frieda Klink, Hanna Butler Bernice Fisher Butler, Grace Fisher-Reeve Charles Norman Granville
CANADIAN BOAT SONG (Duet)	Mr. and Mrs. Richard Bonelli

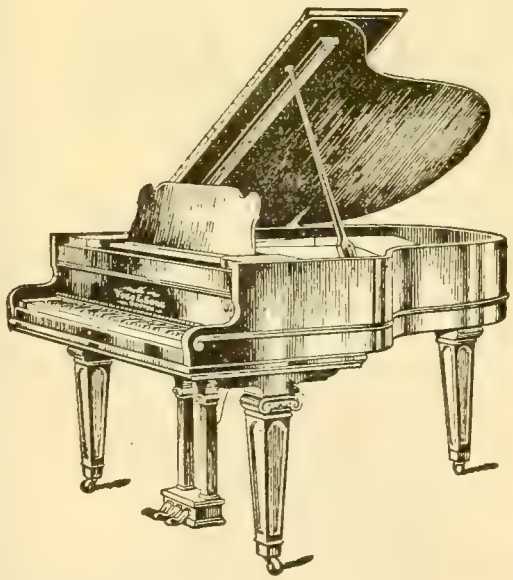
THE ARTHUR P. SCHMIDT CO., 120 Boylston St.

in the last movement piccolo, double-bassoon, and three trombones are added.

Instead of inquiring curiously into the legend invented by Schindler,—"and for this reason a statement to be doubted," as Bülow said,—that Beethoven remarked of the first theme, "So knocks Fate on the door!"* instead of investigating the statement that the rhythm of this theme was suggested by the note of a bird,—oriole or goldfinch,—heard during a walk; instead of a long analysis, which is vexation and confusion without the themes and their variants in notation,—let us read and ponder what Hector Berlioz wrote:—

"The most celebrated of them all, beyond doubt and peradventure, is also the first, I think, in which Beethoven gave the reins to his vast imagination, without taking for guide or aid a foreign thought. In the first, second, and fourth, he more or less enlarged forms already known, and poetized them with all the brilliant and passionate inspirations of his vigorous youth. In the third, the 'Eroica,' there is a tendency, it is true, to enlarge the form, and the thought is raised to a mighty height; but it is impossible to ignore the influence of one of the divine poets to whom for a long time the great artist had raised a temple in his heart. Beethoven, faithful to the Horatian precept, *'Nocturna versate manu, versate diurna,'* read Homer constantly, and in his magnificent musical epopee, which, they say, I know not whether it be true or false, was inspired

*It is said that Ferdinand Ries was the author of this explanation, and that Beethoven was grimly sarcastic when Ries, his pupil, made it known to him.



THE
VOSE GRAND

QUALITY and
REPUTATION

enable you to know in advance that the VOSE is a most satisfactory piano.

WE CHALLENGE
COMPARISON

VOSE & SONS PIANO CO.
160 Boylston St., Boston, Mass.

L. P. HOLLANDER CO.

Est. 1848

FUR STORAGE

Under the most approved conditions during the warmer months, a specialty
The one charge of 3% of a fair valuation includes calling for, delivering, cleaning and insuring to next January first.

Expert Fur Repair Work and Remodeling
Suggestions and Estimates upon request

202-214 BOYLSTON STREET, BOSTON

LIMA-FISK, INC.

230 BOYLSTON STREET

Opposite the Public Gardens

Second Floor

DIAMONDS PEARLS

ORIENTAL PEARL NECKLACES

WATCHES

PLATINUM DIAMOND JEWELRY

GOLD JEWELRY

$5 TO $5,000 AND UPWARD

by a modern hero, the recollections of the ancient Iliad play a part that is as evident as admirably beautiful.

"The symphony in C minor, on the other hand, seems to us to come directly and solely from the genius of Beethoven; he develops in it his own intimate thought; his secret sorrows, his concentrated rage, his reveries charged with a dejection, oh, so sad, his visions at night, his bursts of enthusiasm—these furnish him the subject; and the forms of melody, harmony, rhythm, and orchestration are displayed as essentially individual and new as they are powerful and noble.

"The first movement is devoted to the painting of disordered sentiments which overthrow a great soul, a prey to despair: not the concentrated, calm despair that borrows the shape of resignation: not the dark and voiceless sorrow of Romeo who learns the death of Juliet; but the terrible rage of Othello when he receives from Iago's mouth the poisonous slanders which persuade him of Desdemona's guilt. Now it is a frenetic delirium which explodes in frightful cries; and now it is the prostration that has only accents of regret and profound self-pity. Hear these hiccups of the orchestra, these dialogues in chords between wind instruments and strings, which come and go, always weaker and fainter, like unto the painful breathing of a dying man, and then give way to a phrase full of violence, in which the orchestra seems to rise to its feet, revived by a flash of fury: see this shuddering mass hesitate a moment and then rush headlong, divided in two burning unisons as two streams of lava; and then say if this passionate style is not beyond and above everything that had been produced hitherto in instrumental music. . . .

"The adagio"*—andante con moto—"has characteristics in common with the allegretto in A minor of the seventh symphony and the slow movement of the fourth. It partakes alike of the melancholy soberness of the former and the touching grace of the latter. The theme, at first announced by the united violoncellos and violas,

*Indifference of Berlioz to exact terminology is not infrequently shown in his essays.

ADVANTAGES

¶ The *quality* of books displayed on our shelves.
¶ *Knowledge* of the contents of a book.
¶ *Freedom* for the customer.
¶ *Promptness* in importation.
¶ *Location*—one hundred yards from the Harvard Square Subway.

DUNSTER HOUSE BOOKSHOP
26 HOLYOKE STREET & MT. AUBURN
Cambridge, Mass.

E. T. Slattery Co.

OPPOSITE BOSTON COMMON



SPRING

"Simplicity — thrice simplified"

Thus is Fashion described by the woman of good taste.

And good taste has been for over half a century the Slattery yardstick — the Slattery mission to serve the woman of good taste.

Good taste, like sunshine, is no respecter of persons. Today it as frequently bespeaks the woman of modest means.

Women of good taste are quick to recognize new modes of real worth; and it is Slattery's rare privilege to use such insight, taste and skill in the selection and presentation of such modes that women of taste may come here, as did their mothers and grandmothers before them — and find Fashion made individual, serviceable, truly economical!

with a simple accompaniment of the double-basses pizzicato, is followed by a phrase for wind instruments, which return constantly, and in the same tonality throughout the movement, whatever be the successive changes of the first theme. This persistence of the same phrase, represented always in a profoundly sad simplicity, produces little by little on the hearer's soul an indescribable impression. . . .

"The Scherzo is a strange composition. Its first measures, which are not terrible themselves, provoke that inexplicable emotion which you feel when the magnetic gaze of certain persons is fastened on you. Here everything is sombre, mysterious: the orchestration, more or less sinister, springs apparently from the state of mind that created the famous scene of the Blocksberg in Goethe's 'Faust.' Nuances of piano and mezzoforte dominate. The trio is a double-bass figure, executed with the full force of the bow; its savage roughness shakes the orchestral stands, and reminds one of the gambols of a frolicsome elephant. But the monster retires, and little by little the noise of his mad course dies away. The theme of the scherzo reappears in pizzicato. Silence is almost established, for you hear only some violin tones lightly plucked and strange little cluckings of bassoons. . . . At last the strings give gently with the bow the chord of A-flat and doze on it. Only the drums preserve the rhythm; light blows struck by sponge-headed drumsticks mark the dull rhythm amid the general stagnation of the orchestra. These drum-notes are C's; the tonality of the movement is C minor; but the chord of A-flat sustained for a long time by the other instruments

Bonds of the highest grade

Harris, Forbes & Co
Incorporated
Harris Forbes Building
24 Federal St., Boston



Drawn from Hat shown by Chandler & Co.

Millinery— Spring Opening

Chandler & Co.

Established Over a Century

150-153 Tremont St., Boston

seems to introduce a different tonality, while the isolated hammering the C on the drums tends to preserve the feeling of the foundation tonality. The ear hesitates,—but will this mystery of harmony end?—and now the dull pulsations of the drums, growing louder and louder, reach with the violins, which now take part in the movement and with a change of harmony, to the chord of the dominant seventh, G, B, D, F, while the drums roll obstinately their tonic C: the whole orchestra, assisted by the trombones which have not yet been heard, bursts in the major into the theme of a triumphal march, and the Finale begins. . . .

"Criticism has tried, however, to diminish the composer's glory by stating that he employed ordinary means, the brilliance of the major mode pompously following the darkness of a pianissimo in minor; that the triumphal march is without originality, and that the interest wanes even to the end, whereas it should increase. I reply to this: Did it require less genius to create a work like this because the passage from piano to forte and that from minor to major were the means already understood? Many composers have wished to take advantage of the same means; and what result did they obtain comparable to this gigantic chant of victory in which the soul of the poet-musician, henceforth free from earthly shackles, terrestrial sufferings, seems to mount radiantly towards heaven? The first four measures of the theme, it is true, are not highly original; but the forms of a fanfare are inherently restricted, and



Jays

BOSTON
TEMPLE PLACE
ELEVEN



Au Revoir — Not Good-bye

The season of Symphony has been a delight. Of course you have enjoyed it. And perhaps each week between the musical numbers you have also enjoyed the little chat with Miss Silhouette. It is her hope that she may continue to greet you in her Shop at Temple Place, Eleven. For this reason she says not good-bye, but au revoir — "To the seeing again."

Dresses, Coats, Suits, Scarfs, Skirts, Sweaters and Blouses

BOSTON TEMPLE PLACE ELEVEN

I do not think it possible to find new forms without departing utterly from the simple, grand, pompous character which is becoming. Beethoven wished only an entrance of the fanfare for the beginning of his finale, and he quickly found in the rest of the movement and even in the conclusion of the chief theme that loftiness and originality of style which never forsook him. And this may be said in answer to the reproach of not having increased the interest to the very end; music, in the state known at least to us, would not know how to produce a more violent effect than that of this transition from scherzo to triumphal march; it was then impossible to enlarge the effect afterwards.

"To sustain one's self at such a height is of itself a prodigious effort; yet in spite of the breadth of the developments to which he committed himself, Beethoven was able to do it. But this equality from the beginning to end is enough to make the charge of diminished interest plausible, on account of the terrible shock which the ears receive at the beginning; a shock that, by exciting nervous emotion to its most violent paroxysm, makes the succeeding instant the more difficult. In a long row of columns of equal height, an optical illusion makes the most remote appear the smallest. Perhaps our weak organization would accommodate itself to a more laconic peroration, as that of Gluck's 'Notre général vous rappelle.' Then the audience would not have to grow cold, and the symphony would end before weariness had made impossible further following in the steps of the composer. This remark bears only on the *mise en scène* of the work; it does not do away with the fact that this

TORREY, BRIGHT & CAPEN CO.

Importers and Dealers in

FINE CARPETS

AND

ORIENTAL RUGS

116 Boylston Street

BOSTON



ROSENTHAL

American Tour, Season 1923-1924

KNABE EXCLUSIVELY

AMPICO RECORDINGS

Representatives in Boston

C·C·HARVEY Co·

144 Boylston Street

finale in itself is rich and magnificent; very few movements can draw near without being crushed by it."

This symphony was performed in Boston at an Academy concert as early as November 27, 1841.

Other first performances: London, April 15, 1816, Philharmonic Society; Paris, April 13, 1828, Société des Concerts; Petrograd, March 23, 1859; Rome, November 9, 1877; Madrid, 1878.

SUITE, "ADVENTURES IN A PERAMBULATOR," JOHN ALDEN CARPENTER

(Born at Park Ridge, Ill., February 28, 1876; now living in Chicago)

The composition of this suite was begun in July, 1914, and completed in December of that year. The suite was performed for the first time at the concerts of the Chicago Symphony Orchestra, Frederick Stock conductor, March 19, 20, 1915. There were performances by the same orchestra, October 22, 23, 1915.

The first performance in New York was by the New York Symphony Orchestra, Walter Damrosch conductor, November 5, 1915.

The first performance in Boston was by the New York Symphony Orchestra, Walter Damrosch conductor, November 16, 1915.

The suite has been played by the Boston Symphony Orchestra in Boston, December 24, 1915; February 4, 1916.

The suite is scored for these instruments: three flutes (the third

China for the Bride

J·McD·&·S

Crockery
China
Glassware
Gifts

The bride places china among the most welcome of her wedding gifts. Whether it be a gay breakfast set, a set of service plates, a tea set or an Open Stock dinner service, she has use for each piece.

The giver, too, enjoys choosing china for the bride. You sense her pride of possession as she sets her table for those first meals using the things which are her very own.

You will find some very attractive china and glass for wedding gifts in our shops at a wide range of prices.

Jones, McDuffee & Stratton
CORPORATION
Established 1810
33 Franklin St., Boston
Just off Washington Street

LIBERTY GOODS

(Liberty Room — Seventh Floor)

Recent arrivals from Liberty & Company, London, make our assortment of Liberty goods of more than usual interest.

Honan Shawls, in various colorings
Liberty Chiffon Scarfs, for evening wear
Liberty Silk Scarfs, for suit wear
Liberty Pillow Covers
Liberty Runners
India Prints in Table Covers and Bedspreads
Liberty Tyrian Silk, printed and plain

R. H. STEARNS CO.

interchangeable with a piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, tambourine, two xylophones, Glockenspiel, bells, harp, celesta, pianoforte, and the usual strings.

This programme is printed as preface to the score:—

I

En Voiture

Every morning—after my second breakfast—if the wind and the sun are favorable, I go out. I should like to go alone, but my will is overborne. My Nurse is appointed to take me. She is older than I, and very powerful. While I wait for her, resigned, I hear her cheerful steps, always the same. I am wrapped in a vacuum of wool, where there are no drafts. A door opens and shuts. I am placed in my perambulator, a strap is buckled over my stomach, my nurse stands firmly behind,—and we are off!

II

The Policeman

Out is wonderful! It is always different, though one seems to have been there before. I cannot fathom it all. Some sounds seem like smells. Some sights have echoes. It is confusing, but it is Life! For instance, the Policeman;—an Unprecedented Man! Round like a ball; taller than my Father. Blue—fearful—fascinating! I feel him before he comes. I see him after he goes. I try to analyze his appeal. It is not buttons alone, nor belt, nor baton. I suspect it is his eye and the way he walks. He walks like Doom. My nurse feels it too. She becomes less firm, less powerful. My perambulator hurries, hesitates, and stops. They converse. They ask each other questions,—some with answers, some without. I listen, with discretion. When I feel that they

Unusual Gowns and Frocks
Practical and Smart Coats for
motor travel and steamer wear

THEODORE
INC.

Distinctive Apparel for Women and Misses

557 Boylston Street, Opposite Copley Plaza



More than 100 years in business

VISIBLE MUSIC!

. . . . . OPERA, because it is the newest of the arts, need never speculate about its father. The memory of man runs back to its nativity. But of the birth of rug-making, recorded history tells but little.

. . . . . However, the hill men of Persia, back through the teeming centuries, from swarthy father to swarthy son, have passed along the legend of Kasha, who, tending his flocks at the hush of sunset, the while he played upon his flute, pensive grew at the fleetness of the beauty of music, passing as the flaming colors of the sky.

. . . . . And Parara, god of beauty, seeing his thoughts, stood before him.

. . . . . "Give unto me the flute and I will play you visible music," and as the dancing notes struck the air they fashioned themselves into a rhythmic pattern and took on shape and the colors of the dying sky, and behold!—suspended in mid air before the eyes of Kasha, *a tangible, beautiful rug of the Orient.*

John H. Pray & Sons Co.

646 WASHINGTON STREET, BOSTON

Oldest Rug House in America

have gone far enough. I signal to my Nurse, a private signal, and the Policeman resumes his enormous Blue March. He is gone, but I feel him after he goes.

III

The Hurdy-Gurdy

Then suddenly there is something else. I think it is a sound. We approach it. My ear is tickled to excess. I find that the absorbing noise comes from a box—something like my music-box, only much larger, and on wheels. A dark man is turning the music out of the box with a handle, just as I do with mine. A dark lady, richly dressed, turns when the man gets tired. They both smile. I smile too, with restraint, for music is the most insidious form of noise. And such music! So gay! I tug at the strap over my stomach. I have a wild thought of dancing with my Nurse and my perambulator—all three of us together. Suddenly, at the climax of our excitement, I feel the approach of a phenomenon that I remember. It is the Policeman. He has stopped the music. He has frightened away the dark man and the lady with their music-box. He seeks the admiration of my Nurse for his act. He walks away, his buttons shine, but far off I hear again the forbidden music. Delightful forbidden music!

IV

The Lake

Sated with adventure, my Nurse firmly pushes me on, and before I recover my balance I am face to face with new excitement. The land comes to an end, and there at my feet is the Lake. All other sensations are joined in one. I see, I hear, I feel the quiver of the little waves as they escape from the big ones and come rushing up over the sand. Their fear is pretended. They know the big waves are amiable, for they can see a thousand sunbeams dancing with impunity on their very backs. Waves and sunbeams! Waves and sunbeams! Blue water—white clouds—dancing, swinging! A white sea-gull floating in the air. That is *My Lake!*

EARL G. MANNING
200 DEVONSHIRE ST BOSTON MASS

Your Son's College Education

It has been estimated, by those who should know, that a college man earns $50,000 more in his lifetime than his less favored brother. If this is so, you would naturally wish your boy to have this advantage.

It costs somewhere between $5,000 and $7,500 to give a boy a four-year collegiate course. Unquestionably you will be able to stand this expense—if you live. If you die prematurely—that is another matter.

Let me show you how, for a very small deposit, you can arrange for your son's education through a Life Insurance policy, held in trust by our Company.

EARL G. MANNING, *Associate General Agent*
JOHN HANCOCK MUTUAL LIFE INSURANCE COMPANY
200 Devonshire Street, Boston, Mass. Telephone, Congress 7480

Chartered
1792

Foreign Department

A well trained staff and carefully chosen connections abroad enable our Foreign Department to give complete service in making remittances or collections, issuing Travelers' Checks and Letters of Credit, and in obtaining commercial reports on foreign business houses.

National Union Bank

Washington Street *Boston* Head of State Street

V

Dogs

We pass on. Probably there is nothing more in the World. If there is, it is superfluous. *There IS.* It is Dogs! We are coming upon them without warning. Not *one* of them,—all of them. First, one by one; then in pairs; then in societies. Little dogs, with sisters; big dogs, with aged parents. Kind dogs, brigand dogs, sad dogs, and gay. They laugh, they fight, they run. And at last, in order to hold my interest, the very littlest brigand starts a game of "Follow the Leader," followed by all the others. It is tremendous!

VI

Dreams

Those dogs have gone! It is confusing, but it is Life! My mind grows numb. My cup is too full. I have a sudden conviction that it is well that I am not alone. That firm step behind reassures me. The wheels of my perambulator makes a sound that quiets my nerves. I lie very still. I am quite content. In order to think more clearly, I close my eyes. My thoughts are absorbing. I deliberate upon my Mother. Most of the time my Mother and my Nurse have but one identity in my mind, but at night or when I close my eyes, I can easily tell them apart, for my Mother has the greater charm. I hear her voice quite plainly now, and feel the touch of her hand. It is pleasant to live over again the adventures of the day—the long blue waves curling in the sun, the Policeman who is bigger than my Father, the Music-box and my friends, the Dogs. It is pleasant to lie quite still and close my eyes, and listen to the wheels of my perambulator. How very large the world is! How many things there are!

*
* *

The following analysis was contributed by the composer to the programme book of the Chicago Symphony Orchestra:—

MG
Moir Grant
GOWN SHOP INC.
EXCLUSIVE APPAREL CREATIONS FOR WOMEN AND MISSES
254 BOYLSTON STREET.
OPPOSITE BOSTON PUBLIC GARDENS
BOSTON.
TELEPHONE BACK BAY 1015

An exclusive showing of many new smart Frocks and Wraps
for the coming Social events

OLD COLONY TRUST COMPANY

REVIEWING YOUR WILL

Do you remember exactly what you said in your will? Does it still express your wishes and intentions as well as on the day you made it? Wills, through changed conditions and relationships, often become out of date. In reviewing your will, you will find our booklet "Concerning Trusts and Wills" of valuable assistance.

Send for our Booklet No. S51

OLD COLONY TRUST COMPANY

BOSTON

52 Temple Place **17 Court Street** 222 Boylston St.

Member of the Federal Reserve System

I. En Voiture. The first movement is in the nature of a short prologue, introducing the "principal characters," viz.: "My Nurse," "My Perambulator," and "Myself." The themes representing these ideas reappear constantly throughout the composition in varying form. "My Nurse" announces herself promptly at the beginning of the first movement by means of two violoncellos, *soli*. This soon is followed by the first appearance of the "Perambulator" motive in the celesta and strings, over which, almost immediately, the first flute announces the ingenuous idea, a descending scale, which stands for "Myself."

II. The Policeman. A few introductory measures, suggesting an interested and hurrying perambulator, are followed by the "Policeman," who makes himself known in flutes and clarinets over a pizzicato accompaniment. After a short development, this is followed by a sort of "Intermezzo," which is intended to suggest the conversation between the Policeman and the Nurse, the remarks of the former being voiced in a solo bassoon, and the responses of the latter in four solo violins, *divisi*. The conversation is interrupted by the "private signal"—sounded by a muted trumpet *ff*, over an agitated suggestion of the perambulator theme in celesta and piano. The first part of the movement is then, in substance, repeated.

III. The Hurdy-Gurdy. There is no new material in this movement. Bits of familiar masterpieces are heard on the "Hurdy-Gurdy" (two xylophones and harp) with excited interjections by "Myself" and "Nurse." We all "dance together" to a little valse based on the "Perambulator" theme. The remainder of the movement requires no analysis.

IV. The Lake. The only themes necessary to mention, as belonging to this movement, are the first, suggesting the "little waves," allotted to the flute, and another, suggestive of the large and amiable ones, which is heard in the strings and the horns.

V. Dogs. The wood-wind bear most of the burden of furnishing descriptions of dogs in various themes and snatches of themes, which it would not be of interest to quote. "Ach, Du Lieber Augustin" may be detected in the

Ruby GOWNS, SUITS and HATS

277 Dartmouth Street, Boston Summer Branch at Magnolia

DOLL & RICHARDS

WATER COLORS AND PORTRAITS IN PASTEL

BY

ROSINA EMMET SHERWOOD

71 NEWBURY ST. BOSTON

Jordan Marsh Company

BOSTON

MRS. MOIR GRANT

founder, and for five years director of the
Moir Grant Gown Shop, Inc.
Boylston Street, Boston

is now associated with this house as manager of the Women's Gown Sections

An unusually beautiful display of

WOMEN'S GOWNS

is now being shown

SECOND FLOOR MAIN STORE

"mêlée" as well as "Where, Oh, Where Has My Little Dog Gone?" A variation of the last is used toward the end of the movement as the theme of a short fugue in the wood-wind, suggesting dogs playing "Follow the Leader."

VI. Dreams. A *résumé* of all the preceding "excitements." It may be worth while simply to call attention to the softened and broadened version of the original "Nurse" theme, which here represents "My Mother," and also to the final "berceuse," which is made up in part of the "Child" theme over an accompaniment drawn from the "Perambulator" motive.

Prelude to "The Afternoon of a Faun (after the Eclogue of Stéphane Mallarmé)" . . . . Achille Claude Debussy

(Born at St. Germain (Seine and Oise), August 22, 1862; died at Paris, March 26, 1918)

"Prélude à l'Après-Midi d'un Faune (Églogue de S. Mallarmé*)" was played for the first time at a concert of the National Society of Music, Paris, December 23, 1894. The conductor was Gustave

*Stéphane Mallarmé was born at Paris in 1842; he died at Valvins in 1898. He taught English at French provincial towns and then for thirty years (1862–92) in Paris at a College. In 1874–75 he edited *La Dernière Mode*. The list of his works is

Berry INC.

ARE NOW SHOWING
New Importations and Original Models
FOR SPRING
featuring
GOWNS WRAPS MILLINERY
To the woman who knows smartness, we urge inspection
Moderate Prices Prevailing
Special attention given to the requirements of Brides and Bridesmaids
651-653 BOYLSTON STREET
BOSTON, MASS.

ANNOUNCING
a New Department of
CHILD PORTRAITURE
Long a specialty with the Bachrach organization, but at the present time of unusual interest due to the fact that these photographs are larger and better than any ever made before by Bachrach at these prices.
$10, $15 and $20 the dozen
Bachrach
ESTABLISHED 1868
PHOTOGRAPHS OF DISTINCTION
647 BOYLSTON ST. - Back Bay 4155
Studios also in Thirty other large Eastern Cities





CHARLES M. STIEFF, Inc.

156 Boylston Street

BOSTON, MASS.

Established 1842

Doret. The second performance was at a Colonne concert, Paris, October 20, 1895.

The first performance in Boston—it was also the first in the United States—was at a concert of the Boston Orchestral Club, Mr. Longy conductor, April 1, 1902.

Stéphane Mallarmé formulated his revolutionary ideas concerning style about 1875, when the *Parnasse Contemporain* rejected his first poem of true importance, "L'Après-Midi d'un Faune." The

as follows: "Le Corbeau" (translation into French prose of Poe's "Raven"), 1875; preface to Beckford's "Vatek," 1876; "L'Apres-Midi d'un Faune," 1876; "Petite Philologie à l'Usage des Classes et du Monde: Les Mots Anglais," 1877; "Poésies Complètes" (photo-lithographed from the original manuscript), 1887; "Les Poèmes de Poe" (translation into French prose), 1888; "Le Ten o'Clock de M. Whistler," 1888; "Pages," 1891; "Les Miens: Villiers de l'Isle Adam," 1892; "Vers et Prose," 1892; "La Musique et les Lettres" (lectures delivered at Oxford and Cambridge), 1894; "Divagations," 1897; "Poésies," 1899.

At first a Parnassian, he became recognized as a chief of the Symbolists. For discussions of Mallarmé see Gosse's "Questions at Issue," 1893; Vittorio Pica's "Letteratura d'Eccezione," 1899; Arthur Symon's essay, "Mallarmé," in "The Symbolist Movement in Literature" (1899); George Moore's "Confessions of a Young Man"; Teodor de Wyzewa's "Nos Maîtres" (Paris, 1895); Paul Verlaine's "Les Poètes Maudits" (Paris, 1888); Gustave Kahn's "Symbolists et Décadents" (Paris, 1902), an invaluable book to students of modern French poetry; Vance Thompson's "French Portraits" (1900).

In 1896 Mallarmé was named "poet of poets" at an election in which almost every Frenchman known in letters voted.

Choice Theatre Tickets

BURKE ADAMS HOUSE

PHONES, BEACH 0935, 0942, 2430

ANNA WALKER WAKEFIELD

ANNOUNCES HER REMOVAL ON OCTOBER FIRST TO

39 TRINITY PLACE

BOSTON

(Trinity Place is between the Copley Plaza and Westminster Hotels)

AMPLE PARKING SPACE AND GREATLY IMPROVED FACILITIES WILL ENABLE MISS WAKEFIELD TO SERVE HER PATIENTS AND CUSTOMERS MORE EFFICIENTLY THAN EVER BEFORE

TELEPHONE, BACK BAY 7598

T. D. Whitney Company

Linen Specialists Since 1796

BOYLSTON STREET SHOP

Linens

of Character Always

Featuring Gift Linens and a complete assemblage of finest Household Linens

Decorative Linens, Damasks, Yarns, Handkerchiefs, Blankets, Puffs and Edwin C. Foss Art Embroideries

---

T. D. Whitney Company

Everything in Linens

Temple Place through to West Street

288 Boylston Street *Boston, Mass.*



poem was published in 1876 as a quarto pamphlet, illustrated by Manet. The eclogue is to the vast majority cryptic. The poet's aim, as Edmund Gosse expresses it, was "to use words in such harmonious combinations as will suggest to the reader a mood or a condition which is not mentioned in the text, but is nevertheless paramount in the poet's mind at the moment of composition." Mallarmé, in a letter to Mr. Gosse, accepted with delight this understanding of his purpose: "I make music, and do not call by this name that which is drawn from the euphonic putting together of words,—this first requirement is taken for granted; but that which is beyond, on the other side, and produced magically by certain dispositions of speech and language, is then only a means of material communication with the reader, as are the keys of the pianoforte to a hearer."

Let us read Mr. Gosse's explanation of the poem that suggested music to Debussy: "It appears in the *florilège* which he has just published, and I have now read it again, as I have often read it before. To say that I understand it bit by bit, phrase by phrase, would be excessive. But, if I am asked whether this famous miracle of unintelligibility gives me pleasure, I answer, cordially, Yes. I even fancy that I obtain from it as definite and as solid an impression as M. Mallarmé desires to produce. This is what I read in it: A faun—a simple, sensuous, passionate being—wakens in the forest at daybreak and tries to recall his experience of the previous after-

Massachusetts Trust Company

(MEMBER FEDERAL RESERVE SYSTEM)

UPTOWN BRANCH SITUATED DIAGONALLY ACROSS FROM SYMPHONY HALL

Cordially offers you every facility consistent with sound banking.
Commodious Safe Deposit Boxes. Storage Space for Valuables.
Largest Electrified Burglar-proof Safe in the World.
Ample Parking Space.

MAIN BANK
Massachusetts Trust Building
Corner Federal and Franklin Streets

HAYMARKET BRANCH
46 Canal Street
near North Station

HEWINS & HOLLIS

MEN'S FURNISHING GOODS

4 HAMILTON PLACE, BOSTON

OPPOSITE PARK ST. CHURCH



At Ponce de Leon's Fountain

In 1513 Juan Ponce de Leon obtained a royal grant from the Spanish crown to discover and settle Bimini, a fabulous island reported to have a marvelous fountain or spring which would restore youth. So in pursuit of a popular legend Florida was discovered and colonized by Spain.

Since 1800 we have had a department which, like the mythical fountain, will restore youth and usefulness—not to man, however, but to discarded jewelry and silver.

Tucked in a bureau drawer, locked in a safe deposit box, lying unnoticed in the cubbyhole of a desk, are many trinkets worth being restored to youth and beauty—a ring with a stone missing, a pin with the clasp gone, a vase badly dented, jewels worth resetting.

Our general Repair Department will gladly undertake the task for you. It may be difficult or simple, but we feel confident that the results will be satisfactory. Our workmen are highly skilled craftsmen. Only the best metals are used. No skill or pains are spared.

Bring in your hidden treasures and let us restore them to your favor and service once more.

Shreve, Crump and Low Company

Founded in 1800

Jewelers, Goldsmiths, Watchmakers, Antiquarians

147 Tremont Street — Boston, Massachusetts

© 1924 S., C. & L. Co.

noon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses, divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the 'arid rain' of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness among the brown reeds of the lake that shines out yonder. Were they, are they, swans? No! But Naiads plunging? Perhaps! Vaguer and vaguer grows the impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked, behind the trellis of red roses? Ah! the effort is too great for his poor brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her cup to thirsty lips, the memory, the ever-receding memory, may be forced back. So when he has glutted upon a bunch of grapes, he is wont to toss the empty skins in the air and blow them out in a visionary greediness. But no, the delicious hour grows vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again, after worshipping the efficacious star of wine, that he may pursue the dubious ecstasy into the more hopeful boskages of sleep.

"This, then, is what I read in the so excessively obscure and unintelligible 'L'Après-Midi d'un Faune'; and, accompanied as it is with a perfect suavity of language and melody of rhythm, I know not what more a poem of eight pages could be expected to give. It supplies a simple and direct impression of physical beauty, of har-

PIERCE-ARROW

In the building of the Pierce-Arrow there is an honest satisfaction born of the knowledge of work conscientiously done, and a justifiable pride in the public's estimate of it.

Pierce-Arrow Motor Cars

J. W. MAGUIRE COMPANY

AGENTS FOR EASTERN MASSACHUSETTS
AND NEW HAMPSHIRE

741-743-745 BOYLSTON STREET - - - BOSTON

TELEPHONE, BACK BAY 2316-2317

Henry F. Miller



In Mahogany or Walnut

Length 5 ft. 7 in.

COLLECTIVE knowledge, countless experiments, technical education and musical genius of the Miller family for three generations, placed the Henry F. Miller Piano where it stands today.

Henry F. Miller & Sons Piano Co.

395 Boylston Street **Near Arlington Subway Station, Boston**

mony, of color; it is exceedingly mellifluous, when once the ear understands that the poet, instead of being the slave of the Alexandrine, weaves his variations round it, like a musical composer."

* * *

"The Afternoon of a Faun" is scored for three flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two harps, small antique cymbals, strings. It is dedicated to Raymond Bonheur.

The chief theme is announced by the flute, très modéré, E major, 9-8. Louis Laloy gives the reins to his fancy: "One is immediately transported into a better world; all that is leering and savage in the snub-nosed face of the faun disappears; desire still speaks, but there is a veil of tenderness and melancholy. The chord of the wood-wind, the distant call of the horns, the limpid flood of harp-tones, accentuate this impression. The call is louder, more urgent, but it almost immediately dies away, to let the flute sing again its song. And now the theme is developed: the oboe enters in, the clarinet has its say; a lively dialogue follows, and a clarinet phrase leads to a new theme which speaks of desire satisfied; or it expresses the rapture of mutual emotion rather than the ferocity of victory. The first theme returns, more languorous, and the croaking of muted horns darkens the horizon. The theme comes and goes, fresh chords unfold themselves; at last a solo violoncello joins itself

S.S.P.CO.
PURITAS ET CURA
ESTABLISHED 1831 INCORPORATED 1890

THE SURE SIGN OF SUPERIORITY

PERFUMERY
AND
TOILET ARTICLES

The largest and most complete
line in New England

LIONCEAU SPECIALTIES

S. S. PIERCE CO.



VLADIMIR

DE PACHMANN

uses and endorses

The Baldwin Piano

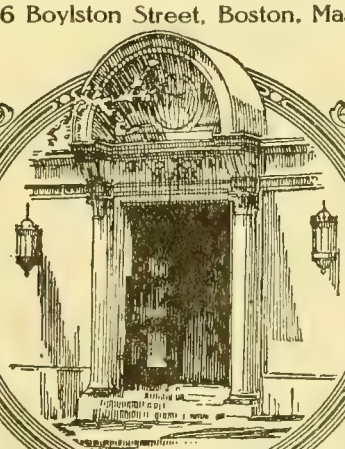
exclusively

The Baldwin Piano Co.

Represented by

The A. M. HUME MUSIC CO.

196 Boylston Street, Boston, Mass.



to the flute; and then everything vanishes, as a mist that rises in the air and scatters itself in flakes."

* * *

"L'Après-Midi d'un Faune" was produced at the Châtelet, Paris, as a ballet scene, on May 29, 1912, with M. Nijinsky as the Faun.

The ballet was produced at the Boston Opera House on February 1, 1916, by Serge Diaghileff's Ballet Russe. Mr. Massine mimed the Faun. Ernest Ansermet conducted the orchestra. There was an amusing exercise of censorship by the local authorities. There were other performances that month by the same company.

At the same opera house on November 9, 1916, Mr. Nijinsky mimed the Faun. It was a chaste performance. Mr. Monteux conducted.

OVERTURE TO TANNHÄUSER . . . . . RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883)

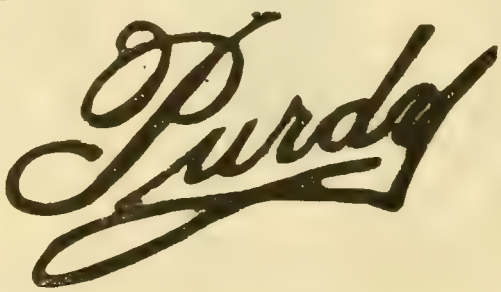
"Tannhäuser und der Sängerkrieg auf Wartburg," romantic opera in three acts, book and music by Wagner, was produced at the Royal Opera House in Dresden, under the direction of the composer, on October 19, 1845. The cast was as follows: Hermann, Dettmer; Tannhäuser, Tichatschek; Wolfram, Mitterwurzer; Walther, Schlon; Biterolf, Wächter; Heinrich, Gurth; Reinmar, Risse; Elizabeth, Johanna Wagner; Venus, Wilhelmine Schröder-Devrient; a young shepherd, Miss Thiele.

IMPRINT and IMPRESSION

There is no divorcing a photograph from the imprint upon its mount. They stand or fall together.

The name of the photographer adds greatly or detracts seriously from the photographic social standing of the sitter. It makes a difference who says things of you, or who makes portraits of you.

Complimentary things are said when the margin bears the name of



145 TREMONT STREET :: :: BOSTON

GOWNS – SUITS – COATS – HATS



Wilson Inc.
723-725 Boylston Street
BOSTON

The overture was written in Dresden, probably in March-April, 1845. The first performance of it as a concert-piece was at a concert at Leipsic for the benefit of the Gewandhaus Orchestra Pension Fund, February 12, 1846. Mendelssohn conducted it from manuscript.

Wagner's own programme of the overture was published in the *Neue Zeitschrift* of January 14, 1853. It was written at the request of orchestral players who were rehearsing the overture for performance at Zürich. The translation into English is by William Ashton Ellis.

To begin with, the orchestra leads before us the Pilgrims' Chant alone; it draws near, then swells into a mighty outpour, and passes finally away.—Evenfall; last echo of the chant. As night breaks, magic sights and sounds appear, a rosy mist floats up, exultant shouts assail our ear; the whirlings of a fearsomely* voluptuous dance are seen. These are the "Venusberg's" seductive spells, that show themselves at dead of night to those whose breast is fired by daring of the senses. Attracted by the tempting show, a shapely human form draws nigh: 'tis Tannhäuser, Love's minstrel. He sounds his jubilant Song of Love in joyous challenge, as though to force the wanton witchery to do his bidding. Wild cries of riot answer him: the rosy cloud grows denser round him, entrancing perfumes hem him in and steal away his senses. In the most seductive of half-lights, his wonder-seeing eye beholds a female form indicible; he hears a voice that sweetly murmurs out the siren-call, which promises contentment of the darer's wildest wishes. Venus herself it is, this woman who appears to him. Then heart and senses burn within him; a fierce, devouring passion fires the blood in all his veins; with irresistible constraint it thrusts him nearer; before the Goddess' self he steps with that canticle of love triumphant, and now he sings it in ecstatic praise of *her*. As though at wizard spell of his, the wonders of the Venusberg unroll their brightest fill before him; tumultuous shouts and savage cries of joy mount up on every hand; in drunken glee Bacchantes drive their raging dance and drag Tannhäuser to the warm caresses of Love's Goddess, who throws her glowing arms around the mortal drowned with bliss, and bears him where no step dare tread, to the realm of Being-no-more. A scurry, like the sound of the Wild Hunt, and speedily the storm is laid. Merely a wanton whir still pulses in the breeze, a wave of wierd voluptuousness, like the sensuous breath

*"Fearsomely": John Frederick Rowbotham, in the description of a banquet held in the gardens of Sallust, introduces Syrian dancing-girls: "and these had cymbals that they clashed above their heads, and there was something fearful in their wild immodesty." ("A History of Music," vol. iii. pp. 80, 81. London, 1887.)

THE P T RADIO RECEIVER

Unquestionably the Finest Set in Boston

This Receiver is a Masterpiece of Radio Craftsmanship, embodying unique, exclusive features, and has demonstrated its superiority in comparative tests. Custom Built. London, Mexico City and Los Angeles have been received on loudspeaker with indoor aerial, yet a novice can learn to operate the set perfectly within five minutes. *A card is furnished, specifying exact adjustments necessary to tune in the various broadcasters.*

The design is so efficient, and losses so low, that Boston, Springfield, Schenectady, Pittsburgh—even Cleveland and Cincinnati—may be received on loudspeaker *without aerial or ground.*

We shall be glad to give you a demonstration by appointment.

PAUL T. PLATT RADIO SERVICE

29 VANE STREET - - - NORFOLK DOWNS, MASS.

Phone, Granite 5035-W

of unblest love, still soughs above the spot where impious charms had shed their raptures, and over which the night now broods once more. But dawn begins to break already; from afar is heard again the Pilgrims' Chant. As this chant draws closer yet and closer, as the day drives farther back the night, that whir and soughing of the air—which had erewhile sounded like the eerie cries of souls condemned—now rises, too, to ever gladder waves; so that when the sun ascends at last in splendor, and the Pilgrims' Chant proclaims in ecstacy to all the world, to all that lives and moves thereon, Salvation won, this wave itself swells out the tidings of sublimest joy. 'Tis the carol of the Venusberg itself, redeemed from curse of impiousness, this cry we hear amid the hymn of God. So wells and leaps each pulse of Life in chorus of Redemption; and both dissevered elements, both soul and senses, God and Nature, unite in the atoning kiss of hallowed Love.

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, cymbals, triangle, tambourine, and strings.

It was played for the first time in Boston on October 22, 1853, by the Germania Musical Society, Carl Bergmann conductor. The programme stated that the orchestra was composed of "fifty thorough musicians."

The first performance of "Tannhäuser" in the United States was at the Stadt Theatre, New York, April 4, 1859. Hermann, Graff; Tannhäuser, Pickaneser; Wolfram, Lehman; Walther, Lotti; Biterolf, Urchs; Heinrich, Bolten; Reinmar, Brandt; Elizabeth, Mrs. Siedenburg; Venus, Mrs. Pickaneser. Carl Bergmann conducted. The New York *Evening Post* said that the part of Tannhäuser was beyond the abilities of Mr. Pickaneser: "The lady singers have but little to do in the opera, and did that little respectably."

The first performance in Boston was at the Boston Theatre, Jan-

A Manual of Fundamentals and Keyboard Harmony

Music Theory for Piano Students

as presented in

THE MUSIC STUDENTS PIANO COURSE

Book One (Years one and two)

Price, 50 cents postpaid

It gives piano students more advanced in Technic than Theory a chance to "catch up." Thus a pupil ready for third-year keyboard work in the Course may rapidly go over the Theory work of the first two years and then proceed with the regular lessons.

It provides material for more detailed work.

This compact manual may be used for class teaching in Ear-training, Harmony and Analysis.

Its low price puts it within reach of all.

OLIVER DITSON COMPANY

178-179 TREMONT STREET BOSTON 10

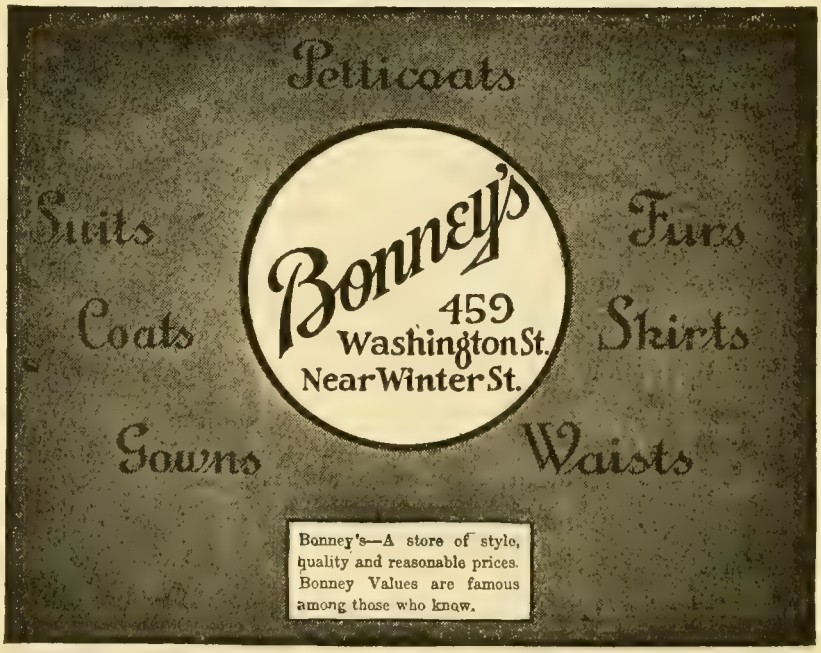
Order of your local dealer

uary 20, 1871. Mme. Lichtmay, Elisabeth; Mme. Roemar, Venus; Carl Bernard, Tannhäuser; Vierling, Wolfram; Franosch, the Landgrave. The first act was performed in the Boston Theatre by Leonard Grover's Company, October 25, 1864. The chief singers were Mmes. Frederici and Canissa; Messrs. Himmer, Steinecke, Graff, Habelmann, Urchs, Haimer, Vierich. Carl Anschütz conducted. A finale from the opera had been performed here at a concert of the Orchestral Union, December 27, 1854. The first performance of the Pilgrims' chorus was at a Philharmonic concert on January 3, 1857, "with the highly valuable assistance of Herr Louis Schrieber, solo trumpet-player to the King of Hanover."

WORKS PERFORMED AT THE SYMPHONY CONCERTS DURING THE SEASON OF 1923–1924.

Works marked with a double asterisk were performed for the first time in Boston.
Works marked with an asterisk were performed for the first time at these concerts.
Works marked with a dagger were performed for the first time anywhere.
Artists marked with an asterisk appeared at these concerts for the first time.
Artists marked with a double asterisk appeared for the first time in Boston.
Artists marked with a dagger are members of the Boston Symphony Orchestra.

	PAGE
AUBERT: Habanera,** October 19, 1923	92
BEETHOVEN: Symphony No. 5, C minor, Op. 67	1751
Symphony, F major, No. 6, Op. 68, January 25, 1924	879
Symphony, A major, No. 7, Op. 92, October 12, 1923	7
Overture to "Egmont," Op. 84, December 14, 1923	499
Overture, "Leonore" No. 3, Op. 72, March 7, 1924	1271
Violin Concerto, D major, Op. 61, March 21, 1924 (CARL FLESCH)	1378
Pianoforte Concerto No. 4, G major, Op. 58, February 22, 1924 (EDOUARD RISLER**)	1134
Scene, "Abscheulicher! Wo eilst du hin?" and Aria, "Komm Hoffnung," from "Fidelio" (ELISABETH RETHBERG**)	82



BERLIOZ: "Romeo Alone" and "The Ball at the Capulets," from "Romeo and Juliet," December 14, 1923 538
"Rákóczy" March, April 11, 1924 1542
Aria, "The Repose of the Holy Family,"* from "The Flight into Egypt," November 16, 1923 (ROLAND HAYES*) . 296
BLISS, A: A Color Symphony,** December 28, 1923 658
BOCCHERINI: Concerto, B-flat major, for violoncello and orchestra** (PABLO CASALS), December 28, 1923 656
BORODIN: Polovtsian Dances, from "Prince Igor," November 23, 1923 388
BOWEN: Concerto, C minor, for viola and orchestra, Op. 25** (LIONEL TERTIS**), December 14, 1923 526
BRAHMS: Symphony No. 3, F major, Op. 90, February 8, 1924 . 955
Variations on a Theme by Haydn, Op. 56A, October 12, 1923 22
Tragic Overture, Op. 81, December 28, 1923 651
Concerto for pianoforte and orchestra, No. 2, B-flat major, Op. 83 (HAROLD BAUER), December 7, 1923 438
Concerto, A minor, for violin and violoncello, Op. 102 (RICHARD BURGIN† and JEAN BEDETTI†), January 18, 1924 812
BRIDGE: Suite, "The Sea"** (conducted by the composer), October 26, 1923 186
CARPENTER: Suite, "Adventures of a Perambulator," May 2, 1924 1762
CHABRIER: Overture to "Gwendoline," March 28, 1924 1484
CHOPIN: Concerto, E minor, No. 1, for pianoforte and orchestra, Op. 11 No. 1 (MORIZ ROSENTHAL), April 11, 1924 . . 1528

SOLOV-HINDS CO.

COATS

New and Spring-like in Fashion

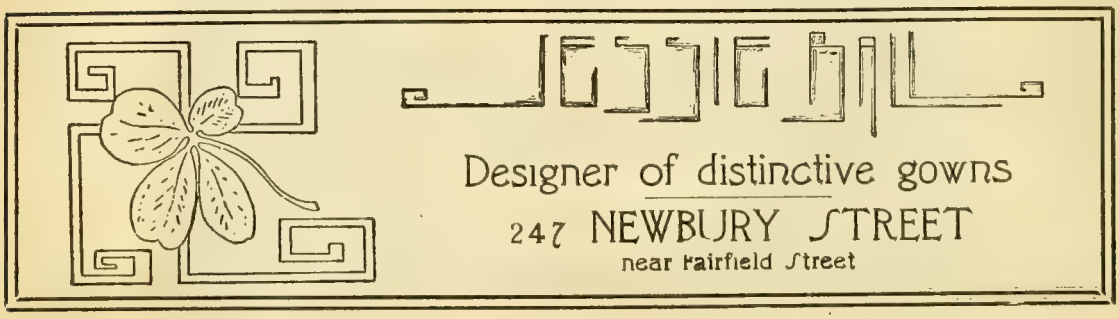
A Splendid Collection of Coats

In different lengths from three-quarter to full length, with collars, tuxedo revers and bands of fur—Just the fur Paris is wearing—shown in all the new colors

TAILORED AND COSTUME SUITS
GOWNS HATS BLOUSES

468 BOYLSTON STREET

CONVERSE: "Song of the Sea,"† Tone Poem for orchestra (after Walt Whitman), April 18, 1924 1630
DEBUSSY: Symphonic Excerpts from "The Martyrdom of Saint Sebastian,"* January 18, 1924 816
"L'Après-Midi d'un Faune" (after Stéphane Mallarmé), May 2, 1924 1772
DUKAS: "La Péri," Poème, October 12, 1923 30
"Polyeucte" (Overture to Corneille's Tragedy), December 7, 1923 423
DVOŘÁK: Symphony, D minor, No. 2, Op. 70, November 16, 1923 279
Overture, "Carnival," Op. 92, January 18, 1924 803
DE FALLA: "Nights in the Gardens of Spain,"** for pianoforte and orchestra (HEINRICH GEBHARD, pianist), March 28, 1924 1473
FAURÉ: "Pelléas et Mélisande," Suite from the stage music to Maeterlinck's Tragedy, Op. 80 370
FRANCK: Symphony, D minor, April 11, 1924 1511
GILBERT: Negro Rhapsody,** January 11, 1924 763
GLIÈRE: "The Sirens,"** symphonic poem, Op. 33, January 11, 1924 746
GLUCK: Overture to "Iphigenia in Aulis," February 15, 1924 . . 1031
GOLDMARK: Overture to "Sakuntala," Op. 13, November 2, 1923 246
HADLEY: "Ocean,"** symphonic poem, Op. 99, February 22, 1924 (conducted by the composer) 1150
HANDEL: Concerto Grosso, G minor, No. 6, January 11, 1924 . . 727
HAYDN: Symphony, C major (B. & H. No. 7), March 21, 1924 . 1351
HILL: "Stevensoniana," Suite No. 2** (after poems from R. L. Stevenson's "A Child's Garden of Verses"), Op. 29, March 21, 1924 1364
D'INDY: Symphony for Orchestra and Pianoforte on a French Mountain Air, Op. 25 (E. ROBERT SCHMITZ), January 11, 1924 738
"A Summer Day on the Mountain," Op. 61, February 22, 1924 1162
LALO: Spanish Symphony for violin and orchestra, Op. 21 (JACQUES THIBAUD), February 15, 1924 1042
LEGINSKA: Two Short Pieces for Orchestra,† February 29, 1924 . 1204
LISZT: "Tasso: Lamento e Trionfo," Symphonic Poem No. 2, December 21, 1923 620
Second Episode from Lenau's "Faust": The Dance in the Village Tavern (Mephisto Waltz), January 18, 1924 . 828
Pianoforte Concerto, A major, No. 2 (MITJA NIKISCH**), November 2, 1923 228



The Trustees of the Boston Symphony Orchestra, Inc. thank all who by their subscriptions have made this season's concerts possible.

LOEFFLER: "A Pagan Poem" (after Virgil), for orchestra, pianoforte, English horn, and three trumpets obbligati, Op. 14 (Piano, F. MOTTE-LACROIX; English horn, LOUIS SPEYER†), February 8, 1924 972
MAHLER: Symphony, D major, No. 1,** November 23, 1923 . . 351
Three Songs with Orchestra: "Urlicht,"* "Das irdische Leben,"* "Wer hat das Liedlein erdacht"* (MARYA FREUND**), January 25, 1924 915
MASON, STUART: Bergerie,† December 21, 1923 (conducted by the composer) 614
MENDELSSOHN: Overture to Shakespeare's "A Midsummer Night's Dream," February 29, 1924 1191
MONTEVERDI: Recitative and Lament of Ariadne, from "Arianna" (MARYA FREUND**), January 25, 1924 904
MOUSSORGSKY: "A Night on Bald Mountain," Orchestral Fantasy, November 16, 1923 321
MOZART: Symphony, C major (K. 338), November 2, 1923 . . . 211
Symphony, C major** (K. 200), April 25, 1924 1671
Overture to "The Magic Flute," December 21, 1923 575
"Eine Kleine Nachtmusik"* (K. 525), March 7, 1924 . . . 1282
Aria, "Un aura amorosa,"* from "Così fan tutte" (ROLAND HAYES*), November 16, 1923 292
Aria of Sextus: "Ach nur einmal noch im Leben,"* from "Titus" (SIGRID ONEGIN*), April 18, 1924 1610
NEGRO SPIRITUALS: "Go Down, Moses"*; "By-and-By"* (ROLAND HAYES*), November 16, 1923 318
PAINE: Prelude to "Œdipus Tyrannus" of Sophocles, December 7, 1923 446
RACHMANINOV: Symphony, E minor, No. 2, Op. 27, October 19, 1923 75
RAVEL: "La Valse," Choregraphic Poem, December 7, 1923 . . 469
Orchestral Fragments (First Series), from "Daphnis and Chloe," December 28, 1923 694
"Shéhérazade," Three Poems for Voice and Orchestra** (VERA JANACOPULOS*), February 29, 1924 1214
RESPIGHI: Old Dances and Airs for the Lute (freely arranged),* October 26, 1923 150
RIMSKY-KORSAKOV: "The Russian Easter": Overture on Themes of the Russian Church, Op. 36, April 18, 1924 1591
ROSSINI: Overture to "The Barber of Seville,"* February 22, 1923 1111
ROUSSEL: "La Ville Rose"** (No. 2 of "Evocations"), November 16, 1923 304
SCHELLING: "A Victory Ball," Fantasy for Orchestra** (conducted by the composer), April 18, 1924 1639

Lewis F. Perry's Sons Co.
PAINTING AND DECORATING
101 TREMONT STREET
TELEPHONE, MAIN 4335 ROOM 211, BOSTON
Decorators of Symphony Hall

SCHENK: "In a Withered Garden," Poem for Orchestra,** March 28, 1924 1460
SCHUBERT: "Unfinished" Symphony, B minor, April 18, 1924 . . 1600
SCHUMANN: Symphony No. 4, D minor, Op. 120, December 14, 1923 508
SCRIABIN: Third Symphony, "The Divine Poem,"** Op. 43, February 29, 1924 1232
SIBELIUS: Symphony, E minor, No. 1, Op. 39, October 26, 1923 . 143
Symphony, D major, No. 2, Op. 43, March 27, 1924 . . . 1318
SMETANA: Overture to "Prodana Nevesta" ("The Sold Bride"), October 19, 1923 117
STRAUSS: Salome's Dance, from the opera "Salome," October 12, 1923 34
"Don Juan," Tone Poem (after Lenau), Op. 20, March 7, 1924 1290
Symphonia Domestica, Op. 53, December 21, 1923; April 25, 1924 . . . . . 586, 1707
"Death and Transfiguration," Tone Poem, Op. 14, February 8, 1924 996
"Morgen"(SIGRID ONEGIN*), April 18, 1924 1636
"Muttertändelei"* (SIGRID ONEGIN*), April 18, 1924 . . . 1637
"Cäcile" (SIGRID ONEGIN*), April 18, 1924 1638
STRAVINSKY: "Le Sacre du Printemps"** ("The Rite of Spring"), January 25, 1924; April 11, 1924 (by request) . . 920, 1559
TAYLOR: Suite, "Through the Looking-Glass"**: Five Pictures from Lewis Carroll, Op. 12, February 15, 1924 1050

DINE and DANCE at

NO COVER CHARGE

YOENG'S

POPULAR PRICES

AMERICAN AND CHINESE
RESTAURANT

NOONDAY LUNCHEON EVERY WEEK DAY FROM 11 A.M. TO 2.30 P.M.

CATERING TO BANQUETS, AUTOMOBILE AND PRIVATE PARTIES A SPECIALTY.

ALL KINDS OF ORDERS PUT UP IN PERFECT CONDITION TO TAKE OUT.

TABLE D'HOTE DINNER EVERY DAY, SUNDAYS AND HOLIDAYS.

"AFTER THEATRE PARTIES" A SPECIALTY.

200 Huntington Ave.

Near Massachusetts Ave.

Tel. Back Bay 2014

TCHAIKOVSKY: Overture-Fantasia, "Romeo and Juliet" (after Shakespeare), February 15, 1924 1070
Symphony No. 6, "Pathetic," B minor, Op. 74, March 28, 1924 1431
Concerto for violin and orchestra, Op. 35 (EFREM ZIMBALIST), April 25, 1924 1680
WAGNER: Overture to "Tannhäuser," May 2, 1924 1782
Ride of the Valkyries, from "The Valkyrie," March 21, 1924 1398
Introduction* to Act III. "Tristan and Isolde" (English horn, LOUIS SPEYER†), December 7, 1923 464
Elisabeth's Greeting, "Dich, theure Halle," from "Tannhäuser" (ELISABETH RETHBERG**), October 19, 1923 . 108
WILLIAMS, VAUGHAN: Fantasia on a Theme by Thomas Tallis for double-stringed orchestra, November 23, 1923 360
ZECKWER: "Jade Butterflies"** (after Louis Untermeyer), November 2, 1923 236

SUMMARY

The following composers were represented at these concerts for the first time: Aubert, Bliss, Bowen, Glière, Leginska, Schenk, Taylor, Zeckwer; also the composers of two Negro Spirituals.

AUBERT	1	LISZT	3
BEETHOVEN	8	LOEFFLER	1
BERLIOZ	3	MAHLER	4
BLISS	1	MASON	1
BOCCHERINI	1	MENDELSSOHN	1
BORODIN	1	MONTEVERDI	1
BOWEN	1	MOUSSORGSKY	1
BRAHMS	5	MOZART	6
BRIDGE	1	NEGRO SPIRITUALS	2
CARPENTER	1	PAINE	1
CHABRIER	1	RACHMANINOV	1
CHOPIN	1	RAVEL	3
CONVERSE	1	RESPIGHI	1
DEBUSSY	2	RIMSKY-KORSAKOV	1
DUKAS	2	ROSSINI	1
DVOŘÁK	2	ROUSSEL	1
DE FALLA	1	SCHELLING	1
FAURÉ	1	SCHENK	1
FRANCK	1	SCHUBERT	1
GILBERT	1	SCHUMANN	1
GLIÈRE	1	SCRIABIN	1
GLUCK	1	SIBELIUS	2
GOLDMARK	1	SMETANA	1
HADLEY	1	STRAUSS	8*
HANDEL	1	STRAVINSKY	2†
HAYDN	1	TAYLOR	1
HILL	1	TCHAIKOVSKY	3
D'INDY	2	WAGNER	4
LALO	1	WILLIAMS	1
LEGINSKA	2		104

*The Symphonia Domestica was played twice. †"Le Sacre du Printemps" was played twice.

ORCHESTRAL COMPOSITIONS PERFORMED FOR THE FIRST TIME

Converse: "Song of the Sea."
Leginska: Two Short Pieces.
Mason: Bergerie 3

WORKS PERFORMED FOR THE FIRST TIME IN AMERICA

Bliss: A Color Symphony.
Bowen: Concerto, C minor, for viola (Lionel Tertis**) and orchestra.
Bridge: Suite, "The Sea."
De Falla: "Nights in the Gardens of Spain" for pianoforte and orchestra 4

WORKS PERFORMED FOR THE FIRST TIME IN BOSTON

Aubert: Habanera.
Boccherini: Violoncello Concerto, B-flat major (Pablo Casals).
Gilbert: Negro Rhapsody.
Glière: "The Sirens."
Hadley: "Ocean."
Hill: "Stevensoniana," Suite No. 2.
Mahler: Symphony, D major, No. 1. Song,‡ "Wer hat das Liedlein erdacht" (Marya Freund**).
Mozart: Symphony, C major (K. 200).
Ravel: "Shéhérazade" (Vera Janacopulos*).
Roussel: "La Ville Rose."
Schelling: "A Victory Ball."
Schenk: "In a Withered Garden."
Scriabin: Third Symphony, "The Divine Poem."
Stravinsky: "Le Sacre du Printemps."
Taylor: "Through the Looking-Glass."
Zeckwer: "Jade Butterflies" 17

‡With orchestra.



William B. Ballard
formerly of V. BALLARD & SONS
Riding Habits Suits
Coats and Gowns
customers' materials used
565 BOYLSTON STREET
Telephone, B. B. 9616

WORKS PERFORMED FOR THE FIRST TIME AT THESE CONCERTS

BERLIOZ: Aria, "The Repose of the Holy Family" (ROLAND HAYES*).
DEBUSSY: Symphonic extracts from "The Martyrdom of St. Sebastian."
MAHLER: Songs: "Urlicht," "Das irdische Leben," and "Wer hat das Liedlein erdacht" (MARYA FREUND**).
MOZART: "Un aura amorosa," from "Così fan tutte" (ROLAND HAYES*).
Aria from "Titus" (SIGRID ONEGIN*).
"Eine Kleine Nachtmusik"
ROSSINI: Overture to "The Barber of Seville."
STRAUSS: Song, "Muttertändelei" (SIGRID ONEGIN*).
WAGNER: Introduction to Act III. of "Tristan and Isolde" . . 11

THE FOLLOWING ARTISTS HAVE APPEARED THIS SEASON

PAGE

BAUER, HAROLD: December 7, 1923, Brahms, Pianoforte Concerto, B-flat major, No. 2, Op. 83. Sketch 436
BEDETTI,† JEAN: January 18, 1924, Brahms, Concerto, A minor, for violin (Mr. BURGIN†) and violoncello, Op. 102 . . 801
BURGIN,† RICHARD: January 18, 1924, Brahms, Concerto, A minor, for violin and violoncello (Mr. BEDETTI), Op. 102 801
CASALS, PABLO: December 28, 1923, Boccherini, Concerto, B-flat major for violoncello and orchestra.** Sketch 654
FLESCH, CARL: March 21, 1924, Beethoven, Violin Concerto, D major, Op. 61. Sketch 1374
FREUND,** MARYA: January 25, 1924, Monteverdi, Recitative and Lament of Ariadne; Mahler: "Urlicht"*; "Das irdische Leben"*; "Wer hat das Liedlein erdacht."* Sketch 902
HAYES,* ROLAND: November 16, 1923, Mozart, "Un aura amorosa,"* from "Così fan tutte"; Berlioz, "The Repose of the Holy Family,"* from "The Flight into Egypt"; Negro Spirituals: "Go Down, Moses"* and "By-and-By."* Sketch 288
JANACOPULOS,* VERA: February 29, 1924, Ravel, "Shéhérazade."** Sketch 1212
NIKISCH,** MITJA: November 2, 1923, Liszt, Pianoforte Concerto, A major, No. 2. Sketch 226



JACOB THOMA & SON

Importers and Dealers in
Old and New Violins — Bows — Strings — Cases and Violin-Specialties

Repairers to the Boston Symphony Orchestra
Agents for the Silvestre & Maucotel Tricolore Tested-Strings

226 TREMONT STREET . BOSTON, MASS.
Opp. Majestic Theatre Telephone, Dewey 1763-W

SUCCESS

"The reward of one duty is the power to fulfill another."—GEORGE ELIOT

In every line of business the ultimate goal is success. Some of the fundamental principles which govern this achievement are Confidence, Service and Quality.

There are also outside influences that can be used to help hasten this accomplishment if properly employed. The greatest of these is Printing "the mother of progress."

The Geo. H. Ellis Co., Inc. endeavors in the execution of printed material to study the plan behind each piece of copy, bearing in mind at all times the purpose it is to serve.

For fifty years we have viewed with satisfaction the successful results of our efforts.

The Quality Mark  *of Printing Service*

GEO. H. ELLIS CO.

Incorporated

272 Congress Street Boston, Mass.

ONEGIN,* SIGRID: April 18, 1924, Mozart, "Ach nur einmal noch im Leben,"* from "Titus"; Strauss, "Morgen," Op. 27, No. 4; Muttertändelei,* Op. 43, No. 2; Cäcilie, Op. 27, No. 2. Sketch 1608

RETHBERG,** ELISABETH: October 19, 1923, Beethoven, Scene, "Abscheulicher! Wo eilst du hin?" and Aria, "Komm Hoffnung," from "Fidelio"; Elisabeth's Greeting, "Dich, theure Halle," from "Tannhäuser." Sketch 82

RISLER,** EDOUARD: February 22, 1924, Beethoven, Concerto for pianoforte, G major, No. 4, Op. 58. Sketch . . . 1132

ROSENTHAL, MORIZ: April 11, 1924, Chopin, Concerto, E minor, No. 1, for pianoforte, Op. 11, No. 1. Sketch 1524

SCHMITZ, E. ROBERT: January 11, 1924, d'Indy, Symphony for Orchestra and Pianoforte on a French Mountain Air, Op. 25. Sketch 736

TERTIS,** LIONEL: December 14, 1923, Bowen, Concerto, C minor, for viola and orchestra,** Op. 25. Sketch . . 528

THIBAUD, JACQUES: February 15, 1924, Lalo, Spanish Symphony for violin and orchestra, Op. 21. Sketch 1038

ZIMBALIST, EFREM: April 25, 1924, Tchaikovsky, Violin Concerto, Op. 35. Sketch 1678

Sopranos: Marya Freund,** Vera Janacopulos,* Elisabeth Rethberg** 3

Contralto: Sigrid Onegin* 1

Tenor: Roland Hayes* 1

Violinists: Richard Burgin,† Carl Flesch, Jacques Thibaud, Efrem Zimbalist 4

Viola: Lionel Tertis** 1

Violoncellists: Jean Bedetti,† Pablo Casals 2

Pianists: Harold Bauer, Mitja Nikisch,** Edouard Risler,** Moriz Rosenthal, E. Robert Schmitz 5

17

JOHN A. REARDON, Jr.



Interior Decorator

Draperies Furniture
Wall Papers

103 ST. JAMES AVE., BOSTON
Reardon Building

Telephones, Back Bay { 10974 / 6609

TOWN TAXI TOWN TAXI

LOWEST RATE OF FARE IN BOSTON

Taxi Cabs

AT

SYMPHONY HALL

AFTER ALL CONCERTS

Notify the usher or taxi agent at entrance

TOURING CARS — *Low Rates*

LIMOUSINES — *Quality Service*

TOWN TAXI

INCORPORATED

KENMORE 5000

LOWEST RATE OF FARE IN BOSTON

TOWN TAXI TOWN TAXI

ENTR'ACTES AND EXCURSIONS

PAGE

BLACKBURN, VERNON: Mozart 218
CASELLA, ALFREDO: Some Reasons why a "Futurist" may admire Rossini . . 1120
EVANS, Jr., EDWIN: Nationalism in Music 1478
HALE, PHILIP: Color Audition 666
Don Juan, The Legend of 1313
Galliard, The 156
Habanera, The 102
Polyeucte in Music 426
Salome, The Legend of 42
Satan and Dancing 839
Serenade (musical form) 1284
Sirens, The 750
Wax Images in Magic 982
HEINE, HEINRICH: Herodias ("Atta Troll") 47
HEYWOOD, THOMAS: Œdipus, The Story of 448
NEWMARCH, ROSA: Sibelius and Finnish Music 1322
OGDEN, C. K.: Sound and Color 688
ORTEGA Y GASSET: Don Juan, The Legend of 1312
TERTIS, LIONEL: The Viola: Its Use as a Solo Instrument 528
Times (London): Vaughan Williams's Progress: The Influence of Walt Whitman 182
WALKLEY, ARTHUR B.: Tastes of an Ignoramus 1156

INDEX TO SUNDRY REFERENCES AND FOOTNOTES

BIOGRAPHICAL (MEN): Alva, Duke of, 502; Anspacher, L. K., 1150; Anthony, Saint, 28; Arbos, E. F., 1473; Aristobulus, 44; Aubert, J., 92; Aubert, L., 92; Auer, L., 1698. Bardella, 734; Barna, M., 1556; Beutler, 1272; Bolinbroke, R., 992; Bono, J., 211; Brodsky, A., 1688; Bronsart, H. V., 228. Callot, J., 352; Calvesi, 294; Castrucci, P., 732; Charles IX., 990; Clement, F., 1390; Comer, T., 1116; Cranz, A. H., 1671. Decias, 424; Derby, Earl of, 995; Dodgson, C. L., 1050; Drouet, L., 1194; Duffus, 990; Dulot, J., 992. Esterhazy, A., 1352; Esterhazy, N., 1352; Feuerbach, A., 28. Galilei, V., 152; Galileo, 152; Garcia, M., 1114; Garcia, Jr., M., 1114; George IV., 12; Goerner, C., 1536; Grabowski, J., 1536; Grenerin, H., 734. Harris, A., 1118; Hauptmann (jeweler), 879; Heermann, H., 1397; Heller, R., 1142 (see Palmer); Henry VI., 992; Herod, 42; Horn, C. E., 1116. Jachmann, 114; Jackson, J. P., 1294; Julian, the Emperor, 52. Kepsberger, J., 734; Klingsor, T., 1214 (see Leclère); Kotek, J., 1682. Leclère, T., 1214 (see Klingsor); Lenau, N., 828,

Hurwitch Bros.

PRESENT

Their latest importations for Spring and Summer

COATS SUITS GOWNS WRAPS
SPORTSWEAR

Introducing

HATS and SCARFS

By SARAH JANE DEARBORN

344 BOYLSTON STREET

1294; Louis Hutin, 992. Maelzel, 10; Malibran, F. E., 1116; Mallarmé, S., 1772; Marigny, E. de, 992; Marxen, E., 440; Milliet, F., 1476; Molinaro, 150; Mollenhauer, E., 516. Nero, 464; Nikisch, A., 226. Ostenelli, L., 1116. Padella, 1078; Palmer, R., 1142 (see Heller); Philip of Trachonitus, 44; Polyeucte, 424. Rákóczy II., F., 1554; Rhené-Baton, 92; Ribas, A. L. de, 900; Rinuccini, O., 906; Roesch, F., 996; Ruggeni, C., 990; Ruzsicska, W., 1557. Salomon, J. P., 1356; Sammartini, G. B., 1288; Scarlatti, A., 214; Scheiber, L., 110; Schikaneder, E. J., 575, 580; Schmidt, J. B. S., 1034; Schneevoight, G., 1271; Scholl, 1557; Scriabin, A. J., 1237, Sebastian, Saint, 820; Soliva, C. E., 1530; Stassov, W., 392; Stravinsky, F. I., 392. Tallis, T., 362; Teichmueller, R., 226; Tellez, G. (Tirso de Molina), 1298; Tenorio, Don Juan, 1313; Thuille, L., 1292; Tiberius, 750; Tiorba, 734. Urban, C., 1284. Valois, Charles de, 992; Vaslin, O. C., 244; Velluti, G. B., 1112; Venantius Fortunatus, 188. Wagner, A., 114; Whithorne, E., 1210.

Biographical (Women): Adiny, Ada, 1476; Ancre, La Maréchale d', 995; Andreini, I., 908; Andreini, V., 908 (see Ramponi); Artôt, M. J. D., 1078. Borodin, C. S. P., 394. Campi, A., 880; Colbran, I., 1112. Duncan, I., 20. Feron (Fearon; see Glossop), 1118; Ferrara, Duchess of, 1284; Florinda, La (see V. Andreini), 908; Fuller, L., 856. Galli-Marié, C., 106; Gladowska, 1534; Gloucester, Duchess of, 992; Glossop (see Feron), 1118; Grenville, L., 1476. Hatto, J., 1216; Herodias, 44; Hofdaemmel, Karsavina, 860. Kidder, K., 1150; Kilitzky, J., 880, 1136. Malibran, M., 1116; Martinelli, C., 906; Mauri, R., 432; Medicis, C. de, 166; Mehlig-Falk, A., 230; Milder, P. A., 88; Mons, A. de, 992; Monteverdi, C., 906. Panna, C., 1557; Papanti, 1116; Pavlowa, 34; Poitiers, D. de, 166. Ramponi, V., 908 (see Andreini, V.); Rimsky-Korsakov, N. N., 1086. Salome, 42; Schumann, M., 510; Smithson, H. C., 546; Stchetinin, L. P., 1237. Taglioni, M., 312; Tippett, C., 1272; Trouhanowa, N., 30. Wagner, J., 114; Weldon, G., 432; Wodzinska, M., 1536; Wolkow, A., 1532.

Musical and Poetical Forms: Aubade, 1284. Cassation, 1286; Concertino, 728; Concerto grosso, 728. Divertimento, 1286. Entrance, False, 1674. Final-

Boston Conservatory of Music

INCORPORATED

AGIDE JACCHIA, Director

250 HUNTINGTON AVENUE, BOSTON 17, MASS.

Telephone Back Bay 2042

CATALOG SENT ON REQUEST

STEINWAY PIANOFORTE

P. CARTONI COMPANY

IMPORTERS

FLORENTINE ARTS AND CRAFTS

Suitable gifts for all occasions — Visitors welcome

Room 406 — Berkeley Building — 420 Boylston Street

musik, 1672. Minuet, 212. Notturno, 1286. Prose, 1522. Quodlibet, 1284. Recitativo secco, 1112. Serenade, 1284; Symphony, French, 214; Symphony, Italian, 214.

DANCES: Asturian, 104. Basse Danse, 164; Bergomask, 1198; Bolero, 104; Branle, 166. Cachucha, 106; Comparsas, 104; Contradanza crilla, 102; Coranto, 156; Courante, 166. Duncan, I. (Beethoven's 7th Sym.), 20. Fandango, 1060; Flannel Jacket jig, 302; Fox-trot, 1644. Galician, 104; Galliard, 156, 616; Ghowasee, 104. Habanera, 102. Jota, 104. Lesquercarde, 176. Medicis, C. de', 166; Milanaise, 168; Minuet in symphonies, 212. Nautch, 104. Olé, 104. Passa mezzo, 180; Passepied, 176; Pavane, 166, 170; Polonaise, 1644. Romalis, 104; Romanesque, 174. Satan and dancing, 839; Syrian girls, 1784. Tango, 1644; Tordion, 164. Villanelle, 173; Volte, 166, 174.

INSTRUMENTS: Archlute, 734. Bagpipes, 1646. Chittarone, 734; Clavecin oculaire, 686; Crotal, 469; Crotalum, 469. Drum, 1450. Ekeh, 1186. Oboe d' amore, 588; Oboe di caccia, 712; Orchestra in London of Haydn's time, 1354; Orchestras in eighteenth century, Private, 1284; Organ, Colour, 686; Orgue à bouche (Huysmans), 678. Panharmonicon, 10. Tambourine, 840; Theorbo, 734; Trumpeter, Auto, 10. Viola da Gampa, 1557; Violetta marina, 732; Violetta piccola, 732.

SONGS, HYMNS, ETC.: À un jeune gentilhomme, 314; Ach, du lieber Augustin, 1770; Adieux, 314; Ah! perfido, 879, 1134, 1751; Ah! vous dirai-je, maman, 680; America, 808; Amour de Moy, 366; Amoureux séparés, 314; Asturiana, 1477. Bachelier de Salamanque, 316; Buckle, The, 662. Cançion de Grenada, 1477; Cherry Ripe, 1116; Chinoiserie, 1476; Colombes, Les, 1476. Dandelion, 664; De Profundis, 161; Dies Irae, 226, 1522, 1646. Farewell, A, 314; Flammes, 304; Forelle, Die, 512; Frère Jacques, 354; Freudvoll u. Leidvoll, 506. Ging heut' Morgen, 354; Go Down, Moses, 318; God Preserve the Emperor Francis,

A Bit of the Brunswick All Your Own



Of course, you know the Brunswick Shoppe — so near Copley Square, so convenient to Boylston Street shopping, so short a distance from the theatres. This delightful little low-beamed salon and all that is within, is a bit of the Brunswick all your own. For luncheon — for afternoon tea — for supper before the theatre — or just to run into at any odd moment for a tiny nibble and chat with the many friends you are sure to meet there. Claim it for your own—as it truly is!

Afternoon Tea

Ices **Favors** **Brunswick Candy**

The Brunswick Shoppe

Boylston Street at Clarendon

The B. F. Wood Music Co.

Publishers of

Edition Wood.

And the Largest Catalog of Easy Educational Music in the World.

To be had through your Local Dealer

88 ST. STEPHEN STREET BOSTON, 17

M. STEINERT & SONS

New England Distributors for

STEINWAY

STEINERT JEWETT WOODBURY

PIANOS

DUO-ART Reproducing Pianos

Pianola Pianos



VICTROLAS VICTOR RECORDS

DeForest Radio Merchandise

STEINERT HALL

162 Boylston Street

BOSTON MASS.

1358; God save the King, 12, 1194; God save the Queen, 808. Hare, The, 611; Hope told a flattering tale, 1194. Ich atmet' einer Lindenduft, 358; Immer leise wird mein Schlummer, 282; Invocation, 314; I've been roaming, 1116. Jardin mouillé, 314; Jota, 1477. Lauda Sion, 1522; Leviathan, The, 1358; Light, 314; Lovelocks, 662. Madam Noy, 661; Madrigal lyrique, 314; Menace, La, 314; My mother bids me, 1358. Nana, 1477; Nora Creina, 7. O! By-and-By, 320; Odelette, 314; On Wenlock Edge, 366; O Sleep! 290. Paño Moruno, El, 1477; Partant pour la Syrie, 1194. Ragwort, The, 664; Rákóczy, 1556; Reiselied, 512; Rheinlegendchen, 358; Rheinwein Song, 510; Roadside Fire, 366; Romance of Estelle, 680. Sarabande, 314; Seguidilla Murciana, 1477; Séguidille, 1476; Silent Noon, 366; Sleeping Princess, The, 390; Spirituals, Negro, 318; Stabat Mater, 1522; Star-Spangled Banner, 810; Stormy Petrel, The, 898. Thy Hand in Mine, 329; Two Grenadiers, 510. Varlam, Song of, 390; Veilchen, Das, 512; Veni Creator, 362; Veni, Sancte Spiritus, 1522; Victimae Paschali, 1522. When the flowers of hope, 900; Where do you think I found my soul, 768; Where, oh, where has my little dog gone, 1772 ; Women of Yuch, 662. You may bury me in the East, 77.

LEGENDS: Baba Yaga, 329. Iphigenia, 1031. Katschei, 326. Sirens, 750; Sphinx, The, 452; Swan-maidens, 1408. Tchernobog, 326. Valkyries, 1407. White Man of the Hartz, 676; White Steed of the Prairies, 676; Wild Hunter, 46; Wild Huntress, 46.

THEATRE AND OPERA HOUSE:—

A. Abu Hassan, 880, 1136; Adding Machine, 1062; Agnese, 1554; Aïda, 674; Alceste, 88; Amor Brujo, El, 1477; Anna and the Archduke John, 1150; Anneau de Cakuntala, 252; Apartments to Let, 1150; Après-Midi d'un Faune, 1782; Arianna, 906; Armide, 88; Arrow-Maker, The, 1472; Astarte, 1216; Ateista Fulminado, 1313; Atenaide, 211; Athalie, 1200; Attila, 518; Auberge Rouge, 1476; Aureliano in Palmira, 1112; Awakened, 746.

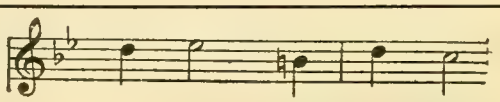
B. Ballo delle Ingrate, 908; Barbares, Les, 1216; Barbero de Seville, 1130; Barbiere di Siviglia, 1111, 1128, 1284; Boris Godunov, 390; Burlador de Sevilla, 1298.

C. Capuletti ed Montecchi, 548; Carmen, 106; Casanova, 1062; Children of the Evening Star, 1472; Christus, 902; Cid, The, 1476; Clemenza di Tito, 115, 1610; Cleopatra, 324; Comedy of Errors, 294; Convitato di Pietra, 1316; Corregidor y la Molinera, 1477; Corsican Bride, 518; Così fan tutte, 292; Crisis, 746.

D. Dafne, 908; Damnation of Faust, 1552; Danae, 211; Dance in Place Congo, 776; Daphnis and Chloe, 694; Deux Journées, 898; Dissoluto Punito, 1316; Don Carlos, 1208; Don Giovanni, 280, 358, 510, 902, 1034, 1118, 1309, 1316; Don Juan de Fantaisie, 1317; Don Juan Fin-de-Siècle, 1317; Don Juan's letztes Abenteuer, 1317; Donna del Lago, 1530.

E. Egmondo, 504; Egmont, 499, 504; Elisabetta, 1112; Embarrassment of Riches, 1150; Equivoci, Gli, 294; Eroe Cinese, 211; Etablo de Maestro Pedro, 1477; Étranger, L', 744, 1168.

F. T. D.



F. T. D.

Florists
Telegraph
Delivery

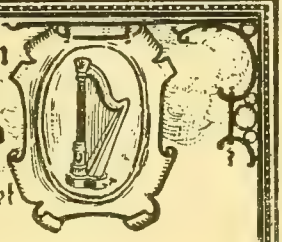
Symphony
FLOWER SHOP

Faith
Truth
Determination

Flowers and Decorations for all occasions
240 HUNTINGTON AVENUE
Diagonally across from Symphony Hall
Telephones, Back Bay 8241, 8238

F. Fair at Sorotchinsi, 324; Faust (play), 1542, 1548; Faust (Spohr's), 280; Faust (Gounod's), 692, 1512; Favola d' Orfeo, 906; Fervaal, 744, 1168; Festin de l'Araignée, 312; Festin de Pierre, 1316; Fidelio, 82, 88, 1271; Flight of Bela, 1557; Flying Dutchman, 282; Forêt Bleue, 100; Fortunio, 1476; Freischuetz, Der, 82, 286; Fuego Fatuo, 1477.
G. Ghost Between, The, 1150; Glass House, The, 1150; Goetz v. Berlichingen, 423; Guèbres, Les, 430; Guillaume Tell, 153, 430; Guntram, 1006; Gwendoline, 1484.
H. Habanera, La, 107; Hamlet, 651; He who gets slapped, 1472; Henry V., 158; Hérodiade, 40; Huguenots, Les, 430; Hunchback, The, 191.
I. Idomeneo, 1440; Incoronazione di Poppea, 914; Iphigénie en Aulide, 1031, 1216; Iphigénie en Tauride, 88; Isola disabitata, 211.
K. Kamjennyi Gost, 1317; Kenilworth, 280; King Lear, 423; Koenigin v. Saba, 248, 438.
L. Laura, 1476; Legend of Life, 746; Légende de Saint Christophe, 1168; Leggenda di Sakuntala, 252; Leonora, 1276; Léonore, 86, 1276; Liliom, 1062; Lohengrin, 282; Lucia di Lammermoor, 510; Lulu, 575; Lucrèzia Borgia, 115.
M. Macbeth, 1290; Maharani of Arakan, 256; Man and Superman, 1300; Manfred, 228; Marcella, 1476; Marchand de Sable qui passe, 314; Martha, 692; Martyrdom of Saint Sebastian, 816; Martyrs, Les, 419; Masaniello (Muette de Portici), 430, 900; Medea, 440; Meistersinger v. Nürnberg, 280, 290, 1132, 1160; Midsummer Night's Dream, 1191; Mlada, 232, 393.
N. Natale di Giova, 211; Natoma, 1476; Nordeck, 1150; Norma, 900; Nuovo Convitato di Pietra, 1316; Nuovo Don Giovanni, 1317.
O. Œdipus Tyrannus, 446; Old King Cole, 366; Orlando, 732; Orfeo, 906, 914; Orpheus, 115; Othello, 803; Our Children, 1150.
P. Padmavati, 312; Parsifal, 46; Pelléas et Mélisande, 370; Piper, The, 1472; Polichinelles, 1473; Polyeucte, 423; Prodana Nevesta (Sold Bride, The), 117.
Q. Quo Vadis, 1476.
R. Re Pastore, 211; Rheingold, 892; Riders to the Sea, 776; Roi d' Ys, 1522; Roi s'amuse, 176; Romeo and Juliet, 115; Rosenkavalier, 82; Ruins of Athens, 1276.

At the Sign of the Golden Harp



380 Boylston Street
(NEAR ARLINGTON)

Recent additions to the
American Academic Series
(Violin Novelties)

Bytovetzky—Double Stopping
Stoeving—Right Arm Gymnastics
Stoeving—Finger Strengthening Exercises
Holmes—Scale and Chord Studies (with Joachim—rules for 3 octave scale fingering)
Malkin—Left and Right Hand Control (Scale Exercises)
Bloch—How to practise (Piano Novelties)
Prahl—Old Tunes for Young Pianists (A First, Second and Third Piano-Book)
Benoist—The Daily Dozen (Finger-stretching)
Lemont—In fourteen keys 14 Study Pieces (13 books)

Carl Fischer INC.
MUSIC INSTRUMENTS
BACK BAY 9000 9001

Delicious
Hot Luncheons
and Dainty
Afternoon Tea
at
Huyler's
200 Boylston Street

S. Sacre du Printemps, 920, 1559; Sakuntala, 251 (see L'Anneau de C. and Leggenda di S.); Salome, 34, 38, 40, 42, 1156; Siegfried, 1242; Sigurd, 1216; Sombrero de Tres Picos, 1477; Song of Solomon, 680, 1248; Spieler, Der, 114; Stone Guest, 1317 (see Kamjennyi Gost and Don Giovanni); Statue du Commandeur, 1317 (see Don Giovanni); Streets of New York, 1150.
T. Taming of the Shrew, 158; Tancred, 115; Tannhaeuser, 108, 674, 966, 1782; Tasso, 620; Tempest, The, 664, 1472; Tess of the D'Urbervilles, 1472; Testa di Bronzo, 1530; Thamar, 396; Three-Cornered Hat, 1477; Tragédie de Salomé, 40; Trionfo della Musica, 1118; Trip to Japan, 686, 1248; Tristan and Isolde, 358, 464 (opera), 1150 (play); Trovatore, Il, 692; Turco in Italia, 1532; Twelfth Night, 156, 180.
U. Unchastened Women, The, 1150.
V. Valkyrie, The, 358, 1398; Vêpres Siciliennes, 428; Vero Omaggio, Il, 211; Vestale, La, 1118; Vida Breve, 1476.
W. Washerwoman Duchess, The, 1150; Will Shakespeare, 1062; William Tell (play), 499.
Z. Zampa, 966; Zauberfloëte, 514, 575, 1160.

Critical and Literary:

A. Abraham à Sancta-Clara, Satan musician, 840. Aelfric the Saxon, Salome, 46. Alberti, Beethoven's 7th Sym., 16. Aldrich, R., Strauss, Sym. Domestica, 590, 1715. Allen, W. F., Slave Songs, 764. *All. Mus. Zeit.*, Schumann, Sym. No. 4, 510. Altschuler, M., Scriabin's Divine Poem, 1233. Annunzio, Debussy, and the Archbishop of Paris, 818. Anspacher, L. K., Ocean Ode, 1150. Apthorp, W. F., Beethoven, P. Conc. No. 4, 1140; Brahms Sym. No. 3, 964, 968; Dvorák Sym. No. 2, 286; Franck, Sym., 1514; Goldmark, Sakuntala Ov., 259; Haydn, Sym., 1360; Liszt, P. Conc. No. 2, 230; translator, 84, 112, 1001. Apuleius, Witches, 982. Arnaud, Iphigénie en Aulide, 1034. *Ars et Labor*, Pictures of Salome, 50. Ascham, R., Galliard, 164. Ash, J., Galliard, 160. Athenæus, Music defined, 1290. Aubert, J. L., and Rousseau, 92. Auer, L., Tchaikovsky's V. Conc., 1700. Azevedo, A., Barber of Seville Ov., 1111.
B. Bachrich, S., Goldmark, Sakuntala, 248. Bacon, Galliard, 158. Bailey, N., Galliard, 160. Balakirev, Tchaikovsky's Romeo and Juliet, 1076. Barbey d'Aurevilly, Dandyisme, 1300. Bardi, P., Galelei, 154. Barthel, Don Juan Sage, 1314. Baudelaire, Correspondences, 668; Perfumes, 94. Bayle, Ruggeri, 992. Beam, J. N., Salome, 49. Becker, R. Schumann, Sym. No. 4, 514. Beethoven, his Sym. No. 7, 7, 14; V. Conc., 1380; Salomon, 1358. Berlioz, Beethoven, Sym. No. 5, 1752, No. 7, 18; his Flight into Egypt, 296; his Rákóczy March, 1553; his Romeo and Juliet, 540, 548; Goethe's Faust, 1542; Haydn, 1360. Bernhoff, J., Translator of Berlioz, 302, Strauss's Songs, 1636, 1638. Blackburn, V., Così fan tutte, 294; Tchaikovsky, Pathetic, 1456. Bleuler and Lehmann, Color audition, 666, 674. Borodin, Prince Igor, 394. Borowski, F., Brahms, Sym. No. 3, 960; Prince Igor, 398; Schumann, Sym. No. 4, 520. Bos,

THOMAS

RETTA C. THOMAS

683 BOYLSTON ST.

Imported Models and our own Creations

Gowns, Wraps, Suits, Blouses

Special Attention Given to Reproductions of all French Models

C., Lament of Arianna, 909. Boschot, A., Berlioz, Romeo and Juliet, 546. Brahms, his Double Conc., 812; Sym. No. 3, 955. Brandes, Strauss, Death and Transfiguration, 1007. Brecher, G., R. Strauss, 1006. Brenet, M., Serenade, 1286. Breton, A., Color audition, 668. Brieux, E. and Gounod, 434. Brodsky, A., Tchaikovsky, V. Conc., 1688. Brossard, S., Galliard, 172. Brown, J. D., A. Harris and Feron-Glossop, 1118. Browne, Sir T., Galliardise, 160; Song of Sirens, 750. Bruneau, Pelléas et Mélisande, 374; Ravel's Daphnis and Chloe, 700. Bryce, A. H., Virgil, Ec. No. 8, 976; Wax images in magic, 978. Buelow, Lalo, Sym. Espagnole, 1046; Liszt's Tasso, 626; Strauss's Tod u. Verklaerung, 996. Burney, C., Music in Vienna, 1672. Burton, Sir R. F., Swan-maidens, 1408.

C. Calvocoressi, Moussorgsky's Letters, 321. Campbell, Lady A., Rainbow music, 687. Capus, A., Sacre du Printemps, 922. Carillo, G., Salome, 50. Carpenter, his Perambulator Suite, 1768. Castel, Père, Clavecin Oculaire, 686. Castil-Blaze, Don Juan, 1314. Charlevoix, Wax images in magic, 984. Chopin, On his P. Conc. No. 1, 1528. Chorley, H. F., J. Wagner, 115. Clapp, W. W., Tremont Theatre orchestra, 1116. *Cleveland Leader*, Mme. Leginska, 1210. Collier, J., Wax images in magic and King Duffus, 990. Compan, Villanelle, 178. Cox, J. E., Mme. Feron, 1118. Cyprian on dancing, 839. Czerny, Egmont Ov., 499.

D. *Daily Journal* (London), Castrucci, 732. *Daily Post* (London), Handel, 727. Daniel, S., Wax images in magic, 995. Dante, Ugolino, 154. Davis, Galliard, 168. Deiters, Brahms, Tragic Ov., 652. Desrat, Habanera, 104; villanelle, 180. Deschamps, E., Berlioz, Romeo and Juliet, 547. Destouches, L., Music and Color, 687. Doni, Arianna, 909. Duerenberg, Beethoven, Sym. No. 7, 16. Dupré and Nathan, Color audition, 687. Dvořák on his Sym. No. 2, 270. Mrs. Barrows, 500; Liszt's Mephisto Waltz, 844; Magic Flute, first time in Boston, 584.

E. Edda, the Prose, 1408. Egan, T. S., Transl. of Heine, 47. Ehlert, L., Color of tonalities, 668. Eliot, G., Fortunes of Rev. Amos Barton, 1436. Elyot,

MADAME SARA announces the opening of an uptown shop, corner Newbury and Dartmouth St., specializing in the most up-to-date Corsets. Brassieres and Lingerie.

LA PATRICIA CORSET SHOPS

80 BOYLSTON ST. Boston, Mass.
147 NEWBURY ST. Boston, Mass.

Miss Farmer's School of Cookery
Established 1902
Home of the Boston Cooking School Cook Book
30 Huntington Avenue, Boston
Practice Classes constanting forming in
Cookery and Household Technique
Demonstration Lectures
Tuesdays and Wednesdays
Miss Alice Bradley, Principal

BOSTON FESTIVAL ORCHESTRA
BOSTON BAND
GEO. W. STEWART, Manager
Removed to
LITTLE BUILDING, Room 759 Telephone, Beach 0243
Music for all occasions

PERMANENT WAVE SPECIALIST
Twelve years' experience in Permanent Waving has taught me the **only** safe method is the Nestle Lanoil
Miss LILLIAN J. KANE
420 BOYLSTON STREET . . . . . BOSTON
Room 312 Tel. B.B. 8798

Sir T., Gaillard, 162. Evans, E., Sacre du Printemps, 922, 925. *Evening Post* (New York), Sakuntala, 259; Tannhaeuser, 1785.
F. Fischer, G., Schumann and Joachim, 516. Flaubert, Salome, 49. Flodin, Sibelius, 1327. Florio, Passamezzo, 180. Follino, Arianna, 908. Ford, R., Spanish Dances, 104, 106. Forkel, Gluck's Ov. Iphigénie en Aulide, 1034. France, A., Colored vowels, 670. Frankl, L. A., Lenau, 1298. Frazer, Sir J. G., Adoration of Spring, 924; Homeopathic magic, 995. Freisauff, Mozart's Don Giovanni, 1314. Fuller, T., Duke of Alva, 502.
G. Galelei, Dialogue on music and reply to Zarlino, 154. Galton, F., Sound and Color, 687. Gardiner, W., Salomon, 1358. Gasset, J. O. Y., Don Juan, 1312. Ghil, R., Colored vowels, 670, 676. Gilbert, H. F., on his Negro Rhapsody, 764. Gilberti, O., Transl. of Tirso de Molina's comedy, 1314. Gilman, L., Schelling, Victory Ball, 1644. Gloeggl, Beethoven, Sym. No. 7, 14. Goepp, P. H., Rachmaninov, Sym. No. 2, 78; Sibelius, Sym. No. 1, 148. Goethe, Colors, Theory of, 687; Don Giovanni, 1316; Magic Flute, 576; G. and de Nerval, 1542. Gogol, Comrade Kunz, 1082. Goldschmidt, H., Monteverdi, 914. Gosse, E., L'Après-Midi d'un Faune, 1776. Gounod, Mme. Weldon and Polyeucte, 432, 434. Gozlan, Colors and Sensations, 676. Gray, The Fatal Sisters (Valkyriur), 1408. Gregory, Saint Salome, 52. Grimm, Baron, Guèbres, Les, 430; Iphigénie en Aulide, 1032. Grove, L., Passamezzo, 182.
H. Habet, A., Borodin, 394. Hall, Bishop, Galliard, 170. Hamilton, H. V., Habanera, 102. Hanslick, Brahms, Sym. No. 3, 960; Smetana, Sold Bride Ov., 120; Tchaikovsky, V. Conc., 1692. Hardy, T., Wax image in Return of the Native, 994. *Harmonicon*, Mendelssohn in London, 1192. Harris, H. W., Loup précoce, 1167. Hausegger, Life of A. Ritter, 1001. Hawkins, I., Theorbo, 734. Hayem, A., Don Juanisme, 1300. Hazlitt, Drouet, 1194. Heermann, Violin cadenzas, 1397. Hegel, Magic Flute, The, 576. Heine, Herodiade, 47. Heller, Berlioz, Romeo and Juliet, 550. Henderson, W. J., Salome, 46. Herzogenberg, E., Brahms, P. Conc. No. 2, 442. Heuss, A., Monteverdi, 914. Heywood, J. C., Salome, 55. Heywood, T., Œdipus, 448. Hoffmann, L., Color

When you think of dancing

STATE THEATRE BALLROOM

The Highest Class, Best Equipped and most Capacious Ballroom in New England

DANCING ASSEMBLIES EVERY TUES., THURS., and SAT. EVENING
STATE BALLROOM ORCHESTRA, DIRECTION OF LAMBERT BROS.

Unusual Wedding and Engagement Gifts

Remarkable for their variety, good taste and value, displayed in a roomy, restful and refined place to shop.
Beautiful French Pearl Necklaces, also African Ivory, Coral, Crystal, Amber, Jade, etc.
Lamps, Mirrors, Baskets, Rare Brass and Copper Pieces and 1001 other attractive articles.

HENRY LAWRENCE STUDIOS, Inc., *Importers*
"Unusual things from everywhere"
40 LA GRANGE STREET, BOSTON Directly in rear of Hotel Touraine

THE PORTER PIANOFORTE SUMMER SCHOOL

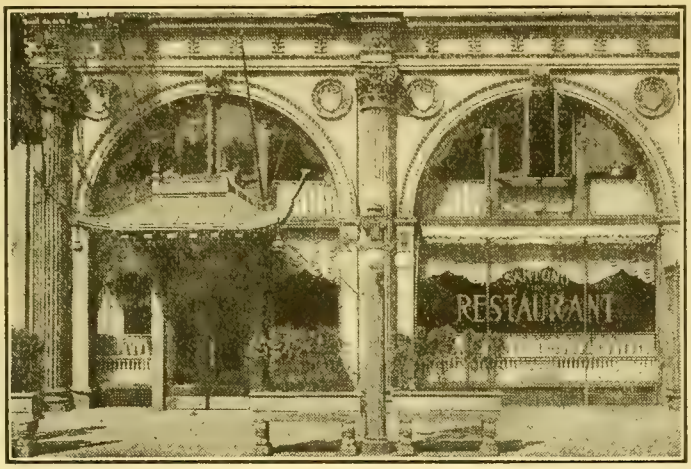
1924 Session ——— Five Weeks
June 30 ——————— August 2

Courses in Normal Training and Pianoforte Playing
Artist Class for Soloists and Teachers Public Recitals

For further particulars address:
Mr. F. Addison Porter, 512 Pierce Building, Copley Square, Boston, Mass.

SANTUNG RESTAURANT

St. James Building
Near Symphony Hall



Telephone, Back Bay { 6018 / 10116

MERCHANT CLUB LUNCHEON
11 a.m. to 2 p.m.

SPECIAL SUNDAY TABLE D'HÔTE DINNER
12 m. to 4 p.m.

MUSIC EVERY DAY AND EVENING

"After Theatre Parties" a Specialty

SPECIALIST IN AMERICAN AND CHINESE DISHES

THE
VERGÉ SHOP

1385 Beacon Street
BROOKLINE

Good Things to Eat

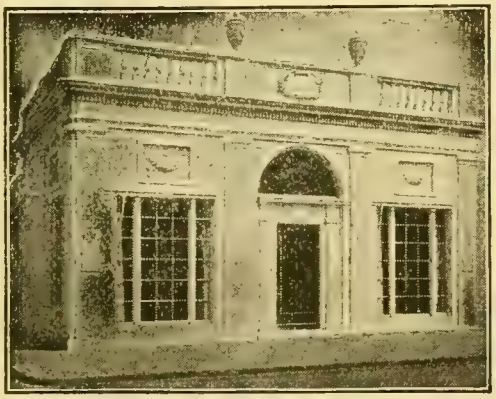
Reservations by Telephone
Brookline 2240

GRACE HORNE'S GALLERIES

Stuart Street at Dartmouth
Trinity Court, Boston, Mass.

PAINTINGS BY:
JOHN R. FRAZIER
JOHN WHORF
and other artists

Specimens from the
GEBELEIN
COLLECTION



PENNELL, GIBBS & QUIRING CO.
INC., DECORATORS & PAINTERS
203, 205 CLARENDON STREET
BOSTON, MASSACHUSETTS

THE SOCIETY OF
Arts & Crafts

Distinctive Gifts
for all occasions

9 PARK ST., BOSTON

audition, 668, 686. Holland, P., Transl. of Suetonius, 464. Hopkins, A. A., Robert Heller, Magician and pianist, 1142. Horace, Wax images in magic, 978. Horne, R. H., Salome, 55. Hubert, Reminiscences in Music, 282. Hull, Eaglefield, Scriabin, 1234. Huneker, J., Chopin's P. Conc. No. 1, 1538; Grabowski, 1536. Huysmans, Salome, 51; Sonorous gustation (A Rebours), 678.

I. *Ibis*, Tristan Klingsor, 1214. Iken, Beethoven Sym. No. 7, 16. Indy, V. d', Beethoven, Sym. No. 6, 884; Chansons Populaires, 740; Fidelio, 88; Franck's Sym., 1511, 1518; *Tourisme*, German, 890. Isaiah, Sirens, 754.

J. Jackson, J. P., Transl. of Wagner, 1294. Jahn, O., Don Giovanni, 1314; Masonry in The Magic Flute, 582; Mozart and Mme. Hoflaemmel, 576. James, King, Wax images in magic, 994. Jameson, F., Transl. of Wagner, 1398. Jean-Aubry, De Falla's Nocturnes, 1474; Roussel, 306. Jeremiah, Lamentations, 154. Jerome, Saint, Sirens or dæmones, or dracones (Isaiah), 754. Jewell, Bishop, Wax images in magic, 995. Joachim, Brahms, Sym. No. 3, 962. Johnson, S., Galliard, 158.

K. Kalbeck, Brahms, Saint Anthony Variations, 24 *et seq.;* Sym. No. 3, 956, 962; Tragic Ov., 651; Schumann and Joachim, 516. Kalevala, 1322. Kalidesa, Sakuntala, 246. Kalisch, Strauss, Sym. Domestica, 596. Kanteletar, 1322. Kashkin, Tchaikovsky, Romeo and Juliet, 1076; Tchaikovsky, Last Days, 1438. Kastner, G., Galliard, 174; Sirens, 762. Kelly, E. S., Chopin, Piano Conc. No. 1, 1538. Kelly, M., Gli Equivoci, 294. Klatte, Strauss, Sym. Domestica, 610. Knaben Wunderhorn, 915, 916. Klingemann, Mendelssohn, Ov. Midsummer Night's Dream, 1191. Krehbiel, Afro-American Songs, 106. Kreutzer, L., Flight into Egypt (Berlioz), 298. Kuhac, Styrian and Carinthian folk-songs, 894.

L. Laforgue, J., Salome, 55. Laloy, Après-Midi d'un Faune, 1780. Lamb, C., Salome, 55. Lampe, Krotalon, 469. Lapommeraye, Aubert's Habanera, 92. László, A., Rákóczy March, 1554. Laurentius Surius, Polyeucte, 424. Lavoix, H., Ov. Magic Flute, 582. Lecomte, Théâtre des Nouveautés in Paris, 1550. Lehmann and Bleuler, Color audition, 666, 674. Lettson, Swan-maidens,

Courteous, Efficient and Prompt Service

"THE BEST OF FOOD THE FINEST CUISINE"

MUSIC EVERY EVENING

THE FAR EAST CO. CHINESE AND AMERICAN RESTAURANT

Noon-day Lunch 11-2 p.m. $.40
Open from 11-12 a.m.

∴

Special Dinner 5.00-8 p.m. $.50 up
Sunday Dinner $.85 and $1.25

1088 BOYLSTON STREET Tel. Back Bay 2342 BOSTON, MASS.

New and interesting suggestions for interior decorations

NEW IMPORTED CRETONNES AND WALL PAPERS. FURNITURE DESIGNS AND COLOR SCHEMES

Harlow & Howland

Interior Decorators

282 DARTMOUTH STREET

Foreign Languages Easily Learned

The Berlitz Conversational Method makes the study of any foreign language a surprisingly simple, easy and pleasant matter. Experienced native teachers. Day and Evening Classes and Individual Instruction. Reasonable tuition. Call, write or phone for catalogue.

Trial Lesson Free

BERLITZ

SCHOOL OF

LANGUAGES

Est. 1878 OVER 200 BRANCHES

132 Boylston Street Phone, Beach 3958



BOSTON

Maintained for the Benefit of the South End Music School

SPRING SUGGESTIONS

ENGLISH PRINT DRESSES
CHILDREN'S COATS AND HATS
MADE TO ORDER
GLASSWARE SUITABLE FOR SUMMER HOUSES
ITALIAN SUNSHADES
SUMMER WORK BAGS

30 CHARLES STREET

The Green Door
39 NEWBURY STREET

Farm and Garden Shop
Open During the Summer

Jersey Milk and Sandwiches

Special Sale of Maple Products at 63 Mount Vernon Street
Wednesday, May 7th, from 10 a.m. until 5 p.m.

Syrup in large and small containers. Soft and Cake Sugar.
Maple Cream and Butter Nut Candy.

Come and bring your friends

KAKAS·BROS. INC.

MANUFACTURERS RETAILERS

FURRIERS

RELIABLE FURS RELIABLE INFORMATION
RELIABLE PRICES

NO MISREPRESENTATION AS TO VALUES

COLD STORAGE

72 Chauncy St., Boston - - - Tel. Beach 0048

M. E. PACKARD
PIANO TUNER

Reproducing and Player-Piano Expert
191 Willow Avenue, West Somerville
Telephone Connection
Authorized Welte-Mignon Service Man
Formerly with Mason & Hamlin, Ampico Service Man with Chickering & Sons Co.

EST. 1905 B. B. 1693

FRIEDBERG'S
ELECTRIC & LOCKSMITH SHOP
239-241 MASSACHUSETTS AVENUE
ELECTRICAL APPLIANCES
CONTRACTING
FULLY EQUIPPED REPAIR SHOP
VASES CONVERTED INTO LAMPS

1408. Lind, E. G., Music and Color, 687. Liszt, his Mephisto Waltz, 846; Tasso, 621, 626; The Valkyrie, 1404; Des Bohémiens, 1557. Littlewood, S. R., Sakuntala, 253. Longus, Daphnis and Chloe, 698. Lumley, A. Patti's voice, 674; Johanna Wagner, 116.

M. Mace, T., Galliard, 170. Mackail, F. W., Transl. of Virgil, 976. Maginn, W., Bottom the lucky, 1198; Romeo the unlucky, 1072. Magna bal, Don Juan, 1314. Mahillon, V., Violetta marina, 732. Mallarmé, S., Après-Midi d'un Faune, 1774; Hérodiade, 55. Mallet, Valkeries, 1408. Manchester *Guardian*, Bliss, Color Symphony, 658. Mark, Saint Salome, 42. Marlowe, C., Faust, quoted, 1553. Marx, Beethoven, Sym. No. 7, 16; Leonore, Ov. No. 1, 1278. Mattheson, Serenade, 1288. Matthew, Saint Salome, 42. Mauke, Strauss, Don Juan, 1300, Tod u. Verklaerung, 1006. May, F., Brahms, Sym. No. 3, 955; P. Conc. No. 2, 438; double conc., 812. Melville, H., the color white, 674. Mendelssohn, on his Midsummer Night's Dream Ov., 1192. Mendoza, Suarez de, Color audition, 674. Menil, Galliard, 162. Mikuli, Chopin MSS., 1538. Millet, J., Color audition, 687. Milton, Penseroso and Allegro, 804. Moeser, J. N., the violinist Clement, 1394. Montagu-Nathan, Scriabin, 1232. Morley, T., Galliard, 170; villanella, 178. Moser, Joachim and Schumann, 516. Moussorgsky, on his Night on Bald Mountain, 321. Mozart, his 34th Sym., 211. Muensterberg, M., Transl. Knaben Wunderhorn, 915. Murray, Oxford Dictionary, Galliard, 162. *Mus. Wochenblatt*, Brahms, P. Conc. No. 2, 442.

N. Natalis Comitis Mythologiae, Sirens, 756. Naylor, Galliard, 168, 172, 174. Nerval, G. de, Transl. Faust, 1542. *Neue Zeitschrift*, Tannhaeuser, 1784. Newman, E., Strauss, Sym. Domestica, 602. Newmarch, R., Scriabin, 1232; Sibelius, 322. Newton, I., Color (optics), 686. Nicaise, C., Sirens, 762. Nicolai, G., Salome (John the Baptist), 55. Niecks, F., Chopin, P. Conc. No. 1, 1540. Nodnagel, E. O., Mahler, Sym. No. 1, 354. Nourrit, A., Il Poliuto, 428.

O. Ogden, C. K., Sound and Color, 688. Ortigue, J. d', Beethoven, Sym. No. 7, 16. Oulibichev, Beethoven, Sym. No. 7, 16. Ovid, Wax images in magic, 978.

P. Pampelonne's Poèmes en prose, 1164. Parnasse contemporain, 1774. Pausanias, Œdipus's children, 462; Sphinx, the, 452. Percy, Bishop, Valkeries, 1408. Phillips, Parting of Lancelot and Guinevere, 1372. Piccarvardi, S., Monteverdi, 914. Picquot, L., Boccherini, 656. Poe, Fall of the House of Usher, 1372; Masque of the Red Death, 1448. Pohl, C. F., Brahms, Saint Anthony Variations, 22; Haydn in London, 1351. Poirée, E., Beethoven, Sym. No. 6, 892; Chopin, P. Conc. No. 1, 1540. Pollard, P., Salome, 49. Pougin, A., Malibran, 1116. Praetorius, Galliard, 168; Theorbo, 734. Prod'homme, J., Beethoven, Sym. No. 7, 20. Prunières, H., Monteverdi, 914.

Q. Quicherat, Nourrit, 430. Quincy, T. de, The Dance, 472.

R. Rabl. W. Sakuntala Ov., 250. Raff, Color of Tonalities, 666. Rauber, A., Don Juan Sage, 1314. Ravel, Letter to *Daily Telegraph* (Daphnis and Chloe), 702. Reade, W. W., African drums, 1450. *Referee*, Smetana's Sold Bride, 117. Reichardt, J. F., Beethoven, Sym. No. 6, 882. Reimann, H., Brahms, Tragic

AMERICA'S FOREMOST FLORIST

76th year

Thos. F. Galvin INCORPORATED

FLOWERS

BOSTON
1 PARK STREET
AND
549 BOYLSTON STREET

NEW YORK
561 FIFTH AVENUE
AT
46th STREET

Improved, Scientific and Approved

INSURANCE

EDWIN A. BOARDMAN

OF THE FIRM OF

PATTERSON, WYLDE & WINDELER

Boston Insurance Exchange

40 BROAD STREET BOSTON, MASS.

Cable Address
"Patwylwin"

Telephone
Congress 7750

.. Café de Marseille ..

210 HUNTINGTON AVENUE

This is the only place on the Avenue where you get your money's worth with food and service

TABLE D'HOTE LUNCHEON 11 A.M. to 3 P.M. - - 40 AND 60 CENTS
TABLE D'HOTE DINNERS 5 to 9 P.M. - - - - 50 AND 75 CENTS
SUNDAY TURKEY OR CHICKEN DINNER - - - - - 75 CENTS

Also a la Carte all Hours

.. Custom Underwear ..

UNION SUITS, PETTICOATS and KNICKERS made to Measure in All Styles and Materials

Miss E. T. DRISCOLL .·. 296 BOYLSTON STREET
formerly 49 Temple Place

Ov., 652; Strauss, Don Juan, 1309, Tod u. Verklaerung, 1007. Rich, B., Galliard, 168. Richter, Brahms, Sym. No. 3, 960. Riemann, H., Brahms, Sym. No. 3, 966; Castrucci and viola marina, 734; Color of Tonalities, 660. Ries, Beethoven, Sym. No. 5, 1752. Rimbaud, A., Color of Vowels, 670. Ritter, A., Poem for Strauss's Tod u. Verklaerung, 998. Roeckel, Beethoven, Sym. No. 6, 880. Rolland, R., Handel's concertos, 728; Monteverdi, 914. Rosenfeld, P., Scriabin, 1244; Sibelius, 144, 148, 1322. Rossetti, D. G., Sister Helen, 992. Rowbotham, the drum, 1450; Syrian dancing-girls, 1784. Runciman, Ride of the Valkyries, 1399.

S. Saint-Foix and Wyzewa, Mozart, Sym. (K. 206), 1671. Sala, G. A., Hogarth's Enraged Musician, 734. Salieri and Schubert, 1557. Sand G., Sonnet to Soliva, 1532. Scheibe, fantastic ideas about tonalities, 687. Schenk, E., on his Withered Garden, 1460. Schindler, A., Beethoven, Leonore Ov., 1276; Sym. No. 5, 1752. Schindler, K., Martyrdom of Saint Sebastian, 820. Schneevoight, G., Sibelius Sym. No. 2, 1318. Schloezer, B., Sacre du Printemps, 926. Schneider, L., Monteverdi, 914. Schoelcher, Handel, Concertos, 727. Schubart, C. F. D., key of E minor, 666. Schumann, C., R. Schumann, Sym. No. 4, 505. Schumann, R., Beethoven, Sym. No. 7, 16; letter to Joachim (cigars), 516; his Sym. No. 4, 518. Schwab, R., Ravel's Valse, 470. Schwob, M., witchcraft (the embalmers), 984. Scribe, E., Les Martyrs, 428. Seyfried, Clement the violinist, 1394. Shakespeare, Galliard, 156, 158. Shelley, Adonais quoted, 1456. *Signale*, Strauss, Don Juan, 1292. Siloti, A., Beethoven, Sym. No. 7, 20; Tchaikovsky's death, 1442. Sitwell, E., Sacre du Printemps, 925. Spazier, J. G. C., minuet in symphonies, 212. Spence, J., Sirens, 762. Stadler, Beethoven, Sym. No. 7, 18. Statham, H., musical spirit of Mozart's generation, 220. Stevenson, R. L., Child's Garden of Verse, 1364; Walt Whitman, 184. Strauss, R., on Ritter, 1006; on his Sym. Domestica, 586. Stravinsky, on his Sacre du Printemps, 925. *Studien fuer Tonkuenstler u. Musik*, Magic Flute, The, 578. Sturm, Lehr u. Erbauungs Buch (Beethoven), 886. Suarez de Mendoza, Color audition, 687. Sudermann, John the Baptist (Salome), 55. Sue, The Wandering Jew, 46. Suetonius, Nero, 464; Tiberius, 750. *Sun* (New York), Sakuntala, 253. Swift, Gulliver's Travels quoted, 1382. Symons, A., Salome, 55.

T. Tabouret, Galliard, 164. Tagore, two poems, 1204. Tappert, W., Wandering Melodies, 282. Tasso, Jerusalem, 624. Taugert, Galliard, 174. Taylor, D., on his Alice Through the Looking-Glass, 1052. Tchaikovsky, Balakirev, 1079; on his Pathetic Sym., 1431; his V. Conc., 1682; Lalo's Spanish Sym., 1048. Thayer, Beethoven, Sym. No. 7, 7. Theocritus, the Sorceress, 974, 1472. Thousand Nights and a Night, quoted (Three Kalandars), 1448. Tibullus, Wax images in magic, 978. Tiersot, French mountain folk-tunes, 740, 1168. *Times* (London), Old King Cole, 368; Sakuntala, 259; Vaughan Williams's Ps. XC., 368. *Times* (New York) Debussy's Martyrdom of Saint Sebastian, 822;

THOMAS WHITNEY SURETTE

Announces the Tenth Year of his

Summer School of Music

In Concord, Massachusetts, June 30 to July 25 inclusive, 1924

FACULTY: Mr. Surette; Dr. Archibald T. Davison, Professor of Music in Harvard University and Conductor of the Harvard Glee Club; Augustus D. Zanzig, Lecturer in Music, Graduate School of Harvard University; Horace Alwyne, Professor of Music in Bryn Mawr College.

A School for Teachers of Music, for Students and for others who wish to increase their understanding of Music. Complete course in School Music from Kindergarten to College including the teaching of History and Appreciation.

Lectures on Education; on Literature. Ensemble playing and singing. Chamber Music Concerts. Chorus of eighty voices. String orchestra.

Teachers from this School are in charge of Music in some thirty leading schools in the United States and Canada.

Circular on application. Mason & Hamlin Pianos used



"WATCH YOUR STEP TO HEALTH"

"Watch Your Step to Health" says a big poster that the Nutrition Division of the Community Health Association has put up in the settlements and stations where they hold nutrition classes and food clinics.

Black steps run up a buff background. Every two weeks a new step is taken. April first a picture of a milk bottle was posted on the first step. On April fifteenth came cereal.

Great excitement prevails among the North End children where a neighborhood grocer offered a prize for the right guess. On April fifteenth the nutrition worker appeared to put on the second step picture. About forty children waited outside the shop . . . and eight of them had guessed cereal. The grocer put the eight names into his hat and one was drawn—who won the prize—a package of farina. And now the seven who guessed right and won no prize will not speak to the grocer.

The COMMUNITY HEALTH ASSOCIATION

BABY HYGIENE ASSOCIATION
INSTRUCTIVE DISTRICT NURSING ASSOCIATION

561 MASSACHUSETTS AVENUE, BOSTON
Ingersoll Bowditch, Treasurer

Dvořák's first concert in New York, 808. Toussaint, F., Jardin des Caresses, 102. Turgeniev, Balakirev, 1078, 1087.
U. Untermeyer, L., Paraphrases from the Japanese, 236.
V. Valvasor, Satan and dancing, 839. Verlaine, Bergomask (Clair de lune), 1198. Virgil, Ec. No. 8, 974; quoted, 1167. Vogel, Monteverdi, 914. Voiture, Polyeucte, 424. Volkmann, H., Serenade (R. Volkmann's), 1290. Voltaire, Les Guèbres, 430; vampires, 982. Vuillier, Habanera, 104. Vuillermoz, E., Aubert's Habanera, 94.
W. Wagner, R., Beethoven, Sym. No. 7, 18; Gluck, Ov. Iphigénie en Aulide, 1036; Tannhaeuser, 1784; stage directions for Ride of the Valkyrie, 1398; The Valkyrie, 1402. Walther, J. G., Galliard, 174. Whitman, W., Beat! beat! drums, 1452; Sleep-chasings, 611. Wilde, O., Salome, 40, 50, 51. Wilhourski, Beethoven, Sym. No. 6, 884. Williams, F. H., symbolism of instruments, 672. Wittgenstein weeping over the Valkyrie, 1404. Work, Negro Spirituals, 318. Wyzewa T. de and Saint-Foix, Mozart, Sym. (K. 200), 1671.
Z. Zamminer, Color in music, 668. Zeckwer, C., on his Jade Butterflies, 242.

COMMENTS ON COMPOSERS: SEE—

BEETHOVEN: Alberti, Apthorp, Beethoven, Berlioz, Duerenberg, Duncan, Gloeggl, Iken, d'Indy, Krehbiel, Marx, Nohl, d'Ortigue, Poirée, Prod'homme, Reichardt, Ries, Roeckel, Salomon, Schindler, Schumann, Siloti, Stadler, Sturm, Thayer, Ulibichev, Wagner.
BERLIOZ: Berlioz, Bernhoff, Boschot, Deschamps, Heller, Kreutzer.
BORODIN: Borodin, Habet.
BRAHMS: Apthorp, Borowski, Brahms, Deiters, Hanslick, Herzogenberg, Joachim, Kalbeck, May, *Mus. Wochenblatt*, Pohl, Reimann, Richter, Riemann.
CHOPIN: Chopin, Huneker, Kelly, Mikuli, Niecks, Poirée.
DEBUSSY: d'Annunzio, Bruneau, Debussy, Schindler (K.), New York *Times*.
DVOŘÁK: Apthorp, Dvořák, New York *Times*.
GLUCK: Arnaud, Forkel, Grimm, Wagner.
GOLDMARK: Apthorp, Bachrich, Rabl.

QUEEN ANNE COMPANY
Room 411
739 BOYLSTON STREET
.. Antiques ..
OF THE
HIGHEST QUALITY
FURNITURE PORTRAITS
FABRICS GLASS
LAMPS
and WEDDING PRESENTS
a Specialty

Hélène Phillips
. Sportwear .
Trinity Pl. Entrance
Copley Plaza Hotel

SALARIED POSITIONS
FOR
Teachers of Music
in Educational Institutions throughout U. S. and Canada.
Address HENRY C. LAHEE
218 Tremont St., Boston

HANDEL: *Daily Post* (London), Rolland, Sala, Schoelcher.
HAYDN: Apthorp, Berlioz, Pohl.
LALO: Buelow, Tchaikovsky.
LISZT: Apthorp, Buelow, Dwight, Liszt.
MENDELSSOHN: *Harmonicon*, Klingemann, Mendelssohn.
MONTEVERDI: Bos, Doni, Follino, Goldschmidt, Heuss, Piccavardo, Rolland, Schneider, Vogel.
MOUSSORGSKY: Calvocoressi, Moussorgsky.
MOZART: Blackburn, Freisauff, Goethe, Hegel, Jahn, Lavoix, Mozart, Statham, *Stud. f. Tonkuenstler*, Saint-Foix, Wyzewa.
SCHUMANN: *All. Mus. Zeitung*, Becker, Borowski, Fischer, Moser, Schumann, C., Schumann, R.
SCRIABIN: Altschuler, Eaglefield Hull, Montagu-Nathan, Newmarch, Rosenfeld.
SIBELIUS: Flodin, Goepp, Newmarch, Rosenfeld, Schneevoight.
STRAUSS: Aldrich, Apthorp, Brandes, Brecher, Buelow, Kalisch, Klatte, Mauke, Newman, Reimann, Ritter, Strauss.
STRAVINSKY: Capus, Evans, Sitwell.
TCHAIKOVSKY: Auer, Balakirev, Blackburn, Brodsky, Hanslick, Kashkin, Tchaikovsky.
WAGNER: Gray, Percy, Jameson, New York *Evening Post*, Runciman, Wagner.

* * *

MISCELLANEOUS REFERENCES

B. Blumenkapitel, 352.
C. Cevenne, mountains of, 742; Greek Chorus, 462.
E. Enraged Musician (Hogarth's), 734; Envoûtement (Wax image to kill), 984 *et seq.*
F. Finland, 1324.
G. Generalife, 1473.
H. Handel's house in London, 727.
L. Leningrad, 1431; Loup précoce, 1167.
M. "Mlle", "M" and "Sig.", 116; Masonry and Mozart, 582.
P. Patti's voice, A., 674; Petrograd, 1431; Pictures of Salome, 56 *et seq.*
S. Salome, Pictures of, 50; Satan a dancer, 839; Shakespeare a German, 1553; "Shout," 764; Sirens (Isaiah's daemones?), 754; Stocks (stockings in Shakespeare's time), 158.
T. Three, the number, 976; "Tourisme," German mania for, 888.

WESTLAND AVENUE GARAGE
INCORPORATED
41–43 WESTLAND AVENUE AND 32–34 ASTOR STREET
ONE MINUTE FROM SYMPHONY HALL
While attending concert store your car at our new and most up-to-date garage. Guard against theft.
Telephones, Back Bay 8862, 8863

NOVELTIES

DADDY & JACK'S JOKE SHOP
FAVORS
CLEVER JOKER NOVELTIES
Dance, Dinner and Party Favors
Mah and Pah Jong Prizes and Favors
Inflated and deflated balloons - Specialties for all holidays
22 Bromfield Street, Boston-9 Mass.

V. Various spellings of Valkyries, 1408; Vienna's musical life in Mozart's early years,
W. Wirthschaften (described by V. d'Indy), 890.

***

Extra Symphony Concerts

Five extra Symphony concerts, Mr. Monteux conductor, were given in Symphony Hall on Monday evenings:—

1. December 3, 1923; Schubert, Symphony, C major, No. 7; Handel, Concerto for harpsichord, B-flat major (Wanda Landowska**); Debussy: Two Nocturnes—Clouds, Festivals; Harpsichord solos: Handel, The Harmonious Blacksmith; Bach, Gavotte; Scarlatti, Sonata for harpsichord (Mme. Landowska**); Berlioz, Overture, "The Roman Carnival."
2. January 14, 1924: Tchaikovsky, Symphony No. 6, "Pathetic"; Smetana, The Moldau; Bruch, Violin Concerto, G minor, No. 1 (Cecilia Hansen**); Wagner, Overture to "The Flying Dutchman."
3. February 4, 1924: Beethoven, Funeral March from the "Eroica" Symphony (as a tribute to the memory of Woodrow Wilson); Mozart, Symphony, C major, "Jupiter"; Chopin, Pianoforte Concerto, F minor, No. 2 (Claudio Arrau**); Charpentier, "Impressions of Italy."
4. March 10, 1924: Brahms, Symphony No. 2, D major; Schumann, Pianoforte Concerto (Felix Fox); Lalo, Overture to "Le Roi d'Ys."
5. April 7, 1924: Beethoven, Symphony, A major, No. 7; Ravel, Two Hebrew Melodies: Kaddisch and The Eternal Enigma; Debussy, Recitative and Aria of Lia, "Azaël!" from "L'Enfant Prodigue" (the three sung by Eva Gauthier); Scalero, Suite for String Quartet (Messrs. Burgin, Theodorowicz, Fourel, and Bedetti) and String Orchestra, Op. 20**; Rossini, "Una voce poco fà" (Mme. Gauthier); Wagner, Excerpts from "The Ring": Siegfried's Ascent to Bruennhilde's Rock ("Siegfried," Act III., Scene 2); Morning Dawn and Siegfried's Rhine Journey (Prologue to "The Dusk of the Gods"; Close of "The Dusk of the Gods").

***

Pension Fund Concerts

November 18, 1923: Wagner Programme: Prelude to "The Mastersingers"; A Siegfried Idyl; Isolde's Narrative (Mme. Matzenauer); Prelude to Act III., "Tannhaeuser"; Bacchanale, Act I., Scene 1, "Tannhaeuser"; Ride of the Valkyries, from "The Valkyrie"; "Forest Murmurs," from "Siegfried," Act II.; Bruennhilde's Immolation Scene and Close from "The Dusk of the Gods" (Mme. Matzenauer).

March 30, 1924: Two performances—afternoon and evening: Beethoven, Ninth Symphony (Marie Sundelius, soprano; Marjorie Squires, contralto;

SEVENTY YEARS' REPUTATION

BROWN'S BRONCHIAL TROCHES

An old and reliable remedy for throat troubles caused by cold or use of the voice. Free from opiates in any form. Sold only in boxes—never in bulk. Prices, 15c., 35c., 75c., $1.25, at druggists or by mail.

BROWN'S CAMPHORATED SAPONACEOUS DENTIFRICE

Will keep the teeth and gums in healthy condition. Price, 30c., at druggists or by mail.

JOHN I. BROWN & SON, BOSTON, MASS.

All applications for advertising space in the Boston Symphony Orchestra programme book should be made to L. S. B. Jefferds, Advertising Manager, Symphony Hall, Boston, Mass.

Charles Stratton, tenor; Fred Patton, baritone). The Harvard Glee Club and the Radcliffe Choral Society, trained by Archibald T. Davison, gave their services.

***

Young People's Concerts

1. October 30 and October 31, 1923: Weber, Overture to "Der Freischuetz"; Bach, Air for strings, Gavottes Nos. 1 and 2 from the Suite in D major; Beethoven, Ballet No. 5 (Adagio) from "The Creatures of Prometheus" (violoncello solo, Mr. Bedetti; flute solo, Mr. Laurent; clarinet solo, Mr. Sand; bassoon solo, Mr. Laus; harp solo, Mr. Holy); Smetana, Symphonic Poem, "The Moldau"; Tchaikovsky, Scherzo from Symphony No. 4, F minor; Ravel, Beauty and the Beast converse, Laideronette, Empress of the Pagodas, from "Ma Mère l'Oye"; Berlioz, Rákóczy March.
2. January 28 and January 29, 1924: Humperdinck, Prelude to "Haensel and Gretel"; Mozart, Minuet and Finale from Symphony in G minor (K. 550); Wagner, Dance of The Apprentices and Homage to Hans Sachs from "The Mastersingers of Nuremberg"; Debussy, "Festivals," from "Nocturnes"; Rossini, Overture to "William Tell."
3. March 3 and March 4, 1924: Beethoven, Overture to "Egmont"; Mendelssohn, Nocturne and Scherzo from "Midsummer Night's Dream" music; Bizet, Farandole from the Suite "L'Arlésienne"; Franck, Allegretto from Symphony, D minor; Hughes, Mother Goose Parodies; Jack and Jill, Old Mother Hubbard, and Goosey, Goosey, Gander (Loraine Wyman, soprano); Borodin, Polovtsian Dances from "Prince Igor."

Thomas W. Surette spoke about the music played.

***

Sundry Notes

Georg Schneevoigt of Stockholm, as a guest, conducted the concerts of March 7 and 8, 1924.

Pierre Monteux on March 9, 1924, as a guest, conducted a concert of the People's Symphony Orchestra.

Frank Bridge conducted his Suite "The Sea" on October 26, 27, 1923.

Stuart Mason conducted his "Bergerie" on December 21, 22, 1923.

Henry Hadley conducted his symphonic poem "Ocean" on February 22, 23, 1924.

Ernest Schelling conducted his Fantasy "A Victory Ball" on April 18, 19, 1924.

On December 7, 8, 1923 Louis Speyer† played the English horn solo in the Introduction to the third act of "Tristan and Isolde."

On February 8, 9, 1924, in the performance of Loeffler's "Pagan Poem," Ferdinand Motte-Lacroix played the pianoforte; Louis Speyer† the English horn.

On March 28, 29, 1924, Heinrich Gebhard played the pianoforte solo part in De Falla's "Nights in the Gardens of Spain."

***

Addenda

Programme Book for October 26, 27, 1923, page 191. Add to the list of compositions by Frank Bridge performed in Boston: Sonata for violoncello and pianoforte

SYMPHONY HALL IS HEATED BY THE
FUEL OIL BURNING SYSTEM
INSTALLED BY THE
Petroleum Heat and Power Company
MANUFACTURERS CONTRACTORS ENGINEERS
AND
DISTRIBUTORS OF FUEL OIL
100 BOYLSTON STREET

(Gladys Berry and Margaret Gorham Glaser), February 13, 1923. Song, "Thy Hand in Mine" (Eva Gauthier), December 8, 1920.

Roger de Pampelonne in the prose poem from his "Les Heures de la Montagne" which suggested d'Indy's "Jour d'été à la Montagne" describes the wolf as "précoce": "The peasant woman puts to sleep her little child, whose timid soul dreams of mists, *le loup* précoce" (Programme Book, page 1167). In a footnote we questioned the precise meaning of "précoce" as here used. We are indebted to Mr. John Ritchie for the following letter:

"Isn't it true that the only wolf that the timid soul of the peasant woman's little baby would know about is the one that accosted Little Red Riding-Hood in the dark border of the forest between the two villages? This is the wolf of 'La Mère l'Oye,' with which French peasants are familiar. The child is too young for were-wolves, and I have the impression, in the absence of my good French dictionary, that they are not wolves, but some sort of Maras. To induce their children to be good, I judge that the peasants would use a bogey-man rather than an animal that might really be at their doors. It seems to me that in his conversation with Red Riding-Hood and in his subsequent conduct, the wolf really lived up to the specifications of 'precocity.' The whole setting, it seems to me, justifies an interpretation of this kind."

* * *

Errata

Programme Book of October 26, 27, 1923, page 152, third line from the top. For "January 20" read "January 21."

Programme Book of November 2, 3, 1923, page 246. For "December 6, 1877" read "January 5, 1871." See page 329.

Programme Book of December 14, 15, 1923, page 546, eleventh line from the top. For "Berlin" read "Bertin."

Programme Book of December 28, 29, 1923, page 687, eleventh line from the top. For "Mrs." read "Messrs." Thirteenth line from the top. For "Critsher Musicus" read "Critischer Musikus." Page 696, third line from the top. For "January 3, 1919," read "November 1, 1918."

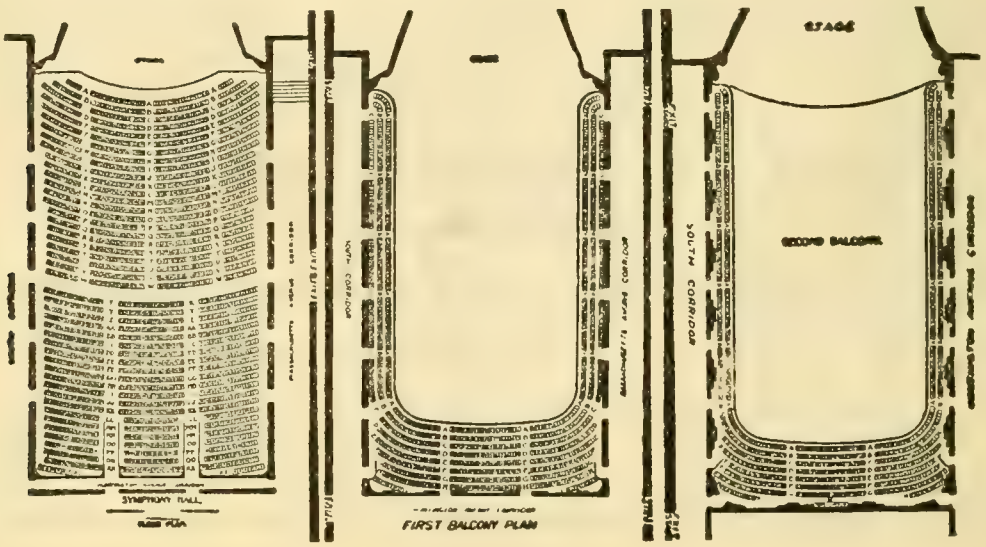
Programme Book of January 25, 26, 1924, page 930, sixth line from the bottom. For "three bassoons (one interchangeable with second double-bassoon)" read "four bassoons," etc.

Programme Book of February 8, 9, 1924, page 980, second line from the top. For "Hylax basks" read "Hylas barks."

Programme Book of February 22, 23, 1924, page 1118, seventh line from the top. For "Il Triomfo della Music" read "Il Trionfo della Musica." Page 1150, seventh line from the top. For "Rubenstein" read "Rubinstein."

Programme Book of March 21, 22, 1924, title-page, 1349. Under Hill: "Stevensoniana" read "(First Performance in Boston)" instead of "(First Performance)." Page 1408, ninth line from the bottom. For "Prose edda" read "Prose Edda."

Programme Book of April 18, 19, 1924. Page 1612, second line from top. For "3-4", read "4-4."



At HOTEL VENDOME

THERE ARE UNUSUAL ACCOMMODATIONS for banquets, dinners, luncheons, receptions, weddings and dances—for all social functions requiring correct appointments and perfect service.

Among the hotels in this city, none is better prepared than **THE VENDOME** to make social affairs attractive and pleasant. Its ideal location on **Commonwealth Avenue at Dartmouth Street, only one block from Copley Square,** makes it easily accessible by motor or "a-foot."

The management will be pleased to submit menus, offer suggestions, and make final arrangements by telephone, correspondence or personal interview.

AFTERNOON TEA (tea, toast and marmalade) IS SERVED IN THE SOLARIUM EVERY DAY INCLUDING SUNDAY FROM 4 UNTIL 6 O'CLOCK. FIFTY CENTS PER PERSON

C. H. GREENLEAF
President

EVERETT B. RICH
Managing Director

FRANKLIN K. PIERCE
Associate Manager

STATE STREET TRUST CO.

Boston, Mass.

Affords its depositors the advantage of three banking offices in excellent locations, each equipped with modern safe deposit vaults.

MAIN OFFICE . . . . . 33 STATE STREET

COPLEY SQUARE OFFICE . 581 Boylston Street

MASSACHUSETTS AVENUE OFFICE

Corner Massachusetts Avenue and Boylston Street

INCORPORATED 1891

MEMBER FEDERAL RESERVE SYSTEM

WEDDING INVITATIONS

CALLING CARDS

STATIONERY



Poulson

HARPER W POULSON

SOCIAL AND COMMERCIAL STATIONER

284 BOYLSTON STREET BOSTON



Local and Suburban Service

Rare Old Violins

VIOLAS and 'CELLOS
of exquisite tone
and splendid condition

ITALIAN VIOLIN STRINGS

MUSICIANS SUPPLY COMPANY
218 Tremont Street and 60
LaGrange Street, Boston, Mass.
Telephone, Beach 1882

Hill, Smith & Co.

Wholesale and Retail
STATIONERS

Engraving, Die Stamping
and Fine Printing

Blank Book Manufacturers
Modern Loose-leaf Devices
and Supplies

8 MILK STREET
Old South Building
Telephone, Main 1590

Lamping-Nolan

.. Beauty Upkeep ..
Expert in every branch
462 Boylston St. Boston
Est. 1905 Tel. B. B. 5174

Largest and Best Equipped Beauty Salon in New England. Marcel and Permanent Waving, Hairdressing, Muscle Strapping, Face Peeling. Most reliable and latest methods by an Expert. New Scalp Treatment, Special for Oily Scalp.
Electric Baths and Swedish Treatments
Our School - 18 NEWBURY STREET
Day and Evening Classes
Classes forming every Monday

SYMPHONY CANDY SHOP

TRY OUR HOME-MADE CANDIES
AND ICE CREAMS 100% QUALITY
272 Huntington Ave., Boston

LA CHATELAINE GOWNS, Inc.

Mme. NOPRE GEORGE L. CURTIS
Successors to Mrs. Potter
ROBES MANTEAUX SPORT
CUSTOM-MADE
READY-TO-WEAR
FRENCH LINGERIE
B. B. 4411 36 NEWBURY STREET

ELIAS HOWE CO. 8 BOSWORTH STREET

OLD VIOLINS, VIOLONCELLOS

VIOLAS, DOUBLE BASSES
MORE THAN 600 IN STOCK

Leather Cases Fine Bows Italian Strings Gold and Silver G Strings
2,000 NEW VIOLINS IN STOCK

ELIAS HOWE CO., 8 Bosworth Street . Boston

"Excuse me, Miss Hills, my head aches. It is bad all the time. What shall I do?"

"Miss Hills, Nick's shoes are no good. All broken on the bottom. He can't go to school."

"Miss Hills, Nick is fresh, awful fresh."

"Miss Hills, Mary is sick. She is nervous. Nervous all the time. Shall I bring her to the doctor?"

"Miss Hills, what shall I do? I can't buy clothes for the children. It costs too much. They must look nice for school. The teacher sends them home if they are dirty. Nick has only one shirt. What can I do, Miss Hills?"

"Miss Hills, it is cold. Too cold. I have only a little coal. It costs too much. My mother is old. What shall I do?"

What answers can a Social Worker in a busy hospital out-patient clinic find for these questions?

A hospital is a place where people go when they are sick in mind or body. This poor Italian-born widow, trying to bring up four little children, care for her aged parents and make both ends meet on a scanty income, has come to feel that it is the place to go with all one's troubles, whether of mind, body, or estate.

First those headaches: Poor Mrs. Vincenza, along with all her other troubles, has epilepsy; the "spells" were very bad, especially for her who had so much to do. But God is good, and modern scientific medicine has found what seems like a cure, or at least a help for this mysterious trouble. The pills must be taken for a long time, however, the patient must often be seen by the clinic doctor, and (hardest of all when one has barely sufficient money to pay rent and buy food for seven hungry mouths) these wonderful pills cost lots of money.

Well, money was found to buy the pills; "Miss Hills" saw to it that Mrs. Vincenza came to the clinic two or three times a month, sometimes oftener, for two years, and now it is three months since she has had a "spell." Outside relief agencies were called upon and have helped out on some of the other needs.

It takes endless time and patience and real human sympathy, to say nothing of training and experience, to keep track of the individual patient among the scores crowding the clinic.

However, incessant oversight and much advice have at last started this foreign-born mother on a sensible way to bring up her little American brood and to support them and her old parents.

Department of Social Work
The Boston City Hospital

818 HARRISON AVENUE

MR. WILLIAM C. ENDICOTT, *Treasurer*

71 AMES BUILDING, BOSTON

MISS GERTRUDE L. FARMER, Director

Established 1914

COMMITTEE

Mrs. GEORGE H. MONKS, *Chairman.*

Mrs. Henry Andrews
Mrs. Edward H. Bradford
Mrs. C. A. Coolidge
Mrs. Thomas M. Devlin
Mrs. Henry Ehrlich
Mrs. Reid Hunt
Mrs. Edward M. Pickman
Mrs. I. A. Ratshesky
Mrs. Wm. H. Robey, Jr.
Mrs. Milton J. Rosenau
Miss Anna Thorndike
Mrs. Geo. L. Tobey, Jr.
Mrs. Ernest B. Young
Mr. William C. Endicott, Treasurer

Mens Suits



Cleansed
and
Refinished

ALMOST LIKE NEW

NOW $2.00

COLLECTION AND DELIVERY SYSTEM

LEWANDOS

284 Boylston Street
17 Temple Place
29 State Street
79 Summer Street
248 Huntington Avenue

BOSTON

TELEPHONE SERVICE
Back Bay 3900
Connecting Boston Shops

Branch Shops

BROOKLINE (COOLIDGE CORNER) 1310 Beacon Street
MALDEN MASS 30 Pleasant Street
WALTHAM MASS 193 Moody Street
WATERTOWN MASS 1 Galen Street
CAMBRIDGE MASS 1274 Massachusetts Avenue
LYNN MASS 22 Munroe Street
SALEM MASS 72 Washington Street
MANCHESTER MASS
NEW YORK CITY 10 West 48 Street
PHILADELPHIA PA 1901 Chestnut Street
ALBANY N Y 75 North Pearl Street
HARTFORD CONN 47 Farmington Ave
BRIDGEPORT CONN 213 State Street
WATERBURY CONN 22 East Main Street
NEW HAVEN CONN 123 Church Street
SPRINGFIELD MASS 294 Bridge Street
WORCESTER MASS 26 Pearl Street
FITCHBURG MASS 570 Main Street
NEW BEDFORD MASS 672 Purchase Street
FALL RIVER MASS 197 Bank Street
PROVIDENCE R I 137 Mathewson Street
NEWPORT R I 231 Thames Street

44th SEASON 1924-1925

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

For the twenty-four Friday Afternoon Concerts there will be no public sale, the few reserved seats not re-subscribed being insufficient to fill applications on the waiting list.

For the twenty-four Saturday Evening Concerts seats are now available at $20, $30, $35, $40, $45, $48, $55, $65 (no tax).

(Season tickets to be paid for on or before September 1.)

The subscription office at Symphony Hall is open daily from 9 a.m. to 5 p.m., and also from 8 to 10 p.m. during the Pop Concerts..

SYMPHONY HALL

Sunday Afternoon, May 4, at 3.30

FOURTH CONCERT, STEINERT SERIES

(Season 1923-1924)

FEODOR CHALIAPIN

The Master Singer

RUDOLPH POLK, Violinist

FEODOR KOENEMANN, Composer-Pianist

PROGRAMME

(In accordance with a long-established custom, Mr. Chaliapin will announce from the platform the numbers which he will sing. The audience will be immeasurably assisted in following him by referring to the song books in which are printed the English texts of all the songs in Mr. Chaliapin's repertory.)

1. a. Aus der Heimat . . . . . Smetana
   b. Serenade Espagnole . . . Chaminade-Kreisler
   c. Caprice Basque . . . . . Sarasate

   RUDOLPH POLK

2. Songs by FEODOR CHALIAPIN

   Intermission (10 minutes only)

3. a. Sonnetto del Petrarca . . . . . Liszt
   b. Valse Caprice . . . . . Rubinstein

   FEODOR KOENEMANN

4. a. Prize Song from "Die Meistersinger" . Wagner-Wilhelmj
   b. Souvenir de Moscou . . . . Wieniawski

   RUDOLPH POLK

5. Songs by FEODOR CHALIAPIN

Reserved Seats, $1.50, $2.00, $2.50, $3.00 (plus tax)

Tickets are now on sale at STEINERT and SYMPHONY HALLS

VICTOR RECORDS

SYMPHONY HALL - - - BOSTON

Opening, Monday Night, May 5

The celebrated

POPS

(39th Season)

ORCHESTRA OF 80 SYMPHONY PLAYERS

AGIDE JACCHIA, Conductor

PROGRAMME

1. HUNGARIAN MARCH, "Rakoczy" . . . . . Berlioz
2. OVERTURE to "The Marriage of Figaro" . . . . Mozart
3. WALTZ, "Très Jolie" . . . . . Waldteufel
4. FANTASIA, "Samson and Delilah" . . . . . Saint-Saëns

5. ORIENTAL RHAPSODY . . . . . Glazounov
   Evening — Call of the Guard — Dance of the Young People
6. BURLESCA . . . . . Scarlatti-Jacchia
7. LOVE-DEATH from "Tristan and Isolde" . . . . Wagner
8. MARCHE SLAVE . . . . . Tchaikovsky

9. SELECTION, "Wildflower" . . . . . Youmans-Stothart
10. AVE MARIA . . . . . Schubert-Wilhelmj
    (Solo violin, harp, organ and strings)
11. SLAVONIC DANCE No. 1 . . . . . Dvorák

Popular Programmes *Refreshments*

Ticket reservations at box office, Symphony Hall

Table seats, $1.00; 1st Balcony, $1, 75c., 50c.; Admission, 25c. (no tax)

"Mr. Bedetti's playing of the Haydn Concerto was noteworthy for its mellow beauty of tone, its sensitive nuancing and its repose of style."

—W. J. Henderson, N.Y. *Herald* (March 16, 1924).

JEAN BEDETTI

VIOLONCELLIST

(Solo 'Cellist, Boston Symphony Orchestra)

will again be available next Fall and Winter
for concerts and musicales

For dates address

Exclusive Direction: AARON RICHMOND, Pierce Bldg., Boston

"He has the right to be counted among the small number of the most distinguished exponents of his instrument."—Philadelphia *Public Ledger.*

SYMPHONY HALL
SUNDAY AFTERNOON, MAY 11th, 1924, *at 3 o'clock*

INTERNATIONAL MUSIC FESTIVAL

COMPETITION

CHORUSES

Armenian	Hebrew	Russian
Danish	Italian	Spanish
Dutch	Lettish	Swedish
German	Norwegian	Syrian

JUDGES

Professor ARCHIBALD T. DAVISON
Professor F. S. CONVERSE
Mr. THOMAS WHITNEY SURETTE

Tickets now on sale at Box Office, Symphony Hall
$1.50, $1, 50 cents, 25 cents (including tax)
COMMUNITY SERVICE and WOMEN'S MUNICIPAL LEAGUE

A Birthday Party

IN CELEBRATION OF THE 75th ANNIVERSARY

for the benefit of THE CHILDREN'S MISSION TO CHILDREN

A Travelogue for Boys and Girls

"CHILDREN of the WORLD and their ANIMAL FRIENDS"

(Illustrated entirely with motion pictures. 7,000 feet of film used in this lecture.)

by HARRY C. OSTRANDER

TREMONT TEMPLE, SATURDAY MORNING, MAY 10th at 10.30

Tickets, $1.50, $1.00, 75c. and 50c. (tax free) now on sale at box office

Mail orders received will be given prompt attention if accompanied by check (payable to Tremont Temple) and self-addressed envelope.

These unique and beautiful pictures, most of which are colored, tell a story that will be not only of great interest to children but to grown ups as well.

SYMPHONY HALL ∴ Sunday eve., May 4, at 8 sharp

Lambert Murphy, *American Lyric Tenor*

who will feature
Edward Machugh's enduring song of patriotism
"OUR GOD, OUR COUNTRY and OUR FLAG"

Tickets, $2.00, $1.50, $1.00, plus tax, now on sale at box office

FÉLIX FOX SCHOOL

OF

PIANOFORTE PLAYING

FÉLIX FOX, DIRECTOR

PIANOFORTE INSTRUCTION

FROM ELEMENTARY TO ADVANCED GRADES

Season 1924-1925 opens September 15

Registration begins September 10

403 MARLBOROUGH STREET

BOSTON, MASSACHUSETTS

Telephone, Back Bay 0973

MASON & HAMLIN PIANOFORTE

MRS. DUDLEY FITTS

TEACHER OF SINGING
ACCOMPANIST
COACH

214 Huntington Avenue
Boston

Telephone
Back Bay 6350

SINGERS!

An octave added to the voice in three months. *The Great Bug-bear—Breath—eliminated.*
Singing becomes as easy and natural as speaking

MARY TRACY

VOICE SPECIALIST

HUNTINGTON CHAMBERS **30 HUNTINGTON AVENUE**
Telephone, Back Bay 6075

The Art of Singing

VOICE PLACING
AND TECHNIQUE A SPECIALTY

MARGARET A. AGNEW

VOCAL COACH and ACCOMPANIST
146 Massachusetts Avenue
Telephone, Back Bay 3040

Miss M. ELMA IGELMAN

SOPRANO SOLOIST
TEACHER OF SINGING

WM. L. WHITNEY SCHOOL FOR VOCALISTS

STUDIO: 1126 BOYLSTON STREET **BOSTON**

The CURE of STAGEFRIGHT and nervousness

For those who are timid in concert and club work and public speaking.
Apply for further information and endorsements to

MARY LOUISE GOODHUE .·. **56 Fayerweather St., Cambridge**
University 3877-M

WALTER BRADLEY TRIPP

PUBLIC SPEAKING DRAMATIC ART COACHING OF PLAYS
LECTURES ON THE MODERN DRAMA
25 HUNTINGTON AVENUE, Boston 17
Tel. Copley 5585-W

RUDOLF NAGEL

'CELLO SOLOIST
and TEACHER of 'CELLO and PIANO
1618 BEACON STREET, BROOKLINE
Phone, 8049 Brookline

EMILY P. HEMMANN

VOCAL TEACHER

SPECIALIZING ON THE PLACING OF THE VOICE AND CORRECTING OF DEFECTIVE VOICES.

615 Huntington Chambers
30 HUNTINGTON AVENUE

LA FORGE—BERÚMEN STUDIOS

Coaching, Repertoire, Programme building
Piano (Leschetizky) and Accompanying
Voice Culture, Concerts and Oratorio, Recitals—ARTHUR KRAFT, Tenor
14 W. 68th St., New York City Phone Columbus 8993

Mme. ALICE BAKER STELZELL

PIANIST AND TEACHER
THE DUNNING SYSTEM OF IMPROVED MUSIC STUDY
FOR BEGINNERS. Children from 5 years upward accepted
Group or individual teaching. Also advanced students. Leschetizky technique with special emphasis on devitalization.
Telephone, Back Bay 3180. HOTEL HEMENWAY, BOSTON

RALPH S. SMALLEY

Solo 'Cellist, Peoples Symphony Orchestra
VIOLONCELLO SOLOIST and INSTRUCTOR
25 HUNTINGTON AVENUE, BOSTON
CONCERTS ARRANGED Back Bay 6527

CHARLES ADAMS WHITE

VOICE DEVELOPMENT
SINGING
509 Pierce Building
Copley Square
Boston

Mrs. CHARLES A. WHITE

ACCOMPANIST—COACH
for advanced singers
Lessons in accompanying
105 REVERE STREET - BOSTON

Telephone, 5316 Haymarket

MISS INEZ DAY

PIANIST AND TEACHER OF MUSIC ENSEMBLE PLAYER and ACCOMPANIST
Studio, 34 Beals Street, Brookline Also by Appointment, 6 Newbury Street, Boston
Telephone, Aspinwall 1074
Special course for singers in the reading, analysis and interpretation of songs

FREDERIC TILLOTSON

PIANIST
TEACHING
The true function of Relaxation and CONTROLLED Arm Weight
CONCERT RECITAL
Studio: ROOM 409, HUNTINGTON CHAMBERS B. B. 8476

Miss MARY INGRAHAM

PIANIST and TEACHER
Lang Studios
6 NEWBURY STREET

Mr. FRANK E. MORSE
AND ASSOCIATE TEACHERS
LESSONS IN SINGING
A Normal Course for Teachers

Joseph Emile Daudelin
Former pupil of the famous Paris Conservatory
VIOLIN LESSONS

STUDIOS, STEINERT HALL, BOSTON

ANNA STOVALL-LOTHIAN
PIANIST TEACHER
Member of Faculty, New England Conservatory of Music, Boston,
and Lasell Seminary, Auburndale
110 GAINSBOROUGH STREET, BOSTON, MASS.
Telephone, Copley 0898-R

ARTHUR J. HUBBARD
AND
VINCENT V. HUBBARD
and assistants, Mrs. CAROLINE HOOKER
and Miss EDITH BULLARD

Teachers of Singing in all its branches
and of Dramatic Action as
applied to Singing
ARTHUR J. HUBBARD
246 Huntington Avenue

JESSIE HATCH SYMONDS
VIOLIN SOLOIST
Studio, 82 Chestnut Street
Telephone, Haymarket 1821
TEACHING
AVAILABLE FOR ENSEMBLE

MARIE NICHOLS
Violin Instructor
Bradford Academy and
Abbot Academy.

VIOLIN SOLOIST AND TEACHER
Studio, Lang Studios, 6 Newbury Street
Telephone, Copley 9757-J
Home Address, 448 Audubon Road
Telephone, Copley 8259-J

CARL WEBSTER
Violoncello Soloist and Teacher
A Special Course for Pianists
Sonata Playing and the Art of Accompanying
STUDIO, 218 TREMONT STREET

G. ROBERTS LUNGER
BARITONE
SINGER AND TEACHER OF SINGING. Soloist at the Old South Church
STUDIO, 175 DARTMOUTH STREET, Back Bay 4030

JOSEPHINE KNIGHT
SOPRANO SOLOIST
TEACHER OF SINGING
4 HAVILAND STREET Kenmore 1047 BOSTON
In Worcester, Tuesdays, Wednesdays and Friday Afternoons, 317 Day Building

HARRIOT EUDORA BARROWS
TEACHER OF SINGING
Trinity Court, Boston
175 Dartmouth Street

HARRY C. WHITTEMORE

TEACHER OF PIANO and SONG INTERPRETATION

LANG STUDIOS, 6 NEWBURY STREET

Miss GERALDINE DAMON

CONTRALTO SOLOIST

Teacher of Singing and Correct Placement of the Speaking Voice

33 Abbottsford Road Brookline, Mass.

Commonwealth Ave. Car, Babcock St. or Naples Rd. stop

Telephone, Aspinwall 2470

BETTY GRAY

CONTRALTO

CONCERTS RECITALS ORATORIOS

3 LINNAEAN STREET, CAMBRIDGE, MASS.

Telephone, University 8556

OTTO G. T. STRAUB

50 PETERBORO STREET

Tel. Kenmore 2090

STUDIO . 23 STEINERT HALL

HARMONY — COUNTERPOINT — FORMS

COMPOSITION

SUMMER COURSE

JULY 1 to AUGUST 9

PERSIS COX

CONCERT PIANIST and TEACHER

For information

Address, ANITA DAVIS-CHASE

HARMONY and MUSIC APPRECIATION

605 Pierce Bldg., Copley Sq., Dana Hall, Wellesley

150 Walnut St., Brookline, Tel., Regent 2365-R

PHRAE HERNAN

SOPRANO SOLOIST

TEACHER OF SINGING

RHYTHMIC DIAPHRAGMATIC BREATHING

THE POWER TO EMPTY THE LUNGS

Studio: HUNTINGTON CHAMBERS

Tel. Arlington 1116-R

PAUL CHERKASSKY

Graduate Petrograd Conservatory VIOLINIST Member Boston Symphony Orchestra

RECITAL :: TEACHING :: CHAMBER MUSIC

Former Concert-master Helsingfors Symphony, and Petrograd Opera

821 Beacon Street, Boston 'Phone Back Bay 1498

TOMMASO GALLOZZI

VOICE CULTURE OPERATIC COACH

GRAND OPERA ENSEMBLE

334 Massachusetts Avenue, Boston

Copley 2483-M Jamaica 2892-M

WELLINGTON SMITH

BARITONE SOLOIST

CONCERT ORATORIO RECITAL

Address, Symphony Hall

APRIL YELLOW

Waltz for Piano by

CHARLES REPPER

Just Published — for sale at music stores

Louise Lothrop Mellows
TEACHER OF PIANO
146 THORNDIKE STREET, BROOKLINE
Telephone, Aspinwall 1476
Classes formed for children in connection with private lesson

CORINNE HARMON
PIANIST AND TEACHER
15 NORWAY STREET
TELEPHONE, B.B. 0836

Miss ROSE STEWART
TEACHER OF SINGING
729 BOYLSTON STREET
(Nearly opposite Hotel Lenox)

ROSABELLE TEMPLE
TEACHER OF SINGING
MUSICAL LECTURES
Author of "Young Singers, What They Should Know"
10 NEWBURY STREET

ARTHUR GERS
PIANOFORTE INSTRUCTION
Formerly pupil Royal Conservatory of Brussels, Belgium (1897-1901). Also Organist and Accompanist
HUNTINGTON CHAMBERS, BOSTON
Tel., Copley 9096-M

Harris Stackpole Shaw
PIANO, ORGAN, INTERPRETATION
And the Principles in the
ART OF ACCOMPANYING
175 Dartmouth St. (Trinity Court) Boston, Mass.
Copley 3414-R

Madame Alexander-Marius
(officier de l'Instruction publique)
Vocal Instruction, Breathing, Tone Production. Phonetics, French Diction, Interpretation of French Songs
FENSMERE, 206 MASSACHUSETTS AVE.

BERNARD FIEDLER
VIOLINIST and TEACHER
member Boston Symphony Orchestra
STUDIO: 61 WESTLAND AVENUE
Tel. Back Bay 8290

LUCILE RICE
DRAMATIC DANCER
(Pupil of Ruth St. Denis)
"As an Indian I felt proud of the beautiful interpretation you gave of our dancing. You are doing India a service in a way impossible for any of us."
(Letter extract from R. A. KHEMKA, Calcutta)
STEINERT HALL 162 BOYLSTON STREET

ALICE BATES RICE
SOPRANO SOLOIST
TEACHER of SINGING
Lang Studio . . 6 Newbury Street

JOHN LANE
TEACHER OF SINGING
STEINERT HALL
162 BOYLSTON STREET . . . BOSTON

Mrs. Louise Wood Forrest
TEACHER OF SINGING
ACCOMPANIST-COACH
STUDIO
246 HUNTINGTON AVENUE . BOSTON

PAULINE H. CLARK
543 BOYLSTON STREET BOSTON, MASS.
Teacher of Singing and Manager of
THE COPLEY CLUB SINGERS
Recitals Programs for All Occasions
Send for Illustrated Booklet Tel., Back Bay 994-M

GERTRUDE FOGLER SCHOOL OF LANGUAGES
543 BOYLSTON STREET
BOSTON

Anne Wasgatt Whittredge
TEACHER OF SINGING
Assistant, Miss Alice Hutchinson
17 STEINERT HALL Residence Telephone, Jamaica 3799-M

MARGARET GOW
CONTRALTO SOLOIST
and
TEACHER OF SINGING
18 JACKSON HALL TRINITY COURT
'Phone, Back Bay 4030

ISIDORE BRAGGIOTTI
The FLORENTINE MAESTRO
Voice Placing, French, Italian, German and English repertoire. Specialty, head resonances
78 UPLAND ROAD Telephone
Brookline, Mass. Brookline 7477

ROSALIE THORNTON
TEACHER OF PIANO
282 DARTMOUTH STREET
Telephone, Copley 1075-M
Mason & Hamlin Piano used

MUSICAL INSTRUCTION

ALICE FOSTER PEIRCE
PIANOFORTE INSTRUCTION
Classes in Two Piano Playing, four and eight hands a specialty. Interpretative talks on the Great Composers. Symphony Programmes followed.
Studio, 502 PIERCE BUILDING
COPLEY SQUARE Telephone, Back Bay 3040

ETHEL DAMON CLARK
PIANIST
23 Steinert Hall Telephones { Beach 1330 / Copley 1133-W

HAZEL BELL HENRY
TEACHING OF FRENCH MUSICAL DICTION
206 Middlesex Road
Brookline, Massachusetts

Mrs. Mabel Mann Jordan
Pupil of SILVESTRI, Naples, Italy
TEACHER OF
MANDOLIN, GUITAR, BANJO AND UKULELE
Foreign and American Instruments For Sale
131 NEWBURY STREET, BOSTON
Telephone, Back Bay 8617

VIOLA STOLL
VIOLIN SOLOIST
and TEACHER
87 ST. STEPHEN STREET
Tel., Copley 3332-R

Miss LUCY F. GERRISH
TEACHER OF PIANO AND VOICE
162 Boylston Street

SUSAN WILLIAMS
PIANIST
Solo and Ensemble playing
STUDIO: 108 JERSEY STREET, BOSTON
'Phone, Copley 9732-M

JANE RUSSELL COLPITT
PIANIST AND TEACHER
405 PIERCE BLDG. COPLEY SQUARE
Telephone, University 7679-R

Henry Jackson Warren
BARITONE
ORATORIO—CONCERT—RECITAL
TEACHER OF SINGING
89 Audubon Road, Boston Copley 7961-M

Miss ROSALIND RISSI
TEACHER OF SINGING
THE COPLEY
18 HUNTINGTON AVENUE, BOSTON
Tel. Copley 5092-R

CLIFTON WOOD
TEACHER OF SINGING
Announces opening of his Boston Season
Studio: 384 BOYLSTON STREET
Exponent of the teaching of Percy Rector Stephens
Residence Telephone, Brookline 8769-M

PIANOFORTE INSTRUCTION
Mrs. LAVINIA FINDLAY
Miss Jean FINDLAY
Monthly Recitals. Demonstrations by pupils arranged.
Special rates for young children
Trinity Court, 175 DARTMOUTH STREET
BOSTON, MASS. Phone, Back Bay 4030

ALENA G. EMERSON
TEACHER OF SINGING
WHITNEY SCHOOL FOR VOCALISTS
1126 BOYLSTON STREET, BOSTON
Also STUDIO at NEEDHAM, 180 Nehoiden Street

ALICIA STARRATT
TEACHER OF SINGING
BARBEREUX SYSTEM
STARRATT SCHOOL OF MUSIC
THE COPLEY, 18 HUNTINGTON AVENUE
Telephone, Back Bay 7430

J. ANGUS WINTER
ACCOMPANIST AND COACH
SPECIALIZING IN GERMAN SONGS
214 HUNTINGTON AVENUE - - - BOSTON
Telephone, Back Bay 6350
Providence, R. I., Fridays, 36 Conrad Building

Eleanor Leutz Diemer
'CELLO SOLOIST AND TEACHER
STUDIO: 615 HUNTINGTON CHAMBERS
Home Address
40 Mattakeeset Street Tel. Hyde Park 0194-J
Mattapan, Mass.

GERTRUDE BELCHER
TEACHER OF PIANO
THE COPLEY, 18 HUNTINGTON AVE.
Telephone, Copley 2808-M

Blanche Dingley-Mathews
PIANO TEACHER
NORMAL TRAINING
162 BOYLSTON STREET, BOSTON



Mason & Hamlin

A MASTERPIECE

THERE are some productions of genius of such distinctive quality that they are separated from all others and classed as masterpieces.

In a true sense the Mason & Hamlin Piano is a masterpiece—a masterpiece in its tonal quality and furthermore in its exquisite workmanship.

As a result of its unique system of construction, developed in 1900, the Mason & Hamlin Piano has set a new standard of piano tone and durability and is pronounced the most beautiful piano the world has ever known.

It is presented to the public—not in price competition with any other, which its cost and quality preclude, but as a work of art to be judged solely on its merit.

MASON & HAMLIN CO.

146-148 Boylston Street

BOSTON PUBLIC LIBRARY
3 9999 06312 400 0
JUN 30 1948